



## **REGARDING THE NEW TASHKENT EDITION OF HUSAYNI'S "DEVON"**

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<b>Article history:</b>	<b>Abstract:</b>
<b>Received:</b> 26 <sup>th</sup> September 2025	The article discusses the "Divan of Sultan Husayn Mirzo Baykhara" which is preserved in the archive folder "Navai and Babur" located in the "Academic Aziz Qayumov Museum" at the Alisher Navoiy Tashkent State University of the Uzbek Language and Literature.
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In the literary milieu of Herat, the poems of Husayn Bayqara, who composed in both Turkic and Persian, were already during his lifetime copied with great enthusiasm and devotion by the renowned calligraphers of his time, such as Sultan Ali Mashhadi and Sultan Muhammad Khandan, and adorned with ornamental designs and illustrations by skilled painters. The great thinker Alisher Navoi, in his *tazkira Majolis un-nafois*, examined and analyzed the ghazals included in Husayni's divan. Moreover, in the second half of the seventeenth century and the early eighteenth century, by order of the Safavid ruler of Iran, Shah Husayn, Husayni's ghazals were translated into Persian by Muhammad Rafi' ibn Muhammad Yahya, known as "Munshi al-Mamalik." This indicates that Husayni's poetry gained wide recognition and was read with admiration not only among Turkic-speaking audiences but also among Persian-speaking admirers.

In Central Asia, the study of Husayn Bayqara's literary heritage and the publication of his *Divan* began in the early twentieth century. The *Divan* of Husayn Bayqara was first published in 1926 in Baku, Azerbaijan. This edition was based on a manuscript of Husayni's divan preserved in the personal library of Abdurauf Fitrat. In 1928, Fitrat included Husayni's ghazals and mukhammas poems in *Samples of Uzbek Literature*, thereby encouraging the inclusion of works by Husayni in future anthologies and chrestomathies.

In 1946, the Turkish scholar Ismail Hikmat Ertaylan published a facsimile edition of Husayni's *divan* manuscript (No. 3911) preserved in the Ayasofya Library. Later, in 1968, the Afghan scholar Muhammad Ya'qub Vahidi Juzjani published a Kabul edition of The *Divan* of Sultan Husayn Mirza Bayqara. The efforts of Muhammad Ya'qub Vahidi subsequently paved the way for the preparation of Tashkent editions of the poet's *divan* by scholars such as S. Ganiyeva, Sh. Abdullaeva, A. Erkinov, and H. Jo'raeva.

At the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, within the "Academic Aziz Qayumov Museum," a copy of The *Divan* of Sultan Husayn Mirza Bayqara is preserved in the archival folder entitled "Navoi and Babur." This copy, transcribed in the Cyrillic alphabet with a blue pen, contains on its opening page the following note: "This book was prepared for publication and published in Kabul (Afghanistan) by Muhammad Ya'qub Vahidi Juzjani. On the basis of that edition, this *divan* was prepared for publication in Tashkent by Aziz Qayumov. Responsible editor: Saidbek Hasanov." From this it becomes clear that the devoted scholar, academician Aziz Qayumov, in 2015 fully transcribed into the Cyrillic alphabet the Kabul edition of Husayn Bayqara's *divan*, which had been prepared in Arabic script by the Afghan scholar Muhammad Ya'qub Juzjani. This work was carried out at the Alisher Navoi State Museum of Literature under the Academy of Sciences of Uzbekistan. At that time, Aziz Qayumov was 90 years old. The museum's collection contains two copies of The *Divan* of Sultan Husayn Mirza Bayqara personally donated by Muhammad Ya'qub Vahidi Juzjani.

It is well known that the Kabul edition of Husayni's *Divan* is regarded as one of the most complete among existing publications. This is because the editor, Muhammad Ya'qub Juzjani, familiarized himself with manuscripts of The *Divan* of Sultan Husayn Mirza Bayqara preserved in Uzbekistan, Afghanistan, Azerbaijan, and Turkey in order to verify the poet's collected works. In the course of textual comparison, the scholar examined the structure of the manuscripts and the presentation of Husayni's poems from the perspectives of textual criticism and literary source studies, identifying various differences and discrepancies, such as the rearrangement of couplets and lines in ghazals, as well as substitutions of words and phrases.

Recalling her conversation with Muhammad Ya'qub during her research on Husayni's literary legacy, S. Ganiyeva, who conducted studies on Husayni's oeuvre, wrote the following about her trip to Afghanistan and Iran in May–June 1967: "In early May–June 1967, the World Congress of Source Studies was held in Afghanistan (Kabul). At the congress, the Afghan scholar Muhammad Ya'qub Vahidi Juzjani delivered a paper entitled 'The Manuscripts of Husayn Bayqara's Works.' In recent years, this scholar has been engaged in academic research aimed at preparing

Husayn Bayqara's works for publication. He spent a year in Turkey, where he thoroughly examined the works of Husayn Bayqara preserved in manuscript collections and libraries."

While studying the various editions of Husayniy's *Divan*, Academician B. Valikho'jaev explains the superiority of the Muhammad Ya'qub edition as follows: "The Kabul edition of Husayn Bayqara's *Divan* stands out from other editions due to its relative completeness. This is because Muhammad Ya'qub Juzjani, who prepared it for publication, examined various manuscripts and editions of Husayn Bayqara's *Divan* (including those published in Baku and Istanbul) and, on the basis of the copies accessible to him, produced a comparatively more complete version of Husayniy's *Divan*."

Based on the contents of the Kabul edition, Academician Aziz Qayumov fully incorporated into his book such sections as "Introduction," "Husayniy's *Divan*" (text), "Navoi on Husayniy's *Divan*," "Selected Notes on the Creative Collaboration between Navoi and Husayniy," "Husayniy's Mukhammas Poems on Navoi's Ghazals," "Husayniy's Treatise," "Secrets of the Heart (A Glance at Husayniy's *Divan*)," and "Conclusion." Not a single phrase, word, symbol, or reference mark in the edition escaped the scholar's attention. Aziz Qayumov strictly adhered to the principles followed by Muhammad Ya'qub Juzjani in arranging Husayniy's works in the book, including the sequence of the ghazals, the presentation of couplets and lines, the inclusion of poems in the genres of mukhammas, quatrain, and fard, as well as the incorporation of Risāla-yi Husayn Bayqara. As a result, the Kabul edition of Husayniy's *Divan* was made fully and faithfully accessible to Uzbek readers.

It should be particularly emphasized that Aziz Qayumov carried out his research and studies on the Kabul edition of Husayniy's *Divan* according to a clearly defined plan. Notably, in the Kabul edition, the ghazal genre occupies the central place in terms of both number and volume. In the copy prepared by Aziz Qayumov, above the fourth ghazal, consisting of seven couplets and beginning with the line "To tushubdurmen sirishkim bahridin girdobda," a rectangular note is written in the upper right corner stating: "3 September 2015, Thursday, Tashkent." Similarly, above the third couplet of the seventh ghazal on page 12, beginning with "O'tga yondur sarvni, ul qaddi ra'no bo'lmasa," there is another rectangular note reading: "4 September 2015, Friday, Tashkent." These notes indicate that on 3 September the scholar transcribed 26 couplets (52 lines). Subsequent records reveal that on 4 September he transcribed 30 couplets (60 lines), on 5 September 50 couplets (100 lines), and so forth.

After completing the transcription of Husayniy's 202 Turkic ghazals into the modern alphabet, Aziz Qayumov recorded the following note: "I transcribed the two hundred and two (202) ghazals contained in the *Divan* of Husayn Bayqara Mirza into modern Uzbek script within one month in 2015 (2 September–2 October), Tashkent." Elsewhere, after completing the transcription of Husayniy's mukhammas poems, he wrote: "I completed the transcription of 'Husayniy's *Divan*' from Arabic script into Cyrillic-based Uzbek script on Saturday, 3 October 2015." These notes clearly indicate the exact period Aziz Qayumov devoted to transliterating the Kabul edition into the Cyrillic alphabet.

The page following Husayniy's ghazals is marked as follows: "The *Divan* of Sultan Husayn Mirza Bayqara (Husayniy's *Divan*): mukhammas poems, quatrains, couplets, and a poem in the Dari language. Transcribed by A. Qayumov." The scholar explicitly notes the date "2 October 2015, Friday, Tashkent" and transcribed two mukhammas poems by Husayniy composed in response to the ghazals of Alisher Navoi.

In Uzbek literary scholarship, the controversial debates surrounding Husayniy's mukhammas poems were conclusively addressed in A. Abdug'affurov's book *Lessons of the Great Five*. In his article "The Eleventh Takhmis," the scholar states that in the published editions of Sultan Husayn Bayqara–Husayniy's lyrical heritage, a total of three mukhammas poems are included, all of which are takhmis compositions based on the ghazals of Alisher Navoi. By identifying the ghazals that served as the basis for these mukhammas poems, Abdug'affurov demonstrates that the ghazal underlying the third mukhammas included in published editions was in fact authored by Husayniy himself, namely the ghazal beginning with the line "G'unchai xandon borib, ko'nglumda qoldi xor-xor." On this basis, he arrives at the following conclusion: "Thus, this ghazal, which was erroneously attributed to Navoi by the editors of Husayniy's lyrical heritage, in fact belongs to the pen of Husayn Bayqara, and for this reason it was naturally not included in any of the collected editions of Navoi's poetry. This fact demonstrates that due to the negligence of editors, a single ghazal was published in one and the same book as being attributed both to Husayniy and to Navoi."

In his article, A. Abdug'affurov emphasizes that it was by no means accidental that the Kabul edition prepared by Muhammad Ya'qub Vahidi Juzjani did not include Navoi's mukhammas based on Husayniy's ghazal. He underscores that although the editor does not explicitly identify the ghazal and the takhmis attached to it in the preface to the Kabul edition, he nevertheless notes the confusion that occurred in the Baku and Istanbul editions. By doing so, the scholar refers to the academic observations made by Muhammad Ya'qub Vahidi Juzjani, who pointed out that a mukhammas composed by Alisher Navoi as a takhmis on a ghazal by Sultan Husayn Bayqara was mistakenly published in the Baku and Istanbul editions as part of Husayniy's mukhammas poems.

In his edition, Aziz Qayumov uses the heading "Two Mukhammas Poems by Husayniy on Navoi's Ghazals" and explicitly indicates that these two mukhammas poems belong to Husayniy's authorship. At the same time, he brings the long-standing debates surrounding the mukhammas poems to a definitive conclusion.

In the Kabul edition, a Persian (Dari) ghazal by Husayniy with the radif "monda ast" is included. This ghazal consists of five couplets, and above it is written the note "Ash'är-i Dari" ("Poems in the Dari language"). At this point, the ghazal is presented in full.

Az g'ami ishqat maro na tan, na jone monda ast  
On xayole gashta dar tan yak gumone monda ast.  
Bo qadi xam gashta andar hijroni abro'kamon,

Chun kamonam pay ba ro'yi ustuxone monda ast.  
Dog'hoysi ustuxonam bin chu xoli Ka'batayn,  
Har yake az novaki on hama nishone monda ast.  
Eyki mejo'yi nishonamro ba ko'yi yori man,  
Xok gashta jismu sar bar ostone monda ast.  
Chun Husayniy, bozxoham xeshro pirona sar,  
Mastu sar dar sajdai zebo javone monda ast.

Aziz Kayumov writes: "There is a ghazal written in the Tajik-Persian (Dari) language in Husayni's divan under a Persian poem. We will cite it in full," and he cites the first 4 bayts of the ghazal "Monda ast," which was given as an example above. In our opinion, Aziz Kayumov was aware that the ghazal "Monda ast" consists of seven bayts in the manuscripts of Husayni's divan and preferred to cite the missing 3-4 bayts of the ghazal, but due to some mistake, the above bayts were re-listed. In fact, the missing 3-4 verses, which Aziz Kayumov found it necessary to cite, are as follows:

Verse 3:

Qaddi ayb chashmu jon rahme namoki furqatat,  
Rishtai joni zoru jismi notavone monda ast.

Verse 4:

Garchi az hajrat mondam yodgore va lek,  
Ro'zu shab xayli sagonatro afg'one monda ast.

Another scientific value of Aziz Kayumov's efforts is that the scientist skillfully translated this Persian ghazal by Huseyn into Uzbek:

Ishqing g'amida menda na tan na jon qoldi,  
U o'tgan xayol bunisi birinchi gumon bo'lgan narsa.  
U kamon qoshlining hajrida qaddim egilgancha qoldi,  
Chunki qomatim suyakka yopishgancha qoldi.  
Suyaklarimning dog'lari ko'r, ikki Ka'baning xoliga o'xshash,  
Ularning har biri u oysimonning novaki kabi bo'lib qolgan.  
Mendan nishon qidiruvchi yor ko'chasiga qara,  
Tuproqqa aylangan ko'zi va boshi yor ostonasida qolib ketgan.  
Husayniy singari keksaygan boshimni qidirsam,  
U mast va sajdaga egilgancha go'zal yosh oldida qolgan.

Aziz Kayumov also translated Hosseini's Persian rubaiyat into Uzbek:

Jono jafo baroyi vafo mekashim mo,  
Tarki vafo makunki, jafo mekashim mo.  
Naqqoshi Chin chu suvratash ovard dar nazar,  
Zad bar zotan qalamki, chiho mekashim mo.

Translation:

We endure afflictions for the sake of fidelity;  
Do not abandon fidelity—we suffer cruelty.  
The true painter brought to us the image he himself had created;  
When he learned what had befallen us, he cast his pen to the ground.

The translation of Husayniy's Persian poems by Aziz Qayumov acquaints readers with the aesthetic refinement and rhetorical eloquence of the poet's lyrical heritage and serves to make Husayniy's Persian legacy accessible to a broad readership. It should be noted that the scholar's research on the Kabul edition stimulated further analytical observations on studies devoted to Husayniy's creative heritage. In particular, on 21 August 2015 (21.08.15), under the heading "The Poet Husayniy," Aziz Qayumov recorded the following points:

The text of the Divan. The definition of the Divan. The text and Husayniy's poems in Navoi's analysis.  
On the ideological and artistic content of Husayniy's poetry. The evolution of attitudes toward Husayniy.  
I. Sultan and Uyg'un (film and stage productions): these are not historical-scholarly works; a writer has the right to create a work of artistic imagination.

V. Zohidov's position.

Husayniy and literary life.

Attitudes toward the young poet.

Jami's ghazal with the radif "koshki."

Husayniy's attitude toward Jami and Navoi.

These headings indicate that, during the process of transcribing the Kabul edition of Husayniy's Divan, Aziz Qayumov enriched his scholarly and theoretical perspectives on the poet's life and creative activity and clearly articulated the issues that require resolution in Husayniy studies. Drawing on his many years of academic experience, he formulated these questions as research problems to be examined within a literary-theoretical framework.

The book includes a 31-page study entitled "Aziz Qayumov. Secrets of the Heart: A Glance at Husayniy's Divan," in which the couplets and ghazals of the poet's Divan are subjected to detailed analysis. Aziz Qayumov first discusses the genre composition of Husayniy's poetry, then examines the thematic range, system of imagery, and ideological-artistic characteristics of the poet's ghazals. Husayniy's mastery of diction and his artistic use of rhyme and radif are substantiated with concrete examples.

The scholar draws attention to the predominance of poems related to the depiction of metaphorical love in Husayniy's Divan, as well as to the poet's frequent use of the word "ko'ngil" ("heart"), which appears repeatedly in almost every ghazal. According to Aziz Qayumov, such repetition does not diminish the artistic value of Husayniy's poetry; on the contrary, the diversity of suffering and emotional agitation of the poet's afflicted heart endows the poetic meaning with multifaceted expressive nuances.

In the course of analysis, the diversity of images in Husayniy's ghazals, the harmony between the poet's amorous experiences and his mystical-gnostic worldview, and the inclination of Husayniy's heart—despite his position on the royal throne—toward dervishhood are elucidated through examples such as the relationships of "king and dervish" and "beloved and heart." Aziz Qayumov's scholarly reflections possess significant academic value in that they enrich the study of Husayn Bayqara's poetry with new interpretative perspectives.

In the edition prepared by Muhammad Ya'qub Juzjani, each of Husayniy's poems is provided with a special heading. Among such headings are: *وله من فيضان سحاب طبعه* ("This too is among the effusions of the cloud of his temperament"), *وله طول عمره و مملكته* ("May his life and his sovereignty be long"), *و من هدايه و من نصائحه* ("Among his guiding works"), and *و من نصائحه* ("Among his counsels"). Aziz Qayumov specifically explains the meanings of these Arabic headings, noting: "Almost all the poems in the Divan are supplied with headings. They consist of similar benedictory formulas, written in Arabic. In order to make them easier to use, I decided to compile these headings into a separate list and include it as an appendix."

Commenting on the headings in Husayniy's Divan, Academician Aziz Qayumov acknowledges the editor Muhammad Ya'qub Vahidi Juzjani's thorough command of the Arabic language. He evaluates these headings as a sign of a positive and reverential attitude toward the beloved figure depicted in Husayniy's poetry.

On Friday, 9 October 2015, Aziz Qayumov transcribed the work *Risāla*-yi Sultan Husayn Bayqara into the Cyrillic alphabet.

In conclusion, the literary scholar and academician Aziz Qayumov devoted his life to the study of the creative heritage of the great thinker Alisher Navoi, drawing continuous inspiration from Navoi's legacy. The life, activity, and creative heritage of Husayn Bayqara – the ruler of Khurasan who played a significant role in the formation of Navoi's genius – did not escape Qayumov's scholarly attention. In the final years of his life, the scholar prepared the Kabul edition of Husayniy's Divan for publication. As a result of Aziz Qayumov's research, a new Tashkent edition of Husayniy's Divan was brought into being. –

Although in 1995 the Doctor of Philological Sciences Aftondil Erkinov published the Divan and the *Risāla* on the basis of the Kabul edition, that publication did not include the mukhammas, rubā'i, and fard poems attributed to Husayniy, nor did it present his Persian poems. Recognizing this lacuna in Husayniy studies, Aziz Qayumov deliberately selected the Kabul manuscript—regarded as the most complete edition of the poet's Divan—as his primary source. The scholar's excellent command of Tajik-Persian and Arabic, together with his deep and refined understanding of classical literary texts, enabled him to present Husayniy's creative heritage in a comprehensive and integral manner. Although Aziz Qayumov prepared the Tashkent edition of Husayniy's Divan in the Cyrillic alphabet, regrettably, he did not live to see it published.

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