

About Alisher Navoi's Ghazals with "Firaq" from the Diwan of the Aq Qoyunlu Admirers

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Abstract: This article examines Alisher Navoi's ghazals featured in "The Dīwān of the Aq Qoyunlu admirers". The author of the article considers these verses to be typical of the poet's youthful lyrics and bases their opinion on the fact that these ghazals were included in the first divans. The author believes that these ghazals have an autobiographical nature, and the theme of separation expressed in them is linked to the period when the poet lived apart from his friends, loved ones, and his native city of Herat.

1 INTRODUCTION

Navoi scholar Aftondil Erkinov, a doctor of philology, made an important discovery in Navoi studies in 2012. He identified a manuscript of Alisher Navoi's divan compiled by foreign enthusiasts while studying copies stored in world manuscript archives. This divan, compiled by the poet's fans during the reign of the Aq Qoyunlu dynasty (the Oghuz Turks who ruled the territory of Azerbaijan and Western Iran from 1378 to 1508), was published in Tokyo. The divan, known as "Dīwān of the Aq Qoyunlu admirers," was copied on December 25, 1471, by the poet and calligrapher Abdurahim ibn Abdurahman Khorazmi, who wrote poems under the pseudonym Anisy.

According to the findings of the scientist R. Djaborov, who extensively studied this divan, there are two different assumptions about its origin. Firstly, it might have been moved to the palace of Sultan Khalil, the prince who ruled in Shiraz from 1471 to 1478. Secondly, it could have been established in Tabriz under the leadership of Uzun Hasan, the king of the Aq Qoyunlu, who gained complete power, or on his personal instructions (Djabolov R. 2020.).

The Dīwān comprises a total of 229 poems, including 224 ghazals, 1 mustazad, 3 mukhammas, and 1

tarji'band. Out of the 224 ghazals, 217 were transferred to "Badoyi' ul-bidaya," and only one to "Navodir un-nihaya." It is interesting to note that more than 80% of the ghazals in the Dīwān are not found in the first collection called "Ilk Dīwān," which was compiled by the poet's fans. This indicates that the majority of these ghazals were created in the five years after 1466 (until 1471). "Ilk Dīwān" mainly provides information about the poet's poems written before 1466, while "The Dīwān of the Aq Qoyunlu admirers" contains the poet's poems written before the age of 30.

Two ghazals written with the radif "firoq" in the Dīwān caught our attention. These ghazals were later included in the first volume of the lyric collection "Khazayin ul-maani" – "Garayib us-sigar." In this article, we will focus on the history of creation and textual features of these ghazals.

In Eastern Muslim literature, poems on the topic of separation hold a significant place. This is not surprising, as the concept of separation has been present since the time of Adam and Eve. Thus, this topic has become an integral part of works by great thinkers in the East, such as Jalaluddin Rumi. The concept of separation is extensively explored in his work "Masnavii Manavi," particularly in "Naynoma."

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The great Sufism theorist Aziziddin Nasafi also addresses separation in his "Perfect Man's Book," where he considers it to refer to the second career of metaphorical love. The poet describes love as a herb that falls into the body of a lover, and its place is the heart. Love comes to the heart through vision and keeps the homeland in the heart. This herb gradually burns the inside of the lover, making them pure. A lover's heart is so delicate that it cannot bear the affection of the beloved, and there is a risk of death due to the lover's devotion.

As mentioned earlier, "The Dīwān of the Aq Qoyunlu admirers" includes Navoi's poems written before the age of 30, most of which were composed while he lived in Samarkand. This suggests that the poet paid special attention to the theme of living apart from his native city. The ghazals in this collection emphasize the theme of separation, which encompasses moments of parting from the motherland, friends, and loved ones. "The Dīwān of the Aq Qoyunlu admirers" is valuable because it features poems written during Navoi's time in Samarkand, which is a significant period in his work (Djabolov R. 2020.).

2 ANALYSIS

The first ghazal, taken from the Dīwān, opens with the poignant cry of the lyrical hero, brokenhearted and physically weakened by separation. Upon closer examination, some words in the verse bear resemblance to the Oghuz dialect. For instance, the words "edar" and "jismuma" differ from the version in the ghazal "Garayib us-sigar."

Since the main inhabitants of the Aqqyunli kingdom are Oghuz Turks, the poems of Alisher Navoi were adapted to the Oghuz dialect in this manuscript. For example, "tut" became "dut," "bo'lg'on" became "o'lan," "quyosh" became "gunash," "tosh-dosh," "ber-ver," "yig'lar-ag'lar," "bor-vor," "emas-emaz," "sarg'arib-sararub," "yo'q-yo'x" were given in their respective forms (Erkinov A.. 13). The ghazal progresses gradually from stanza to stanza. Separation takes a toll on the lyrical hero's life, and this life is further tarnished by the world.

Moreover, not content with that, separation inflicts a hundred arrows of sorrow on the wounded soul, secretly igniting the pain caused by these arrows. The heart cannot bear these pains and desires to surrender.

In the fifth stanza, the lyrical hero implores the heart not to succumb to these pains and sufferings, urging it to bravely embrace any pain, emphasizing that this is a test of fate through parting.

The plea to the heart continues in the following stanza. The consolation in the content of "if we spend our lives in the pain of parting without saying a word, maybe one day parting will be kind to us" appears to momentarily comfort the heart.

In the Dīwān, this verse is followed by a praise verse with the nickname Navoi, and the ghazal ends in 7 verses. However, in the "Garayib us-sigar" version, the ghazal extends to 9 stanzas. Therefore, it can be said that Navoi later added verses related to the desire for approval and satisfaction from a friend, expanding the ghazal's content and reflecting the pain of parting after the breakup. These stanzas reinforce the assumption that they were included when the poet returned to Herat, his hometown. If we focus on one of these stanzas, particularly the one absent in "The Dīwān of the Aq Qoyunlu admirers," located before the eulogy in "Garayib us-sigar," it becomes apparent that the friend mentioned in the verse is not a specific individual but a generalized image reflecting several layers of meaning. In this stanza, the image of a friend represents the Creator, who is the ultimate goal through the motherland and Husayn Boykara (or other friends and teachers of the poet) at the same time. The poet, even when separated from his homeland or loved ones, believes he will eventually return, and this separation does not diminish his love for his motherland and friends. At the same time, the verse conveys the idea that a servant seeking approval from the Creator gladly embraces any test, whether it brings happiness from success or weakness from separation. In the praise, the poet addresses himself through the art of exclamation, encouraging himself to embrace His love like the blood of the heart and find happiness under its influence, as only His love can alleviate the pain of parting and provide solace. By employing the repetition of words and the art of tashbih, the poet achieves linguistic charm in the verse. From the outset in Matla, we witness a vivid, exaggerated image. The lover's face has turned saffron (yellow) due to separation and pain. When the intensity of separation becomes overwhelming, the lover sheds tears resembling blood on his yellow face, giving the impression that saffron has grown on his face, turning it into a tulip field. The simile used by the poet effectively demonstrates the impact of separation. In the following stanza, the imagery becomes even more captivating. The lyrical hero

enters the house of separation and pours hundreds of gems from his tears at the feet of separation's lover, as if showing respect. The art of tashxis (animation) employed in the verse brings the scene vividly before the reader's eyes.

The subsequent stanzas continue the gradual progression. Although the lover once claimed to be steadfast in the pain of love, the intensity of the breakup shattered this claim, leaving the lover ashamed of himself. The sorrow of parting intensified to such an extent that all signs of joy and happiness vanished for the lover. Parting drove the stone of grief into his heart with countless nails, leaving no room for joy. The revival of separation through the art of diagnosis paints a captivating scene before the reader's eyes. In this ghazal, the theme of separation takes precedence, but it shifts to a different tone when it comes to praise. The poet turns to himself, expressing hope that the days of peace will soon come, and the pain of separation in his heart will be remembered with a smile as a cherished memory. This feeling of hope is grounded in reality, as seen in the final stanza of the ghazal. It suggests that the lyrical hero is separated from someone dear to him, whether it be his wife, friend, or ruler of the time, but the poet believes that they will be reunited soon. According to the verse, Firaq has become hostile to the poet and prevented him from enjoying the power of a mighty king like Jamshid for a certain period. Similar to the previous ghazal, the version of this ghazal in "Garayib us-sigar" has undergone a significant change: a stanza has been added after the 3rd stanza. The content of this stanza conveys the lover's desire to find life, or the soul, from the lips of the beloved, but separation thwarts this longing, leaving the lover in agony, akin to a dying person.

As previously mentioned, the fact that this ghazal is found in "The Dīwān of the Aq Qoyunlu admirers," compiled by the poet's enthusiasts, and the praise reflects the theme of separation from the ruler of the time, indicates that it was written before 1471, during the time when the poet lived in Samarkand. This further supports the assumption of its origin.

3 CONCLUSION

Alisher Navoi's ghazals on parting from "The Dīwān of the Aq Qoyunlu admirers" are characterized as radiant ghazals. They portray the theme of parting from the poet's friends and loved ones, as well as his separation from his hometown, Herat, during

different periods of his life. When these ghazals were included in "Garayib us-sigar" in an expanded form, their content expanded, encompassing a more general vision of farewell and a combination of the time spent in Herat with the times of parting.

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