



Article

A Scholarly and Monographic Description of a Manuscript Copy of Otanazar Kamoliy's Divan

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Abstract: This article examines the practice of compiling divans in classical Eastern literature, the history of this tradition, and the principles of organizing a divan. It also discusses the significance of Kamoliy's divan within our classical literary heritage. As a logical extension of these points, the article addresses the various copies of Kamoliy's divan, with a particular focus on the complete and comprehensive manuscript copy cataloged as Inv. 948. This manuscript is housed in the main collection of the Abu Rayhan Beruni Institute of Oriental Studies of the Uzbekistan Academy of Sciences. A scholarly and monographic description of this manuscript source is also provided.

Keywords: Otanazar Kamoliy, "Devoni Kamoliy," divan compilation, "Badoyi ul-bidoya," ghazal.

Introduction

In Uzbek literary studies, it is well known that hundreds of works by our classical authors have been published, and extensive scholarly research has been conducted on them [1]. These efforts represent significant achievements aimed at familiarizing literature enthusiasts with the masterpieces of our literary heritage, satisfying their intellectual and spiritual needs for rare and valuable works, and training highly qualified specialists in the field [2]. At the same time, the study of outstanding works that occupy a worthy place in the treasury of our literature continues systematically. Indeed, presenting the spiritual heritage left by our ancestors to its rightful successors in a complete and comprehensive manner is more relevant today than ever before [3].

In compiling a divan (poetic collection), several literary principles are observed, among which the arrangement of poems according to the letters of the Arabic alphabet holds particular importance. From this perspective, it is essential to examine the process of the emergence of alphabetically organized divans. The compilation of divans primarily began in the 10th–11th centuries [4]. In his work *History of Persian-Tajik Literature*, Ye. E. Bertels provides detailed information about the divans of 11th-century poets such as Unsuri, Farrukhi, Manuchehri, Mas'ud Sa'di Salman, and Hakim Sanai, which have survived to us either in complete or partial forms [5].

Methodology

In the divans of this period, the qasida genre occupied a dominant position, while comparatively less attention was given to the ghazal. The author emphasizes that only in the works of Hakim Sanai, who lived and created in the second half of the 11th century and the beginning of the 12th century, did the ghazal begin to develop as an independent poetic genre. Similarly, I. S. Braginsky notes that with the compilation of Hasan Ghaznavi's divan in the 11th century, the ghazal started to appear as a distinct section within divans.

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Furthermore, the orientalist scholar Sh. Shomuhamedov points out that in Sa'di's *Kulliyat*, poems were arranged according to rhyme and radif based on the Arabic alphabet by Ali ibn Ahmad ibn Abubakr Besutun. Thus, in the classical literature of Eastern peoples, organizing *divans* according to alphabetical order eventually became a firmly established tradition.

The *divan* attributed to Kamoliy exists in several manuscript copies, including those registered under inventory numbers 911/III, 948, and 7085/IV. In addition, more than twenty other sources contain poems attributed to this poet, whose творчество (creative heritage) has not yet been fully studied. These manuscript copies were transcribed in different years within relatively close timeframes and exhibit various textual and comparative differences. The manuscript numbered 948, preserved in the main collection of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, is considered the most complete and authoritative source among the existing copies of Kamoliy's *divan*. This particular manuscript consists entirely of poems attributed exclusively to Kamoliy.

Results and Discussion

The *divan* begins, following the *basmala*, with the heading written in red ink: "Devoni Otanazar mutavalli, mutakhallisi bi-l-Kamoliy bin Muso mutavalli." In the manuscript, after this heading, a *hamd ghazal* beginning with the line "Zihi vasfing bahoridin qilib bulbul navo paydo" is transcribed. As in the manuscript copies numbered 911/III and 7085/IV, the headings are written in red ink. On some pages, poems are additionally copied in the margins in small *nasta'liq* script [6].

The manuscript was copied in the year 1327 Hijri (1909 CE). The colophon does not provide information about the scribe; it only contains the phrase "Tammāt al-kitāb sana 1327 itmām" ("The book was completed in the year 1327"). According to the source, the manuscript contains 802 *ghazals* (156 of which are written in the margins and 746 on the main pages), 46 *mukhammas* (1 in the margin and 45 on the main pages), 7 *musaddas*, 1 *musabba'*, and 3 *qasidas*. In total, 859 poems have been transcribed [7].

This manuscript copy of Kamoliy's *divan* is considered the most complete and comprehensive in terms of both volume and script among the copies numbered 911/III and 7085/IV. In this manuscript, nearly all *ghazals* are provided with headings written in red ink. The *ghazals* occupy folios from 2a to 133b and amount to a total of 802 compositions [8].

As the arrangement of *ghazals* according to the Arabic alphabet constitutes a fundamental principle in the compilation of a *divan*, the *ghazals* contained in Kamoliy's manuscript copy (Inv. No. 948) were classified based on the number of *ghazals* corresponding to each letter of the alphabet, as presented in the following table:

No.	Letters	Number of Ghazals	Folio Range
1	ا	39	from 2a to 8a
2	ب	38	from 8a to 13b
3	ت	27	from 14b to 18a
4	ث	6	from 18b to 19b
5	ج	4	from 19b to 20a
6	ح	3	from 20a to 20b
7	خ	2	21a
8	د	14	from 21a to 23b
9	ذ	2	24a
10	ر	122	from 24a to 43b
11	ز	22	from 44a to 47b
12	س	10	from 48a to 49b

13	ش	10	from 49b to 51a
14	ص	3	51b
15	ض	8	from 52a to 53b
16	ط	3	from 53b to 54a
17	ظ	2	from 54a to 54b
18	ع	1	54b
19	غ	9	from 54b to 56a
20	ف	3	from 56a to 56b
21	ق	23	from 56a to 59b
22	ك	56	from 60a to 70b
23	ل	46	from 71a to 78a
24	م	50	from 78b to 85b
25	ن	103	from 86a to 103a
26	و	9	from 103a to 104a
27	ه	37	from 104b to 111b
28	ح	151	from 112a to 133b

Total (28 letters): 802 ghazals, from 2a to 133b

In the poet's oeuvre, mukhammas compositions hold particular significance, as the author establishes takhmis upon the works of preceding classical poets, thereby directly engaging with their lyrical styles and, to some extent, acknowledging them as intellectual and artistic mentors. The mukhammas written as responses (payrav) to the ghazals of contemporary poets likewise demonstrate that the poet was inspired by their творчество and wrote within similar thematic frameworks [9].

In this regard, the mukhammas attributed to Kamoliy may be divided into two categories. The first category includes mukhammas composed on the ghazals of earlier classical poets such as Alisher Navoi, Fuzuli, Ogahi, and Munis. This aspect may be regarded as a key indicator of the artistic value and literary depth of the poet's творчество. The second category comprises mukhammas written on the ghazals of his contemporaries, including Feruz, Kholis, Avaz O'tar, Komil Khorezmi, Oqil, Sultoniy, Ravnaq, and Murodiy [10].

The poet's musaddas compositions are mainly located in the manuscript between folios 164a and 168b. Additionally, individual musaddas appear on folios 141a–142a and 143a–143b, bringing the total number to eight. These sections follow the mukhammas compositions in the structure of the divan.

The musabba' section begins with the red-ink heading "Musabbai Kamoliy" and is found on folios 168b–169a/b. Only one such composition is included in the divan. In the poem beginning with the line "...Davr bizning davrimiz, davron bizning davronimiz," themes of patriotism and satisfaction with the ruling authority are prominently expressed. The composition consists of eleven stanzas [11].

The qasida section occupies folios 169b to 172a and includes a total of three qasidas. These begin with the following opening lines: "Ey shahi, jam iqtidor-u hasrat oliy maqom...", "Ketur soqiy, mayi gulrang hangom bahor o'lmish...", and "Shoh hurxut burjiddin tutub bu dam kanor...". Each qasida is preceded by a red-ink heading indicating its sequence number and the title "Qasidai Kamoliy [12]."

The manuscript text is written in elegant nasta'liq script using black ink, while genre headings are presented in red ink, including numbering, genre designation, and the poet's name and pen name (e.g., "1 ghazali Kamoliy," "1 mukhammasi Kamoliy," "1 musaddasi Kamoliy," "Musabbai Kamoliy," "Qasidai Kamoliy") [13]. However, the numbering in red ink applies only to the main body of the text. In certain instances, textual inconsistencies are observed: for example, on folio 55a, after a red-ink heading introducing a ghazal, the text begins with what appears to be the final couplet of the preceding ghazal rather than

the opening of a new one. Such irregularities occur several times throughout the manuscript and may be attributed to the practice of inserting headings prior to copying the poems [14, 15].

To ensure textual continuity, the scribe employed a catchword system (poygir), whereby the first word of the following folio is written diagonally at the bottom of the preceding page. The manuscript is well preserved, with clear and legible text. Poems written in the margins are executed in smaller nasta'liq script but remain unnumbered.

Conclusion

The manuscript is bound in a dark green embossed hard cardboard cover. The poems are copied onto factory-made paper in black and red ink, using a neat nasta'liq script arranged in two columns, with 21 lines per page. Each poem is numbered by the scribe. The works of Otanazar Kamoliy occupy folios 2a to 172a. The manuscript is in good condition. Similar to other manuscript copies (Nos. 7085/IV and 911/III), the text is written in nasta'liq script, with the main text in black ink and headings in red. The manuscript comprises 172 folios and measures 27 × 17.5 cm. The colophon concludes with the following verses from one of the poet's qasidas:

عفو ایتینگ نقص خطا گر نظمیم ایچره بولسه ای
دانش اهلی ایلامای من اتواننی شرمسار
تمت ال کتاب سنه 1327 تمام

Forgive me, if within my verse there be flaws or errors,
O people of wisdom, do not bring shame upon me, the weak and humble one!

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