

## DIVANS COPIED IN KHOREZM AND THEIR SOURCES

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**Abstract.** *Khorezm literary environment, which is an integral part of Uzbek classical literature, has its own traditions. At the end of the 19th century and the beginning of the 20th century, works were translated in Khorezm, tazkiras were compiled, and devans were organized. This article talks about the tradition of devan writing, the life, works and components of poets' works and genres, formed in the literary environment of Khorezm at the end of the 19th - beginning of the 20th century. Manuscripts and lithographic copies of divans of Sayyid Muhammad Nasir tora Sultani, Sayyid Sadullah tora Sa'di, Sayyid tora Ghazi, Sayyis tora Asad, among the prince poets who created in the literary environment of Khorezm, were researched.*

**Keywords:** *madrasa, library, Khiva, source studies, textual studies, manuscript, lithograph, copy, poet, divan, poems, ghazal.*

### INTRODUCTION

In 1863, after the death of Khorezm Khan Sayyid Muhammad Khan, his son Muhammad Rahim Khan II - Feruz sat on the Khiva throne. Muhammad Rahimkhan II - Feruz, in addition to paying attention to beautification and handicrafts, also carried out important development works in the country. He did a lot of work to improve the internal situation of Khorezm, improve the well-being of the population, and improve the education sector. During this period, opportunities were created for students to learn, new madrasahs were built. In 1871, the madrasa was built on the initiative of the khan, and later many officials built such structures at their own expense and gave their names to the madrasahs. Matniyoz devanbegi, Qazikalon, Islamkhoja, Dost A'lam, Yusuf yasavulbashi, Amintora madrasahs are among them. Another important thing is the emergence of many calligraphers and the copying of rare books, and the establishment of the "Podshahi Zaman" typology by Feruz. Manuscripts and lithographs were collected and private libraries were established. The books were given to the students of science with a foundation.

At the end of the 19th century - the beginning of the 20th century, a large literary and cultural environment was created in Khorezm, which attracted all the creators of the country. The ruler of Khiva, Muhammad Rahimkhan II Feruz, gathered artists in the palace. Due to Khan's encouragement and strong attention to literature and art, many works were translated, tazkiras reflecting the literary environment of the time were created, a collection of poets' poems, bayozys were copied, examples of the artist's creations in classical genres were given to devans. order was given. As recorded in historical sources, under the auspices of the king and poet Muhammad Rahim Khan II Feruz, poetry conferences were organized. comments are made. In particular, the audience paid special attention to the harmony of content, artistry and weight of each verse recited by the members of the khan's family, who created it in the palace. In such situations, Feruz's opinions were in the first place, and the khan was interested in the works of his relatives even outside of conferences. led. There is a lot of information about this in works such as "Tazkirai shuaro" by Laffasi, "Haft shuaro" by Bayani, "Majmuat ush-shuaro Feruzshahi" by Tabibi, "Novazandalari Khorazm" by Bobojan Tarroh.

About 10 of the creators included in "Majmuat ush-shuaroi Feruzshahi" are Khanzodas, and their ghazals are given in the main part of the tazkira. Collections of the poems of the prince poets were compiled by the order of Feruz. One of them is a collection called "Haft Shuaro", which contains the poems of prince poets. "Haft Shuaro" was arranged by Bayani by order of the khan, and princes Murodi, Sultani, Saadi, Aqil, Farrukh, Sadiq and Bayani include examples of his work. "Haft Shuaro" complex occupies a special place in the literary environment of 20th century Khorezm. Due to the necessity of cultural upliftment, spreading of enlightenment and expanding reading of books, he came to the field under the guidance of the artistic king Feruz and covered the poems of the prince poets. Unlike traditional bayoz and collections, it is compiled according to the dynastic principle, and it is a source that embodies the characteristics of a collection, partly of tazkira[7, 12]. The presence of female artists belonging to this dynasty is also noteworthy. Some examples of works of Kishjanbeka, the daughter of Asfandiyarkhan - Farrukh, one of the female poets, have been identified.

In the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Republic of Uzbekistan, inventory number PN 909-V "Devoni Sultani. Devoni Saadi. Devoni Sadiq. Devoni Ghazi. A poetic collection consisting of devans such as "Devani Asad" is preserved. The complex is not named separately like "Haft Shuaro". In the first "Terma devan" in the collection, Sultani's poems, preserving the classic devan tradition, open with a praise ghazal, followed by a na't ghazal. On the 172nd page of the complex, the colophon is written: "The Decree of the State of the State of Huva Shavkata of Zihi Subhanholifatur-Rahman Baisi Amnul-Aman, that is Sayyid Muhammad Rahim Bahadirkhani, this Dewani Sultani is one thousand three hundred and twenty-fifth. "Domulla Bobojan died at the hands of the late Tarro ibn Abdulaziz Makhdum." "Devoni Sa'diy", "Devoni Sadiq", "Devoni Ghazi", "Devoni Asad" in the poetic collection also contain poetic samples from the works of poets.

### **MAIN PART**

Muhammad Rahimkhan Sani - Feruz, as a king and poet, paid great attention to the development of culture and enlightenment. In particular, the lyric poems of many poets were collected, and their divans were reproduced in manuscript and lithographic copies. According to experts, in the middle of the 19th century, there were about a hundred poets in Khiva, including the king himself. Some of the poets were very generous and they organized the Uzbek and Persian divans. Khorezm divans are distinguished by their variety of genres and their traditionality.

Sayyid Muhammad Nasir tora bin Sayyid Muhammadyar tora bin Sayyid Muhammad Rahim Bahadirkhani Soni was one of the representatives of the literary and cultural environment of Khorezm, who lived at the end of the 19th century and the beginning of the 20th century, and was a prince poet. Sayyid Muhammad Nasir grew up in the palace of Tora Khan. Sultani graduated from the old school, took lessons in poetry mainly from teachers. The teachers who taught Sultani Yusuf Haji Okhun, Siddiq Okhun were mudarris in the madrasas of Khiva, while Yusufbek Bayani studied at the madrasa, he was a mature historian of his time, a talented poet and a skilled translator. In 1920, along with other princes, Sayyid Muhammad Nasir was exiled to Siberia, and his death is unknown.

Babajon Tarroh - Khadim's work "Novazandalari Khorezm" writes about Sultani: "Poet Nasir Tora graduated from the old school, but did not receive madrasa education. Muhammad Rahim Khan loved him. That's why the scientists feasted together every week, the first scholar Yusuf Haji Okhun, the second scholar Siddiq Okhun, the third Yusufbek Bayani, learned poetry

from them, and in particular took Yusufbek Bayani as his teacher and became a poet[2, 31]. From this information, it is possible to understand two situations, firstly, Sayyid Muhammad Nasir, the grandson of Muhammad Rahim Khan II Feruz, liked the tora and paid more attention to it, and secondly, the khan gave his grandson Sayyid Muhammad Nasir to He took the initiative to take lessons in literature and write poetry. Because Khan brought his attitude to literature to the level of state policy, he wanted to see his loved ones in this process. Also, in our opinion, in a very difficult social and economic situation for that time, the khan intended to clear the conscience of the princes through literature, distract them from various political games, and preserve traditions. That is why the prince directed poets to creativity. The work of Sultani is the one whose poems have been published the most among prince poets.

When we get acquainted with the text "Devoni Sultani" inventory number AR-7095 kept in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Republic of Uzbekistan, it turns out that the number and genres of poems in the manuscript are as follows: ghazals - 368, mustazad -1, muraba' -1, mukhammas - 29, musaddas -3, musabba' -1, muzamal -1, tarji'band -1, masnavi -1, rubai -1, problem -2, qasida - 4 [5].

Most of Sultani's ghazals in Devon were written on the theme of love. The images in the poet's love ghazals are traditional, they are: lover, lover and aghir (rival). Their interpretation reflects the poet's creative potential. Including:

My heart is filled with love and pain.

When we saw your face, Afghans became a devil.

Your face is like the moon, my hut is bright, your warmth is warm, my world is warm,

My consciousness was taken by the love of the fish.

The merchant Zulfing, O fish, has suffered shabu, my fasting is ruined,

John and my heart are always full of chaos in my head.

Let go of pain and patience, my decision is in my hands, my dear,

It didn't stay in my body. Have mercy on me, oh fishy figure.

I bow down to you, cypress and pine tree, my garden full of moons,

When he saw Husning, he gave flowers, his devotion was beautiful.

Don't have mercy on me, you made me sad for a while, I sympathize with you

Now my husband is sad because of cabbages.

Sultani, who is in Hajring, is a lover who has suffered a lot,

Let's take a look at my son-in-law, my dear friend.

Sadullah Tora Sa'diy was the son of Said Abdullah Khan (1918-1920 Khan of Khiva), the last khan of Khiva, and grew up in the palace of his grandfather Muhammad Rahim Khan II Feruz. Sa'dullah tora Sa'di has been interested in literature since he was young, he has read the works of Eastern classical authors. Sa'dullah tora Sa'di was a student of the famous historian and poet Bayani, he started practicing poetry at the age of 20, he knew Arabic and Persian languages. Babajon Tarroh - Khadim writes about Sa'dullah Tora Sa'di: "Sa'dullah Tora came from the royal family. He was a very sharp minded person. Whatever he saw, whether it was Arabic or Persian, he would immediately memorize it." [2, 35].

Sa'dullah tora Sa'di ordered "Devon Sa'di". His ghazals are written in a fluent, folk tone. For example:

If you please come to me, my flower,

I sacrificed my body for the praise of my husband.

Who am I going to do in the evening of the night of the Afghan farewell?  
Don't stop, my love is not happy.  
On that day, I looked at the candle, thanks to your permission.  
I'm sorry for your grief.  
O fairy of the living storm, the ink of your eyes  
Even my body is injured and injured,  
For the sake of the truth, please forgive me, you fool,  
Please heal this wound.  
La'lgun may nosh etar aghori bekas damba rest,  
Have a good time, my dear.  
Shad ulub shom muddai Saadi chekar ranju mehan,  
If you like this work, the world is worth it.

Apart from "Devon", Saadi's other works are also known. Under the influence of Persian literature, Saadi's work in Turkish called "Mufarrihi Qulub" emphasizes the role of education in human life, glorifying human behavior and human qualities. "Mufarrihi Kulub" is written in verse and consists of 10 chapters, each chapter has its own name, the stories and adventures in the work served to express the author's opinions more clearly. Manuscripts of this work have been studied by our textologists.

When we get acquainted with the text "Devony Sa'diy" stored in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Republic of Uzbekistan, inventory number AR-7092, it turns out that the number and genres of poems in the manuscript are as follows: azallar - 175, mustazad - 2, muraba' - 1, mukhammas - 14 (in the main text), musaddas - 5, musabba' - 2, masnavi - 2, qasida - 3[4]. Saadi's poems are mostly about love and are written more like traditional classical lyrics. According to the Eastern tradition of devanism, "Devani Sa'di" is first followed by 1st, 2nd, and 3rd praise ghazals. It turns out that the ghazals in the Sultani divan were mostly written in ramal, hajaz, and rajaz bahrs. After the poet's ghazals in "Devoni Sa'di", his mukhammas occupy a relatively large part. In general, Saadi's poems are an important source for determining the position of the prince poets who lived in Khorezm and the literary environment of their time, and the place where their poetry was perfected. From "Muhammad Rahimkhan II - Feruz Library Index" it is clear that there is also a copy of "Devoni Sa'di" numbered 909/ II 7022 [9, 111]. As mentioned above, Sa'di's poems are also given in tazkira, majmu'a, and bayaz.

Muhammad Rahim Bahadirkhani Soni encouraged his relatives, that is, his brothers and their children, to art, and encouraged them to write poems. In Bayani's work "Shajarai Khorazmshahi" it is written about Otajon and his children: "This year Otajon passed away, followed by Muhammadamin and Sayyid Ghazi and Sayyid Asad. Three sons survived. He used the pseudonym Kamron himself and used to recite poetry. Atajon collected the Tora poems, and the devan also arranged them. "Otajon Tora died in Kheva in 1903 and was buried in his mausoleum in the village of Gandimiyan. He left children like Muhammadamin, Sayyid Ghazi, and Sayyid Asad, who were accomplished poets of their time.

Sayyid Ghazi Tora Muhammad Rahim Khan Sani - Feruz's younger brother is the second son of Otajon Tora and is considered one of the prince poets. The year of birth and death of Sayyid Ghazi Tora is indicated differently in different sources. In particular, in Khiva state documents, it is said that Sayyid Ghazi was born in May 1871 in Khiva's Deshon Castle, Or district, while in

"Muhammad Rahim Khan II - Feruz Library Directory" Ghazi was born approximately in 1860-1920. it is noted that he lived.

Sayyid Ghazi Tora's interest in literature increases under the influence of the literary environment, he starts writing ghazals from the age of 25. Bobojon Tarroh - According to Khadim's book "Poets and Musicians of Khorezm", the literary name of the poet was his own name. Sayyid Ghazi put the pseudonym Ghazi on his Torah poems and presented them to his grandfather Feruz, and the khan liked it. About the appearance and character of Sayyid Ghazi Tora, the book "Poets and Musicians of Khorezm" provides the following information: "Sayyid Ghazi Tora is handsome, has a blond beard, and has a very good character was a person. While we were talking, we wished that I would not leave his side. He was a very sweet and cheerful person." Sayyid Ghazi's lyric poems are collected in "Devoni Ghazi". Muhammad Rahimkhan II - Feruz library catalog" shows copy number 909/IV of "Devony Ghazi". When we got acquainted with this copy kept in the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Republic of Uzbekistan, it turned out that this copy is a book consisting of several divans. "Devoni Sultani", "Devoni Sa'di", "Devoni Sadiq", "Devoni Ghazi", "Devoni Asad" were included in the book. To describe the book features of this copy, the book is covered with thick paper, three engravings have been removed, the first 2 pages are open, on smooth Russian factory paper, in black ink, with no border, lines in two columns. It is written in 17 lines. The poems in the main text are numbered in red ink and underlined. After the main text of the book was written, additional pages were placed in different places and glued together. Therefore, there are one or more pages of appendices between the main text of the book. These additional sheets also differ in the type of paper and quality of the copy. But the writing gives the impression that it belongs to the pen of one scribe.

The colophon is not given at the end of the book, but at the end of "Devony Sadiq" it is written that "secretary Mullah Babajon Tarro ibn Abduaziz Makhdum". Based on the similarity of the writings of the divans in the book, we know that the secretary of "Devani Ghazi" is Bobojan Tarro - Khadim, one of the palace secretaries of Muhammad Rahimkhan II Feruz.

On pages 239-281 of the book, from the first page to the 53rd page, poems of different genres from "Devoni Ghazi" are given. Until page 17, no additional pages were added to the divan and 38 ghazals of Ghazi were given. Additional pages are included from page 247 of the book.

"Devoni Ghazi" begins with the following text, according to the tradition typical of Khorezm divans (Feruz, Ogahi, Khadim, Sultani, Saadi, etc.):

*My heart is full of people, the people want the sky to appear,  
In the sky, the throne of wealth appeared.*

The ghazal ends with this praise:

*O Lord, do yourself a favor to Ghazi,  
In the sad language of Boor, every breath is filled with danger and joy.*

## **CONCLUSION**

Literary studies, literary source studies in the context of researching the life and work of representatives of the Khorezm literary environment in the late 19th - early 20th centuries, such as Munis, Ogahi, Feruz, Bayani, Avaz O'tar, Tabibi, Roji, Raghیب, Komyob, Mutrib, Muhammad Rasul Mirza and although certain achievements have been made in textual studies, the manuscripts of artists who came from the Khan family, such as Sultani, Saadi, Ghazi, Asad, Murodi, Sadiq, Farrukh, Aqil, who worked in the same literary environment as them, were contemporary with

them. still unexplored. However, today the divans of the prince poets are kept in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Republic of Uzbekistan, in the Manuscript Fund of the Khorezm Ichan Castle, and in the Oriental Fund of the Russian Academy of Sciences in St. Petersburg. The study of the traditions of Khorezm devanism, the cross-textual and comparative study and analysis of the manuscripts of the devans organized by the prince poets will complement the history of Uzbek literature and the researches that study the historical, cultural, and literary environment of this period. will be an important resource for

Prince poets such as Sultani, Saadi, Ghazi, Asad studied the classical traditions and created a divan order themselves. In the history of Uzbek literature, the poems created by princely poets have their place due to the fact that they have a pure Turkish tone, rhyme, and rhythm. At the same time, in the poems of these poets, there are cases such as violations of rhyme or weight requirements, repetition in artistic images, reliance on traditions. But regardless of such shortcomings, the work of the prince poets is important because it is one of the artistic examples of that time. We think that analyzing the literature of this period by connecting it with the socio-political environment will make such situations more clear. Of course, it should not be forgotten that the creative intention of prince poets like Sayyid Nasir tora Sultani, Sayyid Sa'dullah tora Sa'di, Sayyid Ghazi tora is spiritual growth, striving to know oneself through literature.

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