

## Study of Sabir Sayqali's Works in Uzbek Literature

*Jumanov Bektosh*

*SamSU researcher*

**Annotation:** Uzbek folklore and epic poetry have been passed down through the generations since BC. Epic poetry based on "traveling storylines" produced through Uzbek folk books. The geography of "planetary plots" is vast, as evidenced by the literature of Middle Eastern peoples.

**Keywords:** Uzbek folklore, Uzbek folk books, "Tahir and Zuhra,"

### Introduction

"Yusuf and Zulayho," "Tahir and Zuhra," "Oshiq Gharib va Shohsanam," "Bahrom and Gulandom," "Bahrom and Dilorom," and others are examples of such epics in Hindi, Jewish, Urdu, Georgian, Armenian, Turkish, Kurdish, Azerbaijani, Tajik, and Uzbek languages.

Among these epics, Bahrom and Dilorom (or Gulandom) have their own characteristics. Bahrom's plot was first reflected in written works on the history of the kings of Iran, such as "Khudoynamak", "Sirrul mulukul ajam", "Tarihi rusul va muluk".

Fiction of the XVII-XVIII centuries is famous for its tazkiranavism, devon composition, creation of written versions of epics and short stories. During this period, the Gorogly cycle and dozens of other battles, historical romantic and heroic epics "Sayyod and Hamro", "Asli and Karam", "Sanobar", "Yusufbek and Ahmadbek", "Alibek" Epics such as "Bolibek", "Khurshid and Malikai Dilorom", their folklore and folk book versions were spread.

Especially since the XVII century, a number of Uzbek poets based on rich folklore materials, and in some cases on the basis of written literary sources, have their own peculiarities. created.

These works are a special kind of epic creation and play an important role in the history of our written literature with folklore. German Vamberi, an orientalist who studied the history and culture of Central Asia in the mid-19th century, wrote about popular folk novels:

"Uzbeks have a myriad of fiction novels, in which you can find many scenes that reflect the national feelings and pride, courage and heroism of the Uzbeks."

Folklorist M. Saidov studies Uzbek folk epics in 5 types: 1) heroic epics ("Alpomish", "Oysuluv"); 2) romantic epics ("Tahir and Zuhra"); 3) romantic epics ("Gulnor fairy", "Sweet and Sugar", "Ravshan"); 4) battles ("Yusuf and Ahmad", "Alibek and Bolibek"); 5) historical epics ("Tulumbiy", "Shaibanikhan"). Romantic epics are epics of the folk book type, inspired by folk novels.

It is known that in the history of Uzbek literature there are many works of unknown authorship. A number of folk books are similar works. They do not indicate the time, place, author, or even the secretary of the work. For example, the authors of Uzbek folk books such as "Oshiq Gharib va Shohsanam", "Tahir va Zuhra", "Sanobar", "Malikai Dilnavoz", "Yusufbek va Ahmadbek" are still unknown. When we say that the author of "Yusufbek and Ahmadbek" is the poet of the XVIII century

Kurbanali Marufi, the author of "Sanobar" is Shaydai, the author of "Sayyod and Hamro" is Shahbanda, we use only Turkmen versions of these works. The Uzbek versions of the works of the same name remain anonymous.

Once upon a time, these works became popular as examples of folklore, passed into the state of folk books performed by storytellers and narrators, and after being published, became a folk book in the process of literary processing. Therefore, it can be said that some of these works were written by narrators and narrators, while others have specific authors.

A number of folk books are based on written sources. The play emphasizes the heroism of the people, depicts the images in a very delicate, sentimental way, the poetic style of the written literature, the bold features of the biblical language, the poetic passages in classical poetic genres and forms, and so on. shows that such works have a definite literary source.

We clarify this idea through the analysis of the works of the poet Sabir Sayqali Hisori, who lived and worked in the XVIII century, namely the epic "Bahrom and Gulandom".

Sabir Sayqali Hisori is one of the most talented poets in the history of Uzbek literature. He is known for one of his epics - "Qissai Shahzoda Bahrom va Malikai Gulandom", "Qissai Hamro va Hurliqo", "Ravzat ush-shuhado", "Akhtamnoma", "Vaysul qaran", "Zaynul arab". It is said that Sayqali was the author of the epic "Qissai Ibrahim Adham".

Sayqali's epic "The Story of Prince Bahrom and Gulandom" is especially popular and is widely read and loved in manuscripts and printed copies. However, Sayqali's literary activity and works were widely studied and appreciated during the independence period. Initially, his personality and some of his works were mentioned in literature teachers' classes, but since the 1950s, more extensive research has been done to study his work.

In Uzbek literature, Sabir Sayqali's work was published in the years of independence. M. Muhiddinov made a comprehensive comparative study. The scientist made scientific conclusions about the development of the plot of "Bahrom and Gulandom" in Uzbek literature, the analysis of all the epics in this plot, the biographies of the poets who created the epic.

According to Professor M. Muhiddinov, R. Aliyev, who first touched upon this topic, in his dissertation on the topic "Sayqali and his epic" Bahrom and Gulandom "(Tashkent, 1964. Inv. RD 943) created by Sabir Sayqali" Bahrom and Gulandom "is similar to the Persian epic " Prince Bahrom and Malikai Gulandom ". However, it does not say where the plot of these works itself came from, nor does it say that the different aspects of the plot of the epics are clearly revealed.

It is known from research that Sayqali lived and worked in Gissar at the end of the 18th century, lived with material and spiritual difficulties, and complained that his dreams did not come true:

Bu davron nechalarga kom berdi,  
Ki man kom istadim, dashnom berdi.

And also:

Ajab tole'siyah, baxti qaroman,  
Mag'oqi darda qolg'on mubtaloman<sup>1</sup>

And such painful verses also testify to this. Nevertheless, he praised the spiritual strength and power of fiction, consciously used it to reflect the events of his time, socio-aesthetic views, and created several works.

<sup>1</sup> Сайқалий "Баҳром ва Гулондн", Тошкент, "Фан", 1960. Нашрга тайёрловчи Р. Алиев. 212-213-бетлар.

Professor M. Muhiddinov reports on the research of Qadir Fattahiy Qazi on this topic in the monograph "Flower of radiant hearts" (T., 2007, p. 111). According to the book, Qadir Fattahi Qazi, who researched the Kurdish version of Bahrom and Gulandom, translated and analyzed the Kurdish epic and compared it with the Persian one. Said Nasafi: "Since the tenth century, we have received a number of books, the most important of which are Iskandarnoma (Rivoyati Rum), Hamsa Jangnamasi, Qirq Toti, Chahor Darvish, Bahrom va Gulandom," Hotami Toyi ", "The Epic of Alisher the Lion" and other minor books are available. He notes that some aspects of it are similar to the epic "Vis and Romin" (Fakhriddin Gurgani - XI century), but have changed in the following centuries.

Scholars who have studied Sabir Sayqali's work pay close attention to both the "traveling plots" in the epics and the sources of the epics.

According to Said Nasafi, Qadir Fattahi Qazi and Manuchehr Marzuvi, the following conclusions can be drawn: 1) The origin of the plot of "Bahrom and Gulandom" dates back to the X-XI centuries. 2) This epic, like other examples of folklore, was born on the basis of folk fantasy. We agree. The fact that the epic appeared before the 13th century is confirmed to some extent by the information given at the beginning of the Persian version, "but the narrator is a narrator and the narrator is a narrator." Because it is known that the "Jome'-ul Hikoyat" (a collection of various myths and stories circulating among the people) was written here in the XIII century. It should also be noted that some of the epics that emerged as examples of folklore are also influenced by written literature. "Bahrom and Gulandom" is one of such stories, and in this respect it differs from "Chor Darvish" and "Amir Arslan".

From the above, it is clear that the epic is of Persian origin and is widespread among the peoples of the Middle East (Uzbek, Georgian, Kurdish, etc.), but the plot is not the same everywhere. For example, the plot of the Kurdish version is very different from the Persian and Uzbek, new characters, new events are introduced, the episodes are analyzed differently.

Professor M. Muhiddinov, having studied the materials related to Sayqali's work, draws the following conclusions from the above considerations: The Uzbek versions of "Bahrom and Gulandom" are also diverse. So far, three epics (works by Sayqali and Fozil Yuldosh o'g'li and a prose translation by Sidqi Khandayliqi) have been known in Uzbek under the name Bahrom and Gulandom. However, research shows that the manuscript fund of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan contains another Uzbek epic "Bahrom and Gulandom" under inventory number 719.

The author (or narrator) of this epic is unknown. It is mixed with prose and poetry, and is close to Fozil Yuldash's son Bahrom and Gulandom. The work was probably narrated by a bakhshi in the late 19th century, as evidenced by the year it was copied (1984-1986).

Russian ethnographer N.P. Commenting on Ostroumov's conclusions in this regard, he makes the following remarks. N.P. In Ostroumov's work "Narodnye skazki sartov" (Ethnographic materials. Issue II. Tashkent. 1893. p.8.) About "Prince Bahrom" (Sarevich Prince Bahrom), his story was passed down by word of mouth. information about the march is given and the plot of the epic is described. According to the plot, it is an oral interpretation of "Prince Bahrom and Malikai Gulandom".

As a result of the study of the works of Sayqali and the authors of the epics "Bahrom and Gulandom", the development of the events of the works "Bahrom and Gulandom" in Uzbek literature, as well as their commonalities in terms of plot, it is concluded that there are many differences and peculiarities. These differences have influenced the ideological content of the epics and the essence of

the symbols. In all the epics the beginning of the events is the same as the details that make up the exposition and the knot. Although Bahrom's adventures, episodes of heroism, introduction and resolution of the characters' participation in the development of the main story are similar in these works, but the details of the plot, the rationale of the events, the behavior and speech of the characters, the formation and concretization of characters in the use of literary methods in revealing their inner world, in the style of imagery these epics are distinguished from each other. Therefore, each of them has its own aesthetic value and impact.

In the study of Saykali's work, one should not ignore the scientific works devoted to the analysis of works based on the plot of Bahrom Gor. These include academician I. Orbeli, V. Zohidov, professors G. The works of Karimov, H. Yakubov, A. Dehotiy, A. Mulkamanov, R. Aliyev.

There are no fundamental differences in the plot of Bahrom Gor and its distribution and development in Eastern literature. Many of them support each other in the essence of the issue and in its interpretation, and clarify the issue from different angles. However, in some places there are contradictory opinions. Some studies, however, have been biased in their approach to the topic, or have been quick to draw superficial conclusions without a deep approach to the facts. In his article on Haft Paykar, A. Dehoti tries to justify Nizami's uniqueness, preferring him to Firdausi, and unjustifiably degrades the content of the Shahnameh. This tradition, though less so, is reflected in the work of several other well-known orientalis. According to Professor M. Muhiddinov, this research has not examined all aspects of the plot development of the story of Bahrom Gor.

In addition to the plot associated with the name of Bahrom Gor in Uzbek literature and "Bahrom and Kanizak" ("Bahrom and Ozoda" in Firdavsi, "Bahrom and Fitna" in Nizami, "Bahrom and Dilorom" in Khusrav Dehlavi and Navoi) The plot of "Bahrom and Gulandom" is also widespread. While the plot of "Bahrom and Kanizak" was developed in "Khamsa" and was widely used in classical literature, and at the same time spread among the people, "Bahrom and Gulandom" first became famous in folklore and then in written literature. again into folklore. In Uzbek literature, the most popular versions of the works written in the plot of "Bahrom and Gulandom" are mostly folk versions.

Although this plot appeared earlier in the folklore of the peoples of the East, but it first appeared in our literature in the XVIII century through the epic "Bahrom and Gulandom" by Sabir Sayqali as an example of written literature. The interest in studying the work of Sabir Sayqali is also connected with the study of the plot of Bahrom Gor in Uzbek literature. Although the plot of Bahrom Gor is considered to be a plot in the language of folklore, it reflects the influence and characteristics of classical literature. We feel this especially in the epic of Sabir Sayqali. This, of course, reflects the connection and relationship between written literature and oral creativity.

In short, the study of Saikal's work has been revived since the 1950s. He lived in Gissar in the late 18th century and addressed the problems of social life in his realistic poems

Bu davron nechalarga kom berdi,

Kim man kom istadim, dashnom berdi

reflected in the verses of the style.

In a number of Sayqali's stories and narratives, the Sufi views of the poet's worldview and the mood of the pottery play a key role. The ideas put forward in the Book of Sayqali and other short poetic stories reflect the leading features of the poet's work.

Saykali appears before our eyes mainly as a progressive, observant professional artist of his time. This

can be seen in the analysis of his wonderful work, Bahrom and Gulandom.

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