THE COLLECTION OF THE POET FAQIRI AS AN OBJECT OF RESEARCH

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Abstract. *A collection of divans compiled by the poet and calligrapher Faqiri, a representative of the Khorezm democratic movement, is housed in the manuscript collection of the Abu Rayhan Beruni Institute of Oriental Studies, Academy of Sciences of Uzbekistan. This article examines the fact that the divan was written by Faqiri himself (autograph), as well as the value and quantity of works contained within it, including ghazals, rubai, mukhammas, masnavis, musaddas, murabba, and various poetic genres. This divan represents the poet's creative output from the late 19th to the early 20th century and is the subject of our study.*

Keywords: *manuscript, calligraphy, divan, preface, muamma, ghazal, misra, beyt, muhammas, mustahzad, chistan.*

Intorduction and literature review

The problems of studying the socio-political and cultural-literary movement that operated during the period referred to as the "national awakening" of the peoples of Central Asia in the late nineteenth and early twentieth centuries remain relevant today and continue to attract scholarly attention. Indeed, the ideas of human self-awareness, modern knowledge, enlightenment, and social progress constituted the social ideal of the democratic movement and remain enduring values.

The progressive representatives of Uzbek democratic literature in the Khorezm literary movement - writers who kept pace with their age and shared advanced views - were not restrained by the khanate system or by the ordinary and backward way of life characteristic of that order. They entered the literary arena as continuers of the ideas of such progressive contemporaries as Ahmad Donish, Muqimiy, Furqat, Zavqiy, and Avaz O'tar.

Having emerged and taken shape under specific historical conditions as an expression of "democratic social ideology," Uzbek democratic literature was closely connected with the living conditions and customs of the broad masses. Alongside realistic depictions of the people's life, its representatives also expressed the hopes of the intelligentsia for an enlightened and just society. Love for the people, patriotism, and devotion to enlightenment formed the foundation of democratic literature. These ideas were mainly reflected in such poetic forms as the ghazal, mukhammas, musaddas, murabba, and masnavi.

As has been noted, "satire and humor spread widely in democratic literature; all democratic poets tested their pens in this genre, and it penetrated every sphere of life and every branch of society."

It was in such circumstances - that is, in a period of intensified socio-political and ideological struggle - that Faqiri lived and worked. Alongside poets such as Bayaniy, Chokar, Mutrib, and Devoniy, who left a deep mark on the development of the democratic literary current, Faqiri also occupied his own place and possessed his own voice. Continuing the advanced ideas of earlier masters, as did his contemporaries who were in harmony with the people and the

homeland, Faqiri contributed new content and new ideas to the literature of his time. Living and writing in an atmosphere of sharp ideological struggle, he carried forward the traditions of his contemporaries. He strove to become an artist equal to the demands of his age. Like Avaz O'tar and other democratic poets, he worked tirelessly and did not tire of engaging in activity beneficial to the people.

The poet Laffasi wrote about him in his work Tazkirai Shuaro as follows: "He adopted the pen-name Faqiri, practiced poetry extensively, and composed various amorous ghazals, mukhammases, and satirical poems. Musicians of Khiva used to perform his verses beautifully at gatherings, assemblies, and banquets. Faqiri was also such a skillful ornamentist and painter that master craftsmen and decorators, upon seeing his floral designs, recognized his mastery at once and wished to become his apprentices."

Laffasi also wrote: "Faqiri versified the events and conflicts that took place in the Khorezm region during the time of Asfandiyar Khan, adorning them with a colorful poetic garment and recounting them like a narrator of a thousand tales. The poets of the age, seeing the verses he composed in this manner, acknowledged his skill and considered it an honor to become his students. When Faqiri spoke of legends and stories, even the eloquent men of letters fell silent before him. He lived by his craft during the reign of Feruz Muhammad Rahimkhan and later during the period of Asfandiyar Khan, then rendered notable service to the government during the Khorezm People's Soviet Republic, and in 1924 departed this transient world."

Masnavi excerpt

Faqiri is wondrously sweet of speech,
His eloquent tongue is sharp and clear.
In virtue he has no equal,
All people delight in his words.
How could I fully describe his poetry,
How could I make his character plain?
He also composed this ghazal, that man of graceful speech,
Who was unmatched in subtle understanding.

Research Methodology

What has come down to us from Faqiri is a single divan compiled by the poet himself. This manuscript is preserved in the manuscript collection of the Abu Rayhan Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan under inventory number 7693.

The divan consists of 378 pages and is bound in thick pink cardboard. Its format is 13 x 21 cm. It was copied in fine nasta'liq script onto ordinary factory paper resembling a thin lined notebook. The poetic texts are not enclosed in frames, yet they were copied according to a definite order and with balanced proportionality. Each page contains 14 couplets, or 28 lines, arranged in two columns. The main text is written in black ink, whereas the headings are written in red.

The divan is composed of two parts. The first is the "Debocha" (preface), and the second is the main divan. The manuscript opens with a page bearing the heading "Debochai Faqiriy Khorezmiy," dated 1333 hijri (1914-1915 CE). This first part begins on folio 2b and ends on folio 14b.

This 26-page introduction, in keeping with literary tradition, begins with praise to God and benedictions upon the Prophet. It is followed by valuable information about Faqiri's life and creative work. In the Debocha, the poet states that he regarded the great thinkers of classical literature - Jami and Navoi - as well as the eminent senior writers of his own time as his teachers;

he explains his attitude toward their works, his dissatisfaction with the oppression of the age, the encouragement he received from friends and companions to gather his works into a divan, his reflections on this matter, and the purpose behind compiling the collection.

In accordance with tradition, the Debocha ends with words of gratitude and the poet's five wishes.

Faqiri's Debocha is an important phenomenon in the literary movement of its time. In Uzbek classical literature, after Alisher Navoi, the practice of writing a separate preface to one's own poetic divan - and especially of critically evaluating one's own work in it - is quite rare.

Debochai Faqiriy not only reveals the poet's inner world and creative path, but also clearly reflects the ideological orientations present in the sphere of literature, one of the most important forms of social consciousness.

This is also characteristic because these ideas are skillfully expressed in a cycle of poems consisting of 186 lines included in the preface.

The Debocha also provides information about the contents of the divan.

The second part of the manuscript is entitled "Devoni Faqiriyi Khorezmiy" (1333). It begins on folio 15a and ends on page 378. This section opens with a page whose heading is written in bold red letters and enclosed in an ornamental frame. In the upper part of the frame there is a note that can be understood as describing the little divan as a "rose garden of stirring love," prepared at the request of friends during the reign of Sayyid Isfandiyar Bahadur Khan.

On this basis, some researchers have written that Faqiri called his divan "Gulistani Ishq." In our opinion, however, it is difficult to assert this categorically. These words may simply serve to characterize the divan and the poems included in it.

In the lower part of the frame, the poet explains the main content of his divan by stating that it was written as a memorial and that it describes the beloved beauties and cherished sweethearts of the land of Khiva.

The poems in the divan are arranged in keeping with the conventions of divan compilation of that period, and the radifs are written in red ink in the page margins.

The divan begins with traditional ghazals on the themes of hamd and na't. After that, Faqiri presents a ghazal with the radif Shuaro by Munis Khorezmi - a talented poet, historian, translator, and calligrapher who lived and wrote in the late eighteenth and first half of the nineteenth centuries.

Faqiri assigns serial numbers and headings to his ghazals. The person for whom a ghazal was written and the reason for its composition are indicated above the poem in red ink. Another characteristic feature of Faqiri's divan is that, as in the Debocha, he also includes some works by his teachers and contemporaries, often presenting them as models next to ghazals close in theme to those he himself was composing. The headings explain whose poems they are and why they were included. This further increases the value of the divan.

In Faqiri's divan, 83 ghazals, 1 murabba, and 1 muamma are written in the muwashshah style. Muwashshah ghazals are usually dedicated to people's names. In this divan, however, not only the names of historical persons but also the phrase "ijtimo ber" and even the name of an object such as "samovar" appear in muwashshah poems, which is a rare phenomenon. In these muwashshah ghazals, names of persons, objects, or processes emerge from the odd lines, from the even lines, from both lines of the couplet taken together, and in murabba and muamma forms from the initial letters of the first lines of the stanzas. This demonstrates the author's remarkable talent and skill.

In total, Faqiri composed muwashshah poems in honor of 35 individuals. Some persons' names are associated with several ghazals, and in one case also with a mukhammas. These were evidently not random names; rather, they belonged to people who were close and dear to the poet and to his circle, and the muwashshahs were composed as a sign of respect.

On folios 15a-90a of the divan are the poet's ghazals; on folio 90b there is one mustahzad; and on folios 91a-120b are Faqiri's mukhammases.

Among the mukhammases, other genres - masnavi, musaddas, and murabba - are interspersed, while works belonging to two different poetic genres but devoted to the same topic are placed one after another. For example, after the mukhammases the poet included a marsiya in masnavi form dedicated to the death of his mother; not content with this alone, he also expressed the grief caused by that great loss in a separate poem written in musaddas form.

The divan also contains five poetic riddles intended for children's literature, amounting to 23 couplets, or 46 lines.

The poet concludes the divan with a khatima written in masnavi form. After the khatima comes a mukhammas linked to a ghazal spoken in the name of Zulaykho in Andalib's epic "Yusuf and Zulaykho." In the khatima, the poet explains the reasons for composing this mukhammas.

Analysis and Results

On pages 20-21 and 47-49 of the divan, smaller pages were inserted among the main leaves. However, these inserted pages do not carry the pagination supplied by Faqiri himself. On pages 47a-49a, the endings of some ghazals and the beginnings of others are missing. There are also several pages - such as 48, 51, 53, 56, and 57 - where only serial numbers and headings are written, or where the heading alone is present while the space for the ghazal remains blank. In some cases serial numbers are repeated, for example no. 172. In many places lines and even complete ghazals were erased and then corrected in the margins; such cases appear, for example, on pages 79b and 158a-b. Some ghazals on pages 43, 80, and 103 were left unfinished. Pages 169-172 also appear to be missing, since after page 168 the manuscript continues with page 173.

The divan contains only Faqiri's works in Uzbek. As the poet writes in the Debocha:

All my poems were in Turkic, simple in manner,
As though they were songs and tales of many kinds.

The divan is a unique copy. It contains 165 ghazals (3,476 lines), 1 mustahzad (42 lines), 23 mukhammases (1,310 lines), 8 musaddases (636 lines), 14 masnavis (908 lines), 7 murabbas (660 lines), 3 qasidas (396 lines), 8 rubais (32 lines), and 6 chistans and muammas (52 lines), for a total of 7,470 lines, or 3,735 couplets. Faqiri also includes in the divan a four-line poem by Fuzuli criticizing scribes, presenting it as a chistan. Thus, together the Debocha and the main body contain 7,652 lines, or 3,826 couplets. In addition, 245 lines by other poets are included in the divan. The manuscript also contains notes and records related to the poet's life and creative activity.

The divan was compiled in 1914-1915 and continued to be supplemented until 1919. As is well known, many works do not clearly indicate the reason for their composition, the purpose for which they were written, or the year in which they were created. From this point of view, the precise notes found in Faqiri's divan are extremely significant. Works composed in response to particular events, requests, or motives are accompanied by explanatory headings. In such cases the content is first set out in a saj-style prose introduction, after which the poet depicts the event in one of the poetic forms he considered appropriate.

The scholarly notice by Candidate of Philological Sciences V. Mirzaev on the manuscript copies of Faqiri's divans stands out as a special article devoted to the study of the poet's life and

literary heritage. It briefly illuminates the poet's biography and creative work and provides a description of the manuscript divan preserved in the manuscript collection of the Institute of Oriental Studies under inventory number 7693. However, that article also incorrectly states the years of the poet's birth and death. In addition, some confusion appears in its description of the divan: manuscript no. 7689, attributed there to Faqiri, was in fact identified as Abdulgafir Lori's work "Hashiyai Sharhi Mullo," copied in 1259.

Conclusions and Recommendations

It has also been claimed that the article does not indicate by whom the divan was compiled. Yet in the introduction entitled Debochai Faqiriy, it is clearly stated that this divan was written by Faqiri himself for future generations. In our view, therefore, this manuscript is the poet's autograph divan.

It has likewise been argued that the divan lacks a Khatima section. In fact, the poet concluded his divan with a khatima written in masnavi form. This khatima consists of 56 lines. Excerpts from the masnavi are as follows:

O Lord, I have made a book of my own condition;
What answer shall I give tomorrow to Your question?
Having submitted myself to the company of poets,
I became a laughingstock to the people of learning.
Whatever came to my mouth, I wrote down in full,
Without thinking of beginning or end.
My life was wasted on pursuits of this kind,
And I remained in strangely futile anxieties.
Among the wise I stand ashamed,
I did not become even the dust at their feet...
Thus I composed this mukhammas, I, Faqir,
Yet be indulgent toward its flaws and correct them.

After concluding the masnavi by mentioning his pen-name, the poet appears to have continued it further, for an additional 14 lines were appended after the fifty-sixth line, and the pen-name Faqiri is mentioned there as well.

Another characteristic feature of the divan is that Faqiri often precedes his poetic works with detailed prose introductions that extend beyond the scope of a simple heading. These recall the headings found in Navoi's Khamsa, though they are somewhat more detailed.

At times Faqiri not only supplies separate headings, but also explains in detail, after the heading, the content of the work, the reasons for its composition, the year of writing, and the circumstances in which it was created. This is one of the distinctive features of the divan and shows that the poet approached literary creation with great responsibility.

In conclusion, this divan of Faqiri represents a major part of the poet's substantial lyrical heritage, written in different genres and on different themes. It should be noted that works created on the eve of the October Revolution and during the years of Soviet rule were not included in this collection. Because the divan is an autograph manuscript, it must be regarded as a highly reliable source for studying the ideological and artistic features of the poet's pre-revolutionary creative work.

Faqiri's oeuvre embraces two periods. The divan under discussion contains the products of his creativity from the end of the nineteenth century up to 1914-1915 and serves as the principal object of our research. In contemporary scholarship, the new manifestations of this complex and

many-sided process in education, artistic creation, art, the press, and other fields, together with its national and universal humanistic dimensions, are appearing ever more clearly. This process spread widely as the Jadid movement, and the scope of its activity, the features of its development, and its distinctive character deserve separate attention. The divan vividly reveals the world of ideas and images of a major representative of democratic literature of the second half of the nineteenth and the beginning of the twentieth century.

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