

Textual Study of Diwans of Khorezm Prince Poets of the 19th-20th Centuries

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Abstract: This article investigates the Khorezm literary environment, a specific manifestation of the Diwan tradition of Khiva, formed by Muhammad Rahim Khan II Feruz of Khiva in the late 19th- early 20th centuries. It also explores the prince poets who composed diwans in such works as Laffasi's Tazkirai Shuaro, Bayani's Haft Shuaro, Tabibi's Majmuat Ush-shuaro Feruzshohiy, and Babajan Tarrakh's Xorazm Navozandalari. Approximately ten poets included in Majmuat Ush-shuaro Feruzshohiy are princes from the royal family, their ghazals are featured predominantly in the Tazkira. This article delineates the manuscripts of prince poets who lived and created in Khorezm. These include Muhammad Rahim Khan II Feruz's grandson, Sayyid Muhammad Nasir Tura Sultani's Devoniy Sultoni, and the last khan, Sayyid Abdullakhan's (khan of Khiva during 1918-1920) son, Saadulla Tura Saadi's Devoni Sa'diy. These manuscripts are held in the Manuscript Fund of the Institute of Oriental Studies, named after Abu Rayhan Biruni, in the Republic of Uzbekistan. The year of copying, the scribe, the preservation status of the sources, the genres of the poems presented in the diwans, and their position are all discussed. The article also conducts a textual study of poetry works, ghazals, mustahzod, and muhammas to continue the classical traditions of Sayyid Muhammad Nasir Tura Sultani and Saadulla Tura Saadi.

1 INTRODUCTION

In Khorezm, at the end of the 19th - beginning of the 20th century, a significant literary and cultural environment emerged, drawing in many poets. The ruler of Khiva, Muhammad Rahim Khan II Feruz, assembled them in the palace. Due to the Khan's encouragement and significant attention towards literature and art, numerous works were translated, tezkires were created reflecting the literary environment of the era, poems of poets composed majmua and bayaz (types of collections of poems), and diwans that included examples of works in classical genres were arranged. As noted in historical sources, poetic gatherings were organised under the auspices of Muhammad Rahim Khan II Feruz – the Khan and poet, which did not merely involve poetry, but also the provision of feedback and opinions after the reading of poems. In particular, each couplet, its content, artistry and metres written and voiced by members of the Khan family, received special

attention from the attendees. In such circumstances, Feruz's feedback was prominent, and he showed interest in the work of his close ones even outside these gatherings, appointing mentors for the nurturing and education of poets, guiding the poets in choosing a pseudonym, bringing their poems to diwan form and copying them. Plenty of information about this is given in such works as Laffasi's Tazkirai shuaro, Bayani's Haft shuaro, Tabibi's Majmuat ush-shuaro Feruzshohiy, Babajan Tarrakh's Xorazm navozandalari, etc. Approximately ten of the poets included in Majmuat ush-shuaro Feruzshohiy are princes of the royal family, whose ghazals are presented in the main part of Tazkira. On the instruction of Feruz, majmuas were also compiled from the poems of prince poets, one of which is called Haft shuaro. Haft shuaro was organised by Bayani by order of the Khan, and Muradi, Sultani, Saadi, Akil, Farrukh, Sadiq, and Bayani included samples of their work in it. "In the Khorezm literary environment of the 20th century, Haft shuaro occupies a special

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place. It was created on the assignment and leadership of the art-loving Khan Feruz due to the need to spread cultural uplift, enlightenment and expand reading at that time, and it encompasses the poems of the prince poets. It is a source that, unlike traditional bayaz and collections, is structured according to a dynastic principle and embodies mainly majmua and partly tezkire features" (Jasurbek Mahmudov.).

The poetic majmua with the inventory number PN 909-V, which includes diwans like Devoni Sultoni, Devoni Sa'diy, Devoni Sodiq, Devoni G'oziy, and Devoni Asad, is preserved in the Manuscript Fund of the Institute of Oriental Studies, named after Abu Rayhan Biruni, of the Republic of Uzbekistan. It does not have a name like Haft shuaro. In the first Terma devon of the majmua, Sultani's poems open in a classical Diwan tradition with Hamd ghazal, which praises Allah with the words "Zihi qodirki sun'idin qilib arzu samo paydo...", followed by Na'at ghazal that praises the Prophet Muhammad (s.a.w.) with the words "Ahli olam faxri – sensan ey, habibi kibriyo....". Within the diwan, Hamd and Na'at ghazals are found several times. In Sultani's Terma devon, along with ghazal, mustahzod, muhammas, poems of such genres as murabba', mathnawi, ruba'i, muammo, ta'rih, qit'a, and qasida are also included. On page 172 of the majmua, the colophon says: "Zihi Subhonholifatur-rahmon boisi amnul-amon ya'ni Sayyid Muhammad Rahim Bahodirhoni doma davlati huva shavkata huning farmoni vojib iz'onlari bila ushbu Devoni Sultoni bir ming uch yuz dog'i yigirma beshinchi. Domulla Bobojon Tarro ibn Abdulaziz maxdum marhumiyning qo'lida itmomi sarhadig'a yetdi". In the majmua, Devoni Sa'diy, Devoni Sodiq, Devoni G'oziy, and Devoni Asad also cover poetic works of the poets. In general, the Terma devon of the majmua serves as a crucial source in comparing its text with other manuscript copies, studying, and preparing for the publication of the work of prince poets.

Babajan Tarrakh's work, Xorazm navozandalari, remarks about Sultani: "The poet Nasir Tura graduated from the old school, but did not receive madrasa teachings. He was beloved by Muhammad Rahim Khan. Therefore, they held weekly feasts with scholars, including the first scholar Yusuf Haji Akhun, the second scholar Siddik Akhun, the third scholar Yusufbek Bayani, and learned poetry from them. In particular, he chose Yusufbek Bayani as a mentor and became a poet" (Grandfather Tarroh, 1994). This information reveals two circumstances: firstly, Muhammad Rahim Khan II Feruz was fond of his grandson Sayyid Muhammad Nasir and paid him

extra attention; secondly, Khan encouraged his grandson to take lessons in literature and write poetry. As Khan elevated the attitude towards literature to the level of public policy, he foremost wanted to involve his loved ones in this process. Again, in our opinion, in an extremely challenging social and economic situation of that time, Khan aimed to clear the consciousness of the princes through literature, distracting them from various political games, and preserving traditions. This is why he directed the prince poets towards poetic creativity. Among them, Sultani's work was most frequently compiled into books.

2 RESULTS AND DISCUSSIONS

After examining the text of Devoni Sultoni with the AR-7095 inventory number, housed in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Biruni of the Republic of Uzbekistan, it was discovered that the number and genres of poems in the manuscript are as follows:

ghazals - 368, mustahzod - 1, murabba' - 1, muhammas - 29, musaddas - 3, musabba' - 1, musamman - 1, tarji-band - 1, mathnawi - 1, ruba'i - 1, muammo - 2, qasida - 4 (Erkinov A., Polvonov N.).

Most of Sultani's ghazals in the diwan are penned on the theme of romance. The images in the poet's love ghazals are traditional, such as valentine, beloved woman, and rival, with their interpretation reflecting the poet's creative potential. In particular:

Generally, Uzbek poems in Sultani's diwan are written in a simple, smooth style characteristic of Turkish tradition. Page 90 of the diwan presents two muammo of the poet. The first is as follows:

Yorim ismin so'rasang, ey ozurda jon,
Loladin birni olib qo'y boshig'a, bo'lg'ay ayon.

The second one reads:

Boshing'a keldi g'amdin hajringda behad afvoj,
"Ey sho'x, sandin o'lmish hadsiz madadg'a muhtoj",

Sultani's muammo texts, written in the names of "Allah" and "Muhammad" (s.a.w.) and their solutions, are included in Feruz Gulshani. The diwan also contains several Persian poems by the poet. In Sultani's poems, complex phrases, word games, or fugitives are seldom seen. Moreover, there might be uniformity, rhyme or metre errors, and shortcomings in the use of artistic pictorial means in his poems.

However, despite these shortcomings, the poems in the prince poet's diwan, reflecting the literary environment and diwan poetry of the era, are valuable. Discussing Saadulla Tura Saadi and his Devoni Sa'diy, one of the diwans arranged by the prince poets, he was the son of Khiva's last Khan, Sayyid Abdullah Khan (Khiva Khan of 1918-1920), and grew up in the palace of his grandfather Muhammad Rahim Khan II Feruz. He developed an interest in literature from an early age and read the works of classical Eastern poets. A disciple of the renowned historian and poet Bayani, he started practising poetry from the age of 20 and was well-versed in Arabic and Persian. Babajan Tarrakh writes about him: "Saadulla Tura came from the royal family. He was a man of a sharp mind. He would remember what he saw at once, whether Arabic or Persian." (Grandfather Tarroh, 1994)

The first information about Saadulla Tura Saadi and his work is found in tezkire, majmua, memuar, and bayaz. His lyric poems were collected and compiled into a diwan. Besides his diwan, his other works are also known. Influenced by Persian literature, Saadi emphasises the role of upbringing in human life, the glorification of human behaviour, and human qualities in his Turkish work Mufarrixi Qulub. It was written in metre, consisting of ten chapters, each with its own name. The stories and adventures in the work served to clearly state the author's opinion and considerations. The manuscript copies of this work have been studied by our textualists.

Upon studying the text of Devoni Sa'diy with the inventory number AR-7092, held in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Biruni of the Republic of Uzbekistan, it is found that the number and genres of poems in the manuscript are as follows:

ghazals - 175, mustahzod - 2, murabba' - 1, muhammas - 14 (in the main text), musaddas - 5, musabba' - 2, mathnawi - 2, qasida - 3 (Khajieva I.A. (2008).).

The manuscript comprises 106 pages and 53 sheets, bound in dark blue hard paper, with the initial sheet remaining blank. It was written in black ink in a Nastaliq style on a relatively coarse Kokand fabric paper. Some sections of the work, primarily titles and numbers, are distinguished by red ink. Some sheets of the manuscript were folded and examined. The scribe's writing is clear, and the lines have been set down neatly.

The majority of Saadi's poems center around the theme of love, adhering closely to traditional classical lyrics. In alignment with the Eastern Diwan tradition, Devoni Sa'diy opens with three Hamd ghazals followed by a Na'at ghazal. Evidently, the ghazals in Sultani's diwan are composed more frequently in ramal, hajaz, and rajaz meters.

It is well-known that the creation of a work in Oriental classical literature—often influenced by the poetry of another poet and preserving the meter, rhyme, and radif within it—represented a common form of literary communication and interaction. It was seen as a tradition associated with creatively competing with either predecessors or contemporary poets in a specific way. Devoni Sa'diy compiles poems from eight distinct genres, with the literary influence of traditions clearly visible in its more poetic sections. Specifically, the poet's muhammas were written based on the ghazals of Alisher Navoi, Fuzuli, Ogahi, and Feruz. These can be interpreted as a creative approach to following the guidance of mentors and teachers. This becomes clear when examining the text of the 9th muhammas—beginning with "Zihi sariri risolat uzra erursan shoh"—on pages 80-81 of the manuscript:

Saadi's muhammas can be traced back to Alisher Navoi's Na'at ghazal in G'aroyib us-sig'ar, which commences with "Yuzu ko'zungda muayyan kamoli sun'i Iloh". For nearly ten centuries, poets have depicted the Prophet (s.a.w.) as the most remarkable and perfect individual of humankind in their Na'at ghazals. Not merely content with the straightforward praise of the Prophet (s.a.w.), these ghazals often preached ideas of high morality. Alongside the blessed image, the divine image was revered, and people were encouraged to emulate him (Jasurbek Mahmudov., 3). Saadi's muhammas are also defining symbols of our Prophet (s.a.w.), extolling that Muhammad s.a.w. was honored by Allah, and that for all Muslim people, prophetic behavior serves as the primary criterion.

It is worth noting that some words in Navoi's ghazal were altered in Saadi's muhammas. Specifically, in verse 4 of Paragraph 2 of the mukhammas, the word "ko'zgusi" (mirror) from Navoi Gazali is replaced with the word "surasi". For example, Alisher Navoi's ghazal reads "Jamoling oyina va-sh-shamsi ko'zgusi nozil" (Alisher Navoi, 1988, 403), while in the manuscript, it is written as "Jamoling oyinai va-sh-shamsi surasi nozil" (Khajieva I.A., 2008, 80). Similarly, in verse 5 of Paragraph 5 of the

muhammas, the word “hasratingdin” from Navoi is replaced with the word “furqatingdin”. Navoi writes “Emaski charx chekar kecha hasratingdin oh”(Alisher Navoi, 1988, 403), whereas in the manuscript, it is written as “Emaski charx chekar furqatingdin o‘ylaki oh”(Khajieva I.A., 2008). This is how the final paragraph of the muhammas concludes.

3 CONCLUSION

In Devoni Sa’diy, Saadi's muhammas hold a relatively large portion following his ghazals. Saadi's poems are typically straightforward and smoothly completed, embodying the Turkish style. The prince, who lived and worked in Khorezm, serves as a crucial resource in identifying poets and their position in the literary landscape of the era, as well as understanding diwan poetry.

A copy of Devoni Sa’diy with the number 909/II 7022 is also known to exist as part of the "Muhammad Rahim Khan II Feruz library fehristi". Moreover, Saadi's poems are included in tezkires, majmuas, and bayazes as previously mentioned. Particularly, in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Biruni of the Republic of Uzbekistan, a poetic majmua with the inventory number PN 909-V is preserved. This collection includes diwans such as Devoni Sultoniy, Devoni Sa’diy, Devoni Sodiq, Devoni G‘oziy, and Devoni Asad. This collection is not identified as Haft shuaro. The text is penned in black ink, Nastaliq style, on smooth Kokand fabric paper. "Saadulla Tura Saadi" (Saifullah S., 2010) is indicated as the second diwan author, and his poems are presented.

During the late 19th and early 20th centuries, some progress was made in literary studies, literary source studies, and textual studies on the examination of the life and the literary works of such representatives as Munis, Ogahi, Feruz, Bayani, Avaz Utar, Tabibi, Roji, Rogib, Komyob, Mutrib [9], and Muhammad Rasul Mirzo. However, the diwan manuscripts of princely poets, like Sultani, Ghazi, Asad, Muradi, Sadiq, Farrukh, who lived in the same period and worked in the same literary environment, have not yet been explored [10]. Nowadays, the diwans of these princely poets are preserved in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Biruni of the Republic of Uzbekistan, the Khorezm Ichan Fortress Manuscript Fund, and the Oriental Studies Fund of the Russian Academy of Sciences in St. Petersburg. Studying the Diwan

traditions of Khorezm, executing cross-textual-comparative research, and analyzing Diwan manuscripts compiled by princely poets will enrich the history of Uzbek literature and become a significant resource for research studying the historical, cultural, and literary environment of this period [11].

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