

HISTORY OF DIVAN INTRODUCTIONS IN THE EASTERN LITERATURE

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Resume: In the article it is described the introduction and its origin in the eastern literature. The role of Alisher Navoi in introduction writing is discussed. As seen above, valuable silk clothing, which is ornamented with stones/diamond along with a book cover decorated with various colors, is called an introduction. Likewise, in figurative meaning it means a starting point of things and on the other hand giving the meaning of a visage, countenance or face.

Key words and word expressions: Devon, the principles of devon writing, an introduction, tradition, the composition of the introduction, praises, the combination of form and meaning, literary source.

Introductions are considered to be written as an introductory characterized work. The origin of Eastern literature introductions is a separate phenomenon and they differ from other types of works in terms of several aspects such as presentation and meaning of the issues, composition, the ways of narrating and others. Especially, they play a principal role in representing writer's autobiography, creative activity, and the origin of his works as well as his literary- aesthetic perspectives. Firstly, let us have look at given descriptions of the introduction in various sources. According to «Farhangi zaboni tochiki» [5, 360-361]. : Introduction: 1. Libosi ro'yi shohonai az debo duxtarshuda, ki bor zaru javohir zinat medodaand. 2. Avvali muqaddimai kitobxoi qadim, ki bor zarhal va ranghoi purhikmat oroish doda meshud. 3. Mach. sarsuxan, muqaddima, peshguftor. 4. Mach. avval, ibtidoi harchiz. 5. Mach. Ruhsora, ro'y». Translation. «An introduction - 1. It is a royal silk clothing decorated with precious stones and diamonds. 2. It is a book cover embellished with precious different colors. 3. An introduction, preface. 4. Starting point of everything. 5. A visage, countenance, face».

As seen above, valuable silk clothing, which is ornamented with stones/diamond along with a book cover decorated with various colors, is called an introduction. Likewise, in figurative meaning it means a starting point of things and on the other hand giving the meaning of a visage, countenance or face.

In «G'iyas ul-lug'at» it is claimed that an introduction is a beautiful upper suit for kings and it also means an ornate first paper of a book. Furthermore, the author of «G'iyas ul-lug'at» wrote about the following other meanings of an introduction based on other sources: «... va ba munosabati oroish xutbai kitobro niz go'yand. Ba baze muhaqqiqon navishtaand, ki debocha ba yoi maruf va chimi araby (yane dibocha (lafzi arabist, ba manii chehra va ro'y va ruhsora(az Kanz) chun xutbai kitob ba manzalai ro'y kitob ast, lohozo xutbai kitobro niz machozan debocha guftand» [7, 460]. Translation «The preface written in order to decorate the front page of a book is called an introduction. Some of the researchers also wrote that the word introduction consists of two arabian letters «yo» and «gem» standing for

«face, visage» in Arabian «Kanz ul-lug'at» Because a preface of a book is like a face of it. That is why; a preface was also called an introduction».

As considered above, the preface of all books is called an introduction. Moreover, this word can be applied in two ways: broadly and in a narrow way. In a broad way, it is used for a starting part of all books being called a preface. However, in a narrow way it means a preface only for devons and called «debocha» (an introduction).

In the dictionaries related to literature similar, definitions are given [6, 190; 8, 668; 10, 217]. Nevertheless, a precise definition cannot be found in dictionaries of literal terminologies in different languages. Introductions of devons differ significantly from other types of prefaces and they have specific features.

Firstly, introductions have their special composition and structure: it starts with praising ending with feeling sorry for made related mistakes. Main issues of the composition of introductions are the life and creation of the author, singing the praises of the king in reign, the writer's love for his teachers together with introducing the content of the introduction. One of the important features of introductions is imagery, in other words dominancy of the magnificent eastern style. In this way, the writer tries to express his ideas with the help of complex phrases, comparisons and metaphors. This is related to all introductions written ranging from the period of Husrav Dehlavi and Alisher Navoi to the time of the poets of XIX-XX centuries.

The next important feature of introductions is the combination of poetry and prose. In prosaic parts there are given a masnavi, quatrain, qit'a and a couplet. As Husrav Dehlavi claimed these verses, make the prose more beautiful along with proving, continuing and concluding the ideas in prose.

Introductions also attract the attention with a wide usage of fictional techniques. They help to express opinions more clearly and with poetic imagery. Especially, the technique of rhyming prose is also widely used in introductions.

As a beginning, source introductions are an inseparable part of devons. Therefore, it is important to write about devon's history and specific features there. For example, in the introduction of «Badoe ul-bidoya» Alisher Navoi

gives great attention to write about the origin of his devon which was considered to be an innovation in this field and its specific characteristics.

The next peculiarity of introductions is the fact that they have a creative-autobiographical characteristic. While reading them we will be aware of many new sides of the writer's personal life and literary creation. For instance, in his both introductions Alisher Navoi wrote that the king Husayn Boykaro usually observed his creation, edited his poems together with changing some parts of them. These data are crucial to learn about a strong relationship between Husayn Boykaro and Alisher Navoi.

Introductions can be divided into two groups in terms of their shape and poetic aspects: poetic and prosaic introductions. Introductions created in the past were written in prose. Nevertheless, there were also given many poetic extracts. However, poetic introductions are very rare. In the history of Uzbek literature, some of the poets such as Shavqi and Uzlat wrote their introduction in poetry. Actually, introductions are written by the poet, his secretary or the person who organized that devon. It should be claimed that there is difference between introductions written by the poet and his secretary or a devon organizer. In this type of introductions based on various sources there is presented information about the author's life and creation as well as the origin and history of the devon. For example, an introduction for Sherozi's devon was written by his companion Muhammad Gulandom. After the death of the poet Muhammad Gulandom collected his poems, organized a devon writing his introductions. An introduction for the same devon was written by Navoi's contemporary Hoja Abdulloh Marvarid Bayoni who served in the castle of Husayn Boyqaro.

The first introductions written for devons can be met in Persian-Tajik literature in the history of the eastern literature. In the historic manuscript (O'zRFASHI, manuscript, №760) of Sanoi there is a prosaic introduction written by him. In that devon which was written in a complicated and fancy style the author wrote that when he became hopeless during his creative activity his friend and sponsor Ahmad ibn Masud Mustavfiy comforted him challenging his friend to organize a devon collecting all his poems.

There are five devons of lyric poems written by Amir Husrav Dehlavi. They are «Tuhfat us-sig'ar» ('the gift of youth'), «Vasat ul- hayot» ('The middle of life'), «G'urrat ul kamol» ('The starting of perfection'), «Baqiya un-naqiya» ('Best of the best'), «Nihoyat ul-kamol» ('The apex of perfection'). The manuscripts of these devons are kept in the libraries of India, Iran, Great Britain and Russia. The poet wrote introductions for his devons. Similarly, in the manuscript fund of O'zRFA Institution of Oriental studies there are some of his devons with their introductions such as «Vasat ul-hayot» (O'zRFASHI, manuscript №9661/III), «Tuhfat us-sig'ar» (O'zRFASHI, manuscript №9661/I) and «G'urrat ul-kamol» (O'zRFASHI, manuscript №9661/VI, №178). These introductions have great importance in exploring author's life and creation.

With an encouragement of Alisher Navoi in 1491, Persian-tajik poet Abdurahmon Jomi named his three devons collecting them in one volume like «three kernels in one shell».

There were written a ten-page introduction for his 'Fotihat ush-shabob» ('the beginning of youth') and two-three- page introductions for «Vositat ul-iqd» ('The middle of a string of pearls') and «Hotimat ul-hayot» ('the end of life') [3, 4]. They represent the origins of devons together with the writer's literary-aesthetic views.

Alisher Navoi appreciated hard work of Husrav Dehlavi and Abdurahmon Jomi in organizing devons continuing their tradition of writing an introduction. At this point Husrav Dehlavi had a strong influence on Navoi. The introductions of «Badoe ul- bidoya» and «Hazoyin ul-maoniy» by Navoi were the fruits of that creative-scientific work. The poet also informed that he had written an introduction for his second devon «Navodir un-nihoya»: «Andin so'ngra dag' ul jam'u tartibdin boshqa yana har taqrib bila har nav abyotkim, aytilib erdiyu, har nav g'azaliyoykim, yig'lib erdi, ul hayol shabistonining duraxshon axtarlarinu ul ko'ngul maxzanining duraxshon gavharlarin dag'i ikkinchi devonimdakim, Navodir un-nihoya» g'a mashhurdir, rabtu tartib berib, debochasinda sharh bila aizzayi ashobu ajillayi ahbob xidmatlarida arz qilib erdim» [2, 10]. (After I arranged «Badoe ul-bidoya» the number of my poems became more and they were arranged in

my second devon «Navodir un-nihoya». So I wrote about its origin and history in the introduction of it.) However, this introduction has not been saved in the issues of devon we have.

«Badoe-ul-bidoaya» and its introduction was written in 1478-1479. As it was written in need of the expression of a great ideological purpose, it covers a wide range of issues.

The introduction starts with praises and adoration. In this part of the introduction as a muslim the poet describes God and his profit. After the information about himself, he wrote how the poems in the devon were written and spread among people. One of the main aspects of the introduction is the representation of his relationship towards his forebears. In spite of the fact that his devon was organized by his devotees, he didn't find himself deserving of organizing a devon. Because he thought of the difficulties creating devon at as a high degree as the ones written by his forebears. Therefore, Navoi shows his great respect for his ancestors- Turkish poets Husrav Dehlavi, Husrav Sherozi, Abdurahmon Jomi, Mavloni Sakkoki and Mavloni Lutfiy. The attitude of Husayn Boyqaro towards Alisher Navoi's literary creation is considered one of the significant issues of the composition of the devon. There were reflected two main aspects of his attitude to Navoi's poetry. Firstly, Husayn Boyqaro ordered to organize a devon collecting all Navoi's poems in order to prevent them from becoming extinct sooner or later:

Bu nav istaydur emdi royi oily,
Ki qilg'ay fikrating devon hayoli...
Chu bilding hukm, bor ishtin ruju et,
Ravon maqsud sori-o'q shuru et [1, 19].

(It is the decree of mine to you that you should start arranging devon of your poems and finish it.)

Furthermore, he regularly controlled the process of creating devon by Navoi supporting him both morally and financially. Secondly, as claimed in a hyperbolic way in the introduction, Husayn Boyqaro was usually busy with Navoi's creation, especially his poetry at the same time editing them

evaluating highly in literary meetings. Therefore, introductions are considered a documentary source that reflects relationship between Alisher Navoi and Husayn Boyqaro. The next feature of the composition is the confirmation of the fact that there was not any will to create a devon but the poet was challenged by others. Although other people asked before it, the poet at last created his devon «Badoe ui-bidoya «with an order and under the observation of Husayn Boyqaro devoting it to him. In this way, the origin of it was reported. To inform about the content and specific characteristics of the devon was one of the important issues of the composition of it. At the same time, it was one of the ideological purposes of the poet of creating his lyric devon. His work was an innovation in the history of written devons. That is why, in his introduction Navoi proved his principles of writing this devon. Firstly, He said that the poets who created devons before him did not write the verses, which end with four letters of 32 letter of Arabian-persian alphabet. Therefore, he wrote that he arranged poetic part of his devon «with an order of 32 letters». Secondly, Navoi provided the perfection of his devon and the composition of verses for each letter. In other words, the devon and poems of every letter start with praises or the verses in the sense of wisdom: «...har harf g'azaliyotining avvalgi g'azalini yo Tengri taolo hamdi bila muvashshah, yo Rasul alayhissalom na'ti bila mufattah, yo bir ma'viza bilakim, bu ikki ishdin biriga dol bo'lg'ay, muvazzah qilindi» [1, 21]. (The first ghazals for each letter are started with either hamd for God or na't for his profit or with other themes related to it.) Thirdly, together with romantic verses Navoi also wrote social-philosophical and ethical-educational poems that it served to make his devon perfect in terms of composition and themes: «...bu devonda hamdu na't va mav'izadin boshqa har sho'rangiz g'azaldinkim, istimo'i maxvashlarg'a mujibi sarkashlik va g'amkashlarg'a boisi mushavvashliq bo'lg'ay, biror-ikkiror nasihatoro va mav'izatoso bayt irtikob qilindi...» [1, 21]. (In this devon apart from hamd and na't (praises) I wrote moral ghazals in the sense of advice.) Navoiy paid great attention to the combination of meaning and form that it was the fourth principle described in the introduction. In his poems the poet tried to continue the same content from the beginning part till the end along with organizing verse

lines in a logical order that it was news in the field of poetry: «har mazmunda matlae voqe bo'lsa, aksar andog' bo'lg'aykim, maqtagacha surat xaysiyatidin muvofiq va man'i jonibidin mutobiq tushgay» [1, 22]. (The meaning and content in the first line of ghazal should be continued until the end lines of it. That is to say, there should be appropriate and in combination.) Fifthly, the genre content of the devon should also be complete. The poet claimed that he wrote verses in 11 genres in «Badoe ul-bidoya» giving a description for each one. Finally, he ends his introduction with apologies to readers for made mistakes in his devon. Likewise, the autobiography and creative activity of the poet along with information about his first devon were stated indirectly in the composition of the devon.

As seen above, the introduction of «Badoe ui-bidoya» covers a wide range of issues and to arrange them in a clear and logical order demands the writer mastery. The data in the introduction are estimated to be a significant source to explore the writer's life and creation, as they all were written and claimed by Navoi.

Navoi's introduction of «Hazoyin ul-maoniy» is believed to be an apex of the field of writing introductions.

The composition of the introduction includes the writer's autobiography, his creation, his relationship with Husayn Boyqaro together with the information about the origin and content of the devon.

In the introduction after the praises, Navoi wrote about the causes of writing and arranging his «Hazoyin ul-maoniy». He claimed that though he had arranged two devons before, his poems became more than them after that. It was necessary to arrange them to prevent the extinction of them in the light of some circumstances. However, problems in his health prevented him. At this, time Husayn Boyqaro who was always aware of the creation of Navoi ordered him to arrange four devons: «...those two devons were written with the command of us. Afterwards, the number of your verses became so many that it is enough to arrange two devons also. In addition, it is the task of yours. » Being aware of the poet's ill health Husayn Boyqaro promises to help him from all sides: « As we know about your poor health, you will be helped if you have problems» [2, 16].

Then with the moral and financial help of Husayn Boyqaro, Navoi collected and edited all his poems, adding new ones to them. He gave these poems for the king is piercing glance. Husayn Boyqaro who had been working on editing Navoi's poems since the 70s also looked through and edited his verses in «Hazoyin ul-maoniy» as both a king and a poet. At last, collecting all his poems the poet arranged four devons under the name of «Hazoyin ul-maoniy».

At this point, he gives detailed information about the origin of «Hazoyin ul-maoniy». Navoi gives four kinds of names to his four devons resembling four seasons and life of a person. That is to say, his first devon was called «G'aroyib us-sig'ar», while others were named «Navodir ush-shabob», «Badoe ul-vasat» and «Favoyid ul-kibar» respectively. Furthermore, he showed the age limit of poems in his devon.

Navoi claimed that in the period of writing «Hazoyin ul-maoniy» he also worked on writing verses of «Xamsa», and finished writing «Nazm ul-javohir», «Majolis un-nafois», «Zubdat ut-tavorix» and others. So, at this point he wrote proudly about his achievements in literary creation: «Va bihamdilloh andoq murodlar kasb ettikim, mening abnoyi jinsimning yuzidin biriga muyassar bo'lmaydur... Bihamdilullohi taoloki, bu avqotdakim umr vodiysining ko'pragin aning davlatidin murodlar bila qat etibmen va hayotning nihoyatig'a komlar, balki komronlig'lar bila etibmen... Har ne dunyo murodiyu zohir komronlig'idur surubmen va so'zumning siyту sadosin aning madhiga yeti falakka etkurubmen» [2, 20]. (Thank God for my achievements. They are so great that one of my ancestors could hardly achieve out of hundred. Thank God that I have lived much of my life in the reign and support of Husayn Boyqaro coming to the end with success. I have seen all good things the life has and praised him so much in my works.)

When Navoi managed as hard and great work as arranging a devon his health became even poorer and it was stated in the introduction.

In the concluding part of the introduction, it seems as if the poet finished his life in the castle of the king. Navoi who considered his duty in the state of Husayn Boyqaro «in honour of my religion and the hereafter» finishes his introduction with three quatrains in the sense of praying and wishes.

In the introduction of «Hazoyin ul-maoniy» a wide scale of issues, their orderly arrangement and stylistic perfection in narration made its composition complete and ideal in every way. This introduction is the most beautiful sample of ideological-literary introductions.

In general, Navoi created very good samples of introductions continuing the tradition of writing introductions for devons in the eastern literature. Other Uzbek poets also continued this tradition next centuries.

While writing an introduction for his devon each poet tries to follow present traditions. This task is managed depending on poets' talent and ability level. Dozens of introductions written in Uzbek literature were created by creators lived in different periods and who had different ability level and outlook. Therefore, these introductions have their specific characteristics. Furthermore, there is similarity among all of them to some extent. Therefore according to their meaning and structure there are two types of introductions created in XIX -XX centuries.

In terms of its composition and content the introduction of devons by Nodira (O'zRFASHI, manuscript num. 4182), Amiriy (O'zRFASHI, manuscript num. 3642), Faqiriy (O'zRFASHI, manuscript num. 7693), and Mujrim Obid (O'zRFASHI, manuscript num. 1797) have similarity. That is to say, these introductions start with praises while all of them ends with apologies for made mistakes. Moreover, the writer writes about himself along with paying compliment to the king in reign. It has been stated that the poet did not have any idea about arranging a devon but as a result of other people's urges his devon was created. Additionally, poet's attitude towards his teachers is also expressed in an eastern style with imagery. Rhyming prose plays a principal role in narrating. Poetry and prose are also applied in combination.

Munis (O'zRFASHI, lithography num. 3642), Ogahiy (O'zRFASHI, manuscript num. 938), Shavqiy (O'zRFASHI, manuscript num. 1634), Muhsiniy (O'zRFASHI, manuscript num. 7693), Tabibiy (O'zRFASHI, manuscript num. 6226), Fano (O'zRFASHI, manuscript num. 1030/II), Muhayyir (O'zRFA, The museum of literature manuscript num. 241), Komyob (O'zRFASHI, manuscript num. 1257). The introductions of devons

by the above authors include variety of further issues such as the origin of devon and other works of the poet, their specific characteristics and genres, autobiography of the creator, striving for reporting the social-political events more clearly, showing the written date of the introduction and sometimes the poet's social views. These are considered to be their special features.

Furthermore, the introductions of this period can be divided into two groups: poetic and prosaic ones. It is worthy of attention that among the above writers Shavqi wrote poetic introduction for his devon. In the history of literature, it is a tradition to write introductions in prose. Therefore, there are many of them. The introductions by Munis, Ogahiy, Nodira, Amiriy, Tabibiy, Faqiriy, Fano and Muhayyir can be good samples of that. In most of them there can be seen the influence of the introductions of Navoi.

Most traditions created by Alisher Navoi such as writing an introduction for devons was continued by the poets of the following period. Introductions in the history of our literature are believed to be a reliable and principle source in learning the autobiography and creation of the poets together with the period they lived.

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