



MANUSCRIPT No. 7082 OF BAYONIY'S DIVAN

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ABSTRACT

This article discusses manuscript copy No. 7082 of Bayoni's Divan, its scientific and literary characteristics, and composition.

KEYWORDS

Divan, source, scribe, copy, fund, ghazal, masnavi, work, script, literature, poem, folio, author.

INTRODUCTION

Muhammad Yusuf Bayoni made a significant contribution to Uzbek literature with his works and translations. He is "a poet who delicately expressed the great philosophical spirit in his ghazals, a historian scholar, a golden-pen calligrapher, a translator who mastered several languages, a musician, and a scholar of maqam music" [Otamurodova A.3.31].

Muhammad Yusuf Bayoni compiled a divan, and its manuscript copies are preserved in several library collections in Uzbekistan. One of the manuscript

copies of the divan is preserved under number 7082 at the Manuscript Collection of the Abu Rayhan Beruni Institute of Oriental Studies. We studied this divan, its scientific and literary characteristics, and its composition.

The manuscript with number 7082 is titled "(ديوان (سولطاناتى، ديوان سعدى، ديوان صادق، ديوان بيانى، ديوان عاقل) Divan of Sultaniy, Divan of Sa'di, Divan of Sadiq, Divan of Bayoni, Divan of Aqil" and was written in the year 1326. The manuscript is 329 folios in size, and Bayoni's



divan begins on folio 100. Each folio contains 19 lines. The manuscript is written in red and black ink, well preserved, written in nasta'liq script, with firm alignment, covered with yellowish hard cardboard, and bordered with red fabric. The book bears the number 7082 and has three decorations on its cover.

On folio 01, the title "ديوان سولطانانی، ديوان سعدي، ديوان (ديوان عاقل صادق، ديوان بيانی، ديوان Sa'di، Divan of Sultaniy، Divan of Sa'di، Divan of Sadiq، Divan of Bayoni، Divan of Aqil)" is repeated. Folio 02 is left blank. Folio 1 bears the seal "7082" (g. Tashkent).

Bayoni's poems begin on folio 173b with the phrase "Bismillahir rahmanir rahim," following the traditional ghazals ending with the letter "alif." The first ghazal is a 7-verse ghazal with the refrain "Ishq mehridin yorur mehr ahliga roh paydo," and in the margin of this folio are other 7-verse ghazals such as "Zihi sone'ki sun'ing sandin etmish tavili yad paydo," "Payvasta tangridin sanga ey faxr anbiyo," and "Yorab ish har lahza isyon uzra isyondur manga."

The poems are written in black ink, and each ghazal is titled "(غزل بيانی) Ghazal of Bayoni" in red ink. Ghazals are not initially numbered, but starting from number 14, each ghazal is numbered, and each folio contains 17-19 lines of ghazals. There are 227 numbered ghazals, which end on folio 230b. Ghazals are also present in the margins up to folio 230. On folios 198a,b, there are 4 unnumbered ghazals and 4 in the margins, totaling 8

ghazals. On folio 200a, there are 2 unnumbered ghazals. It is evident that these ghazals were added after the divan was completed. In the margins, there are 145 ghazals. In this manuscript, there are a total of 378 ghazals by Bayoni, i.e., 227 numbered ghazals, 145 in the margins, and 6 unnumbered ghazals.

On folio 230b, there is one mustahzod. From folio 231a, musammats start with numbering and end with 28 musammats on folio 250b. In addition, there are 5 musammats in the margins (two of them, before musammat No. 11, are on folios 237a and 238a; musammat No. 23 is not numbered on folio 247b, and No. 24 is listed afterward). Thus, there are a total of 33 musammats in the divan.

On the margin of folio 250b, there is one murabba'. On folio 250b, a numbered musaddas starts, and ends with four musaddas on folio 254b. From folio 254b, two musabbas are numbered and end on folio 257a. From folio 257a, tarjibands begin, and 14 tarjibands end on folio 261a. Ruba'is on folio 261a end with 39 ruba'is on folio 264a. Ruba'is are not numbered. On folios 264a and b, there are three maqta'as, and on folio 265a, there is one 6-verse qit'a. Then, a two-verse poem titled "کامیل نینک کوز لاری نا بینا بولوب آياق لاریدا نقرس پیدا قیلیب)" (Komilning ko'zlari nobino bo'lub oyoqlarida naqras paydo qilib erdi. Faqirg' bu ikki baytni irsol etdi)" is written, followed by another poem titled "(فقیر جو ایینی بیتدیمکیم)" (faqir javobida bitdimkim)," consisting of three verses. Then, on folio

265a, there is another five-verse qit'a. On folio 265a, there is also a 20-verse poem titled "(مثنویات ذکر احوال)" (Masnavi of the Description of the Mortal World). On folio 265b, a 19-verse poem titled "(آندا ذوق)" (Here is the Explanation of the Delightful People) is written, and on folio 266a, a 15-verse poem titled "(جام کیفیتی نی دور صفتی)" (Description of the Quality of the Wine Cup) is found. On folio 266b, a 10-verse poem titled "(آنده می نشانه سی نینگ معرفتی)" (Knowledge of the Sign of the Wine), a 13-verse poem titled "(بیوفا یارلار حکایتی)" (Story of the Faithless Lovers), and a 16-verse poem titled "(بی بقا دهر نینگ)" (Complaint of the Impermanent World) are written. On folio 267, a four-verse poem titled "(بو بیانی)" (This is Bayoni's Advice to the People) and another four-verse poem titled "(سوزی)" (End of the Word with Closure) are found. From folio 268a, a history begins, and on folio 269b, five chronograms consisting of 10, 15, 5, 9, and 31/1, 2 verses conclude.

A qasida starts on folio 270a, and two qasidas conclude on folio 273a. Bayoni's poems also end on folio 273a. Thus, the Bayoni divan contains poems in the following genres:

1. Ghazals - 378
2. Musammat - 33
3. Musaddas - 4

4. Murabba' - 1
5. Musabba' - 2
6. Tarjiband - 14
7. Ruba'is - 39
8. Maqta'a - 3
9. Qit'a - 2
10. Masnavi - 1
11. Chronogram (Ta'rikh) - 6

The total number of genre-related poems is 483, and an additional 97 verses are present in the margins.

Muhammad Yusuf Bayoni, who lived and created in the literary environment of Khiva, made a worthy contribution to Uzbek literature with his works. "Muhammad Yusuf Bayoni continued and developed the traditional themes and ideas of Uzbek classical poetry. During his stages of creative development, he grew from a traditional-style poet to a passionate, free poet" [Jumakhoja N. and Adizova 2.98]. His creative heritage and translations as a poet, literary figure, and historian have great significance in studying the literary environment of Khiva.

"Muhammad Yusuf Bayoni's divan is one of the works that must be scientifically studied in literary criticism, textual studies, and literary source studies as a significant source that enriches the lyrical genres of our



classical Uzbek literature and serves as an important source in studying the literary environment of Khorezm in the 19th and early 20th centuries" [Do'stova 1.76].

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