



PERSIAN DIVAN INTRODUCTIONS (PREFACES) AND THEIR HISTORICAL DEVELOPMENT

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ABSTRACT

This article deals with the information about how persian divan introductions developed and inherited from one generation to another. Besides, it also discusses the peculiarities of Alisher Navoi and Abdurakmon Jami's divan introductions (prefaces).

KEY WORDS: *divan introduction, preface, composition, prose, poetic preface, manuscript, analogy, ghazal, divan, literary-aesthetic views.*

DISCUSSION

A divan introduction (preface), one of the most important literary sources in the study of the life and work of the poet in the history of Eastern literature, has come a long way in historical development. The prefaces to the divans are written as a starting source - a key, and differ radically from other works in many respects, such as the setting and content of the issues, the composition, the style of narration. In particular, the prefaces are important in terms of information about the biography of the poet, his literary activity, the history of his works, the expression of literary and aesthetic views.

The prefaces have a unique compositional structure and begin with praise. A number of issues such as information about the life and work of the poet, the anthem of the ruler of the period, the poet's love for his teachers, acquaintances with the contents of the divan play an important role in the composition of the preface. It also ends with an apology for the mistake.

The silence, imagery, that is, the dominance of the luxurious oriental style, the mixed use of poetry and prose, the creative and biographical nature, the peculiarities of the divan, the desire to tell the history of its structure, the breadth and diversity of artistic means, in particular, issues such as the widespread use of the art of saj are important features of the prefaces.

There are two types of prefaces: prose and poetic prefaces. Most of the prefaces created in the past are written in prose style. As mentioned above,

the prose prefaces contain many poetic pieces of different genres. Poetic prefaces are rare. In the history of Uzbek literature, poets such as Shavkiy and Uzlat wrote their prefaces in a poetic style. The prefaces are written by the poet or secretary, as well as the person who composes the divan. It should be noted that the prefaces, originally written by the secretary or the person who created the divan, provide information about the life and work of the poet based on various sources, explain the structure of the divan and the reasons for its transfer, so we thought it appropriate to call them forewords. In the course of the study of the prefaces, we observed cases in which the precepts written by the poet were followed in the prefaces written by the secretary or the persons composing the divan. In this respect, Khafiz Shirazi's divan is characterized by a preface written by his friend Muhammad Gulandom. After the poet's death, Muhammad Gulandom compiled a devon compiling his poems and writing a preface to it. Or Khoja Abdullah Marvarid Bayani, a contemporary of Navoi who served in the palace of Hussein Boykaro, also wrote a beautiful preface to the same divan. Also, at the end of the XVIII century and in the 60s of the XIX century, on the instructions of Fathalishoh Qojor, who created under the pseudonym Haqqan, a preface was written in his office by his secretary Muhammad Marvazi.

In the history of the literature of the peoples of the East, the first prefaces to the divans are found in Persian-Tajik literature. It is known that the formation of the divan began mainly in the X-XI



centuries. In the work "History of Persian-Tajik literature" E.E.Bertels gives detailed information about the divans of poets of the XI century, such as Unsuri, Farrukh, Manuchehr, Mas'ud Sa'di Salmon, Sanoi, who came to us in full or in part [1]. At the beginning of the divans created during this period, the tradition of giving information about the divan and its author, the creation of the divan, began to take shape. In particular, he wrote a preface to the divans of such great poets as Anvari, Khojui Kirmani, Salmon Sovaji, Qasim Anwar.) of 93b-94b, Salman Sovaji's office (inv.№ 2130) 1-a, Qasim Anwar's office (inv.№ 926 / III) 396b-398a. These prefaces are written in a mixed style of poetry and prose. The volume is short, containing mainly biographical biography of the poets and some information about the creation of the divans.

E.E.Bertels reports the existence of a prose preface written by the poet in an ancient manuscript copy of the Industrial Office kept in the National Library of Iran. [2] A copy of the famous Persian-Tajik poet Hakim Sanoi, who lived in the late 11th and early 12th centuries, is kept in the Manuscripts Fund of the Institute of Oriental Studies of the Uzbek Academy of Sciences under inventory number 760. His patron, Ahmad ibn Mas'ud al-Mustawi, says that he comforted him and encouraged him to collect his scattered poems and form a divan.

Amir Khusraw Dehlavi's lyrical poems "Tuhfatus-sig'ar" ("Gift of Youth"), "Vasatul-Hayat" ("Middle of Life"), "Gurratul-Kamal" ("The Beginning of Perfection"), "Baqiyaun-Naqiya" (There are five divans called "Finally the ul-kamal" ("Peak of perfection"). These divans are kept in the libraries of India, Britain, Iran, as well as the libraries of the Commonwealth countries. Literary scholars Sh. Shomuhamedov and B. Musaev report that the poet wrote a prose preface to each divan.[3] In the process of studying the manuscripts in the Manuscripts Fund of the Institute of Oriental Studies of the Russian Academy of Sciences, "Tuhfatus-sigar" (UzRFASHI, manuscript, №9661 / I), "Vasatul-Hayot" (UzRFASHI, manuscript, № 9661 / III), № 9661 / VI, №178). The importance of these prefaces in the study of the life and work of Khusrav Dehlavi is great.

The Manuscripts Fund of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan contains a rare manuscript copy of Khusrav Dehlavi's third divan – Gurrat ul-Kamal. Devan's sheets 1a-60b give a large preface. The poet explains the reason for writing the preface: "I decorated this preface and commented on the mood and sufficiency that is hidden and hidden in this book." [4] It seems that Dehlavi describes the peculiarities of the divan and presents it to the readers as a key.

The preface begins with praise, followed by the praise of the Prophet Muhammad and the

Caliphs. After the praise, the poet expresses his literary and aesthetic views in detail. That is, he thinks in detail about words and poetry, poetry and prose, language and style, art. Issues such as the teacher-student relationship, love for their teachers, the history of the creation of their works, the content of the divan are also reflected in the preface.

One of the distinctive features of Khusrav Dehlavi's preface is the silence and imagery of the statement, which is characterized by the desire to express each idea through various analogies and comparisons. Second, every issue raised in the prefaces, especially the poet's views on poetry, language, style, and the arts, is described in great detail. Third, poetry and prose are given in a mixture. According to the poet, "... every poem in prose is a decoration of prose and enhances the beauty of prose." [5] In general, the preface of "Gurrat ul-Kamal" can be called a great work of scientific and artistic nature. While the poet focuses on describing more creative-biographical information in the prefaces of the first and second divans, in the preludes of the third divan he mainly expresses his literary-aesthetic views.

In 1491, at the suggestion of Navoi, the Persian-Tajik poet Abdurahman Jami also compiled the three divans into one volume "as if they had grown three nuclei in one skin" and wrote a preface to them.

According to "Khamsat ul-Mutahayyirin", Navoi returned from a trip to visit Jami. Jami presents him with his third handwritten divan. Navoi then asked the master to give his devons a proper name, saying that no one but Mir Khusrav had created "mutaaddid" divans from his poems and given them special names. Two days later, Navoi returned to Jami. Jami holds in the poet's hand a preface written on his desks. He also mentioned that at the suggestion of Jami Navoi, he named each of his divans separately.

Jami also advises Navoi to create separate divans from Uzbek poems and call them by special names. [6]

In the preface of the "Fatihat ush-shabab", Jami indicates that the time of this event was 897/1491. So, in 1491, Jami wrote a preface to the three divans formed in different years. It is characteristic that it uses the art of history in its prefaces and clearly shows the years in which its divans were formed.

The first divan of Jami is prefaced with "Fatihat ush-shabab". The preface begins with a praise nat. The poet then goes on to say that over the years he has collected scattered divans from pamphlets and masnavi books, books of creation, poems and ghazals. Three years before the 900th anniversary of the Prophet's migration, that is, in 897/1491, at the suggestion of Navoi, he compiled three divans into one volume and together they were



called "Fatihat ush-shabab" ("Beginning of Youth"), "Wasitatul iqd", "Hatimat ul-Hayat" ("The End of Life").

Jami then expresses his literary-aesthetic views on poetry, the role of poets in society. The poet seeks to explain and prove these ideas with verses from the Qur'an, such as Khusraw Dehlavi. In the following places he talks about two aspects of his nickname. That is, the poet says that he was born in Jam province and used the nickname Jami in his poems because of Ahmadi Jam, the sheikh of Islam in Jam province.

From the above, it can be seen that the prefaces of Abdurahman Jami differ somewhat from the preludes of Khusrav Dehlavi in their brevity and the way in which the questions are posed. In the general prefaces, it mainly seeks to describe issues such as the history of the creation of the divans, their naming and when they were arranged, and their literary-critical views. In short, the prefaces of Abdurahman Jami were a continuation of Khusrav Dehlavi's tradition of writing a preface to the divan.

In Oriental literature, the tradition of bilingualism developed in the second half of the 15th century and the first half of the 16th century. This tradition continued in later centuries. Turkic poets wrote in Uzbek and Persian-Tajik languages, composed a collection of poems and wrote a preface to it. In particular, the great Azerbaijani poet Fuzuli composed divans in not two, but three languages - Turkish, Persian-Tajik and Arabic. The preface to the Turkish [7] and Persian [8] divans is completed. Both prefaces are very close in composition and style to the classical preface created by Alisher Navoi. Fuzuli's preface to the Persian divan was written in the style of prose and poetry, just like Navoi's preface. The preface, as in Navoi's preface, consists of praise to Allah, praise to the Prophet Muhammad (s.a.v), a description of the poet's personality, and an artistic depiction of his literary and aesthetic views. Fuzuli's prefaces to the Turkic and Persian divans are a unique literary source with valuable information both in the field of understanding the poet and in revealing the subtleties of literary criticism.

Ahmad Tabibi is one of the representatives of the Khorezm literary environment who lived and worked in the second half of the XIX century and the beginning of the XX century. Although he was a talented lyric poet, his tazkira "Majmuai si shuaro shahi payravi Firuz" has been studied so far. Ahmad Tabibi was a prolific poet who wrote in Uzbek and Tajik. He composed five divans from his poems. The issue of the study of the poet's divans is now receiving attention in our literature. 3 of the divans are Uzbek and 2 are Tajik. There is a Persian preface in inventory number 7118 "Tuhfatus-sultan" kept in the manuscript fund of the poet UzFASHI, and a Turkish preface in inventory number 6226 "Munis ul-ushshak". But the essence of both introductions is

close to each other. Therefore, the poet first wrote a preface to the Turkish divan, then translated it into Persian and included it in the divan, or vice versa.

Togaymurod Mirzo Siddiq Fano is a poet who lived in the late 18th and early 1860s. He wrote in three languages - Uzbek, Persian and Arabic. He is a talented poet, who enjoyed the works of great predecessors of Eastern literature, such as Abdulkadir Bedil, Alisher Navoi and contemporary poets, and creatively continued the advanced traditions. But the name of the poet, his literary heritage is not familiar to many. The poet's collections are kept in the manuscript funds of the Russian Academy of Sciences of Uzbekistan and the Russian Academy of Sciences of Tajikistan.

There is a manuscript under the number 1030 / II in the Manuscripts Fund of the Republic of Uzbekistan. Pages 255b-284a of the manuscript contain the Turkish divan of Fano, and pages 442b-480a contain the Persian divan. The manuscript includes Fano divans, Saib Tabrizi, Tahsin, Kirmoni divans, Vahshi's epics "Nodir and Manzur", "Khuldi barin", "Farhod and Shirin". Fano wrote a preface to the Persian divan, but there is no preface to the Turkish divan. In the preface, the poet describes his biography, his entry into the field of poetry, his patrons, the history of the creation of the divan, the scope of the poems in it, his literary and aesthetic views.

It is known that Alisher Navoi wrote a preface to mainly Turkish divans. He did not write a special preface to "Devoni Foni". However, there is a short preface to the collection of poems in the divan - "Sittai Zaruriya". The preface begins with a traditional praise *nat*. According to the preface, his teacher, Abdurahman Jami, encouraged him to write in Persian: However, the poet admits, "... I was ordered to write in Persian language, but I did not start to carry out his urge in his lifetime". [9] The poet states that after the death of Abdurahman Jami, he started this work by the order of Hussein Bayqara, and in a short time he condemned several poems. Here he gives detailed information about the structure of "Sittai Zaruriya". According to the preface, the series was compiled in 1497 A.D. 902 A.D. It should be noted that the "Ruh ul-Quds" verse in the "Sittai Zaruriya" was written in 1491, and the "Tuhfat ul-Afkar" was written in 1476. The preface ends with an apology for the mistake. Apparently, because "Sittai Zaruriya" was a collection of poems, it did not require full observance of its laws in the preface. The divan introduction serves as a source of general information about the poems in the "Sittai Zaruriya", covering the creative cooperation between Abdurahman Jami and Alisher Navoi.

Dozens of prefaces created in the history of Persian literature are important in the lives and works of the authors as one of the literary sources in a more complete study and coverage of the history of the



period in which they lived. In particular, a comprehensive and comparative study of the literary environment, creative evolution and literary-aesthetic views of the period in which they lived enriches the history of literature with interesting information. It is also important in the study of the origin and development of the tradition of writing introductions in Eastern literature.

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