

Navoi and Tabiby: Literary Following

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Abstract: Akhmad Tabiby stands as an eminent poet who has significantly contributed to the continuance of classical literary traditions. His body of work reflects an extraordinary ability to echo the stylistic traits of his Turkic and Persian predecessors, a characteristic that sets him apart in the literary domain. His remarkable diwans, or collections of poetry, hold works inspired by a broad range of over 80 poets. This showcases his extensive knowledge of, and profound connection to, Eastern classical literature. An in-depth analysis of Tabiby's literary heritage indicates a profound influence from the works of the great thinker, Alisher Navoi. This is evident in several of Tabiby's pieces, which appear to be crafted as stylistic homages to Navoi's work. The remarkable similarity underlines Tabiby's deep-rooted admiration and respect for Navoi's extraordinary literary contributions.

1 INTRODUCTION

During the reign of the royal Shah and poet, Feruz (1845-1910), the advancement and accomplishments of over 50 poets and translators within the 'Literary Environment of Khiva' were no mere coincidence. Rather, it can be suggested that their success in poetic creation was linked to eminent poets like Navoi and Ogahi. Observing the literary sources from this period, it is clear that each poet began their work in a manner akin to that of the great thinker, Alisher Navoi, followed by Shermuhammad Munis, Muhammad Riza Ogahi. Akhmad Tabiby, well-versed with the works of such thinkers as Navoi, Munis, and Ogahi, considered them as his spiritual guides or teachers.

As previously mentioned, an analysis of Tabiby's creative works reveals his profound admiration for Navoi, the thinker. This is most evident in the structure of Tabiby's diwans (Arabic: *dīwān*, a collection of poems by one author) and in his poetic creations within similar genres. In fact, the majority of Tabiby's poetry adheres to patterns similar to mukhammas, musaddas and other forms of poetry by Hadhrat (an honorific Arabic and Turkish title) Navoi's ghazals (a form of amatory poem or ode). Even the *dībācha* (preface) of Ahmad Tabiby's diwan

named “Munis al-Ushshaq” recalls the preface written by Hadhrat Alisher Navoi for his own diwan. Tabiby's work frequently parallels both the form and content of Navoi's oeuvre. Literary scholar F. Ghanikhodjaev, who has conducted an in-depth study of Akhmad Tabiby's work, noted that Tabiby composed several mukhammas in response to more than 20 of Navoi's ghazals. 'Munis-al-Ushshaq' (literally “A friend of lovers”) is one of the Turkic diwans of the poet, which comprises Akhmad Tabiby's poetic works. Pristine examples of this manuscript are currently housed in the collection of the Institute of Oriental Studies, named after Abu Rayhan Beruni, at the Academy of Sciences of Uzbekistan under inventory numbers 3461, 6226. The collection also includes another diwan (inventory number 3460), which contains Tabiby's Turkic poetry.

This source is Tabiby's diwan, titled “Hayrat-al-Ushshaq” (literally “Wonder of lovers”). The collection holds many resources featuring the works of Ahmad Tabiby, including collections of specific works or samples of several genres of Tabiby's poetry. However, the sources mentioned above (№3461, №6226, №3460) are complete, flawless copies of the poet's diwans. There is another resource in the collection, housing the diwans “Munis-al-

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Ushshaq” and “Hayrat-al-Ushshaq”, stored under the inventory number 8989.

2 MAIN PART

There are two copies of Tabiby's diwan manuscript in the main collection of the Institute of Oriental Studies, with one stored under the inventory number 6226, and the other under 3461.

The diwan copy labelled 6226 is a well-preserved manuscript, beautifully copied. Its cover is black, though the diwan's cover has faded. From page 175a of this manuscript, the mukhammas written in response to poets' ghazals begin. Five mukhammas, written in response to Navoi's ghazals, are found within this diwan. The first mukhammas pertaining to Navoi's ghazals in the diwan “Munis-al-Ushshaq” is titled 'Mukhammasi Tabiby Ghazali Navoi'. This poem is the mukhammas written in response to the celebrated ghazal comprising 13 couplets in the poetry collection called 'Navadir al-Shabab' (literally “Rarities of Youth”).

Interestingly, Tabiby's mukhammas appears to have been written in the same hazaj meter as Navoi's ghazal, following the mafā'īlūn-mafā'īlūn-mafā'īlūn-mafā'īlūn (- - - / - - - / - - - / - - -) pattern. The second mukhammas, written in response to Navoi's ghazal within the diwan, is also titled “Mukhammasi Tabiby ghazali Navoi”. Notably, this ghazal of Navoi is written in one of the types of the ramal (long-short-long-long/long-short-long-long/long-short-long-long/long-short-long) meter. And Tabiby's mukhammas adopts the same meter as mentioned above. The third mukhammas responding to Navoi's ghazal in the diwan “Munis-al-Ushshaq” is likewise titled as “Mukhammasi Tabibi ghazali Navoi”. This mukhammas is also written in the ramal meter.

This mukhammas relates to the twenty-third ghazal, beginning with 'aylasa' in the diwan Ghara'ib al-Sighar, meaning "Wonders of Childhood", which is the first part of Alisher Navoi's poetry collection of four diwans named "Khazayin al-Ma'ani" (literally “the treasure of meaningfulness”). Notably, this ghazal of Alisher Navoi consists of 10 couplets.

3 RESULTS AND DISCUSSION

It is noteworthy that certain poems, such as mukhammas written in response to classic poets' works, may appear altered or incomplete in the verses of the ghazals. However, Ahmad Tabibi's

mukhammas in response to Hadhrat Navoi's ghazals are notably complete and appropriate in terms of meter, qaafiyaa (rhyming pattern), and verses. For example, the fourth mukhammas in Akhmad Tabiby's diwan “Munis-al-Ushshaq” was composed in response to the ghazal with the radif (the refrain word or phrase) “bo'luptur” from the “Ghara'ib al-Sighar” (“Wonders of Childhood”) diwan.

The final mukhammas by Tabiby was written in response to the ghazal with the radif “kerak” in Navoi's diwan “Fawa'id al-Kibar” (literally “Benefits of Old Age”). Similarly, Tabiby's mukhammas comprises seven couplets. Only one word was replaced in the published version of Navoi's ghazal with a word in Tabiby's mukhammas. Stored in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni at the Academy of Sciences of Uzbekistan under inventory number 3460, is a manuscript containing the poetic works of Akhmad Tabiby. This manuscript, with its now-faded light green cover, begins with "Ikilamchi Diwani Tabiby Turki musamma Bahayrat-al-Oshiqin" inscribed in red ink. This is followed by "Bismillahir-Rahmanir-Raheem" in black ink, marking the commencement of Tabiby's poetic works from the diwan "Hayrat-al-Ushshaq". The manuscript contains Tabiby's mukhammas written in response to the ghazals of well-known poets such as Lutfi, Navoi, Husayni, Fuzuli, Munis, Ogahi, and less familiar poets such as Ulvi, Naf'i, Nasib, Gharibi, Boqi, Avni, Noili, Laila, Zevar, Fitnat, Sham'i, Mahir, Muhibi, Somi, Quddusi, Adli. Additionally, in Tabiby's "Hayrat-al-Ushshaq" diwan, mukhammas and two musaddas relating to Navoi's ghazals are included. The first mukhammas written in response to Navoi's ghazals in the diwan Hayrat-al-Ushshaq' is titled "Mukhammas ghazali Navoi". This poem is a mukhammas written in response to a seven-couplet ghazal from the diwan "Nawadir al-nihaya".

Tabiby's mukhammas in response to this ghazal also consists of seven couplets, beginning with the following one.

It's well-known that “ramali musammani maqsur” (long-short-long-long/long-short-long-long/long-short-long-long/long-short-long) is one of the most frequently used meters in classical literature. Notably, 334 out of 2,600 ghazals in the diwan 'Hazoin ul-maoniy' were written in this style. Tabiby's mukhammas was also written in the 'ramali musammani maqsur' meter, which Navoi utilised in his ghazal.

The second mukhammas, responding to Navoi's ghazal in the diwan, was also titled "muhammasi ghazali Navoi". This mukhammas was a response to

the 266th ghazal of "Nawadir al-nihaya". As an example, this nine-couplet ghazal by Navoi was written in the 'ramali musammani mahzuf' meter.

Clearly, this Navoi ghazal was written in the "ramali musammani mahzuf" meter of Aruz. Poems written in this meter were also prevalent in classical literature. Furthermore, Tabiby's takhmis was written in this same meter. The third mukhammas, titled 'mukhammas ghazali Navoi' in the diwan "Hayrat-al-Ushshoq", was written in response to the ghazal with the radif 'hanuz' by Navoi.

In Aruz studies, it's stressed that only the rhyming verses in this meter (or wezn) should be in the "ramali musammani maqsur" meter, while most of the remaining verses typically follow the "ramali musammani mahzuf" meter. Tabiby also composed a takhmis (or mukhammas) containing the same number of verses as this seven-verse ghazal. Tabiby's mukhammas was written in the same Aruz meter as the ghazal composed by Navoi.

Tabiby's subsequent mukhammas in the diwan "Hayrat-al-Ushshaq" was a response to the ghazal in the diwan "Bada'i' al-Wasat" ("Marvels of Middle Age"). The fifth mukhammas by Tabiby was written in response to Navoi's ghazal, which begins with the following couplet: "Ishq jurmig'a meni, ey do'stlar, yozg'urmangiz, Begunah men xud kuyarmen, siz dag'i kuydurmangiz".

Tabiby's sixth mukhammas in the diwan "Hayrat-al-Ushshaq" starts with the couplet: "Meni ushshoq jonbozi qatoridan hisob aylab". This mukhammas was written in response to Navoi's ghazal in the diwan "Nawadir al-nihaya", which begins with the following couplet: "Tun oqshom keldi kulbam sari ul gulruh shitob aylab, Xiromi sur'atidin gul uza xo'ydin gulob aylab".

The seventh mukhammas by Tabiby in the aforementioned diwan was written as a response to the nine-couplet (or bayt) ghazal. Tabiby's mukhammas also comprises nine couplets. The difference between the two poems lies in the phrase "pardasida ayladi" in Tabiby's mukhammas, corresponding to Navoi's ghazal. This was published as "pardasidin istadi" in Navoi's ghazal. This mukhammas was written in the "ramali musammani maqsur" meter of Aruz.

In the diwan "Hayrat-al-Ushshaq", there are two other mukhammas by Tabiby, written in response to Navoi's ghazal, which begins with the following couplet: "Kelib husni malohat ichra ul oy xo'b a'losi, Hamisha ishq eli boshidadur ishq malolosi, Olib jon xalq jismidan nigoh chashmi shahlosi, O'lukka jon berur chun nukta aytur la'li guesi, Masiho mimidin go'yo chiqar jonbaxsh anfosi". This mukhammas was

presumably written in response to Navoi's ghazal beginning with "O'lukka jon berur chun nukta aytur la'li gesui, Masiho mimidin go'yo chiqar jonbaxsh anfosi", which was written in the 'hazaji musammani solim" meter of Aruz.

4 CONCLUSION

In conclusion, Tabiby crafted his poems in harmony with the principles of truth, justice, and humanity that were propagated in the works of the eminent poet. Dozens of Tabiby's poetic creations were inspired by the works of the great poet Alisher Navoi. That's why Tabiby endeavoured to express his works in a poetically flawless manner, akin to the poetic masterpieces of the influential thinker Alisher Navoi. Since Tabiby's poetic works are being studied for the first time, their first and last couplets have been quoted. The objective here is to provide preliminary insights into the traditions of Alisher Navoi as represented in the works of Akhmad Tabiby. Indeed, the full transformation of such poetic works from their original form to contemporary ones, and deeper research based on the criteria of poetry, represent a scientific challenge awaiting resolution.

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