



## Publication History of the Diwans of Alisher Navoi in Lithographs

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<http://dx.doi.org/10.47814/ijssrr.v6i1.888>

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### **Abstract**

At the end of the 19th century and the beginning of the 20th century, the printing houses established in the territory of Turkestan mainly focused on printing local books. Alisher Navoi's diwans also reached the people in thousands of copies during this period. The article sheds light on the history of the publishing of Navoi diwans, the influence of the social situation on the process, the role and importance of publishers and secretaries in it. Some diwans are touched upon and a general description is given to them. Specific aspects are proved by examples.

**Keywords:** *Diwan; Printing House; Publisher; Calligrapher; Rare Copy; Manuscript; Genre*

### **Introduction**

Although printing was introduced in Turkestan nearly 5 centuries after Gutenberg's invention, its rapid development gained serious importance in the country's cultural life. Printing houses were established in cities such as Tashkent, Samarkand, Bukhara, Khiva, Kokand, Andijan, Namangan, where mainly local books were published. Alisher Navoi's works take an important place when counting the most valuable books of this type. According to the research carried out until today, during the years 1879–1917, the works of the great poet were published more than 70 times.

Scientist B. Kasimkhanov, who carried out the first description of the lithographic editions of Alisher Navoi's works, informs that the great poet's diwans were published in the printing houses like Breidenbach, Il'in, the Kamensky brothers, Lakhtin, Portsev, Ghulam Hasan Orifdjanov in Tashkent, the "Туркестанский курьер" ("Turkistan courier") newspaper, the headquarters of the Turkestan Military District, Demurov in Samarkand; Desinsky Levin in Bukhara, Weiner in Kokand, the printing house of Muhammad Rahimkhan II in Khiva, and Said Mahmudbek's, Arif Efendi's in Istanbul and Bogchasaray printing houses. Based on the list above, it can be said that private printing houses published more

Navoi's diwans. In particular, there is information that the Il'in printing house published the works of the great poet 6 times, Breidenbach 4 times, Orifjanov 9 times.

It should be noted that since 1883, the dissolution of the local censorship committee in Turkestan and the appeal to the main censorship committee in Petersburg limited the publication of books in local languages. According to newspaper "Okraina", some local books had to wait up to two years for permission to be published [Ernazarov T. 1959. – p. 13]. In such a case, the large number of Navoi lithographic books proves that Il'in, Breidenbach, and especially Orifjanov's printing houses showed great dedication.

## **Main Part**

It should be said that the art and tradition of book production (kitobat) developed widely in the 15th century, but with the publication of lithographic works in Central Asia, a new stage started. After all, the style typical of the 19th and 20th centuries began to be reflected in the traditional book production. In the process of researching the sources, it can be witnessed that the art of calligraphy was treated with high respect in Orifjanov's printing house.

Among the lithographic publications, the relatively perfect book "Khazayin-ul-Maani", which constitutes Navoi's lyrical heritage, is "Chahor diwan" published in Khiva in 1299 A.H., 1881–1882 AD. It was published by the calligrapher Ibrahim Sultan Irani and the publisher Kamil Khorezmi at the request of Khan, at the publishing house of Muhammad Rahim Khan II [Hakimov M.]. Literary critic R. Makhmudova has carefully studied this edition of Navoi lithographic diwans and says that "... although the composition of lyrical genres is in accordance with the rule of diwan creation, they differ from each other to a certain extent due to the diversity of their composition". In particular, compared to the edition of "Khazayin-ul-maani" determined by Hamid Sulaiman, the number of ghazals in "Gharayib-us-sigar" is 641 (must be 650), and the rubai is 126 (must be 133), there are 634 ghazals (must be 650) in diwan "Navodir-ush-shabab", there are 21 qit'ah (must be 50), in "Badoye-ul-wasat" there are 637 ghazals (must be 650), 34 qit'ah (must be 60), mustakhzad and tuyuq (no), in "Favoyid-ul-kibar" there are 610 ghazals (must be 650) and 82 fard (must be 86), such differences can be observed [Mahmudova R.]. But despite this, this diwan is valued as the rarest copy among Navoi lithographs. The textologist H. Sulaiman describes the sources of this period as "among the works of the poet published in lithography, most of them are compiling diwans of various volumes and orders, composed of the poems of Khazayin-ul-Maani" ["Garayib-us-sigar", – p. 32]. Of course, the first book published in Khiva is an exception to this definition. After all, it is wrong to apply the term "compiling" (which means "stealing someone else's text" or "collected from various sources") to this publication. It can be used for more selected works.

There are a number of factors led to the publication of Navoi's lithographic works of selected diwans. Firstly, the people engaged in printing were the intelligentsia of their time. They published books based on people's interests and needs and of course, also for material benefit. Lyrical works are easier and faster to read than prose books. Besides, publishing a complete copy of "Khazayin-ul-Maani" consisting of four books required a lot of money. This was a problem for the printing presses, which were struggling financially and were often closed.

Secondly, providing the selected diwans with poems that are loved by the people and sung as songs would cause the books to spread more widely. This can be known by examining with the contents of lithographic diwans.

At the end of the 19th century and the beginning of the 20th century, more than 70 secretaries, more than 80 publishers, and a number of booksellers published books based on the needs of the time.

This, of course, means that it is necessary to take into account the fact that these human factors were also involved in the publication of Navoi's diwans.

In particular, while studying the calligraphers who copied the works of Navoi, textologist Hakimov reported that in the years 1888-1916 the selected diwans from "Khazayin-ul-maani" were published more than 40 times and he wrote: "These dozens of lithographic copies of the selected diwans of Navoi have also served as textbooks of science and literature in the schools of the old method and in the schools of the new method". This conclusion of the scientist serves to further increase the importance of the poet's term diwans. After all, it is clear that the textbooks were published more often than other lithographic books, and as a result, they are more widely distributed. Of course, it cannot be said that all of them were prepared in full compliance with the requirements of the selected work.

### ***Results and Discussions***

The establishment of printing houses in various cities of Turkestan led to the spread of the secretary profession ("kotiblik" – which person engaged in copying various manuscripts) and the increase in the number of such professions.

The calligraphers are not indicated in all Navoi lithographic offices. But in the lithographic books we have, Ibrahim Sultan Irani, Shahmurad ibn Shahnematullah, Sirojiddin Mahdum Sidqi Khandayliqi, Mullah Ortuq son of Abdurasulbai, Mullah Muhammadyunus son of Mullah Muhammadgoyub, Abdulqayyum Khoqandi, Khoja Najmuddin Khoqandi, Muhammadsadiq Afghan Kandahari, Abdussamad Tabrizi, Abdulgafur, katib Mullah Muhammadusman, Sayyid Abdussalam Makhdum Samarkandi, Qari Abdumannof, Shahislam son of Shahmuhammad, Yusufjan son of Zakirjan, Mulla Otab son of Rasulmuhammad, Mullah Yoldosh, Mullah Risqibay and other secretaries are mentioned.

In particular, there is a version copied by the son of Mullah Shahnemat son of Shahmurad, one of the founders of the lithographic style of calligraphy, who created the Tashkent school of calligraphy, among the Navoi lithographic books kept in the State Literary Museum named after Alisher Navoi. The Selected Diwan of Navoi, which is included in the inventory No. 874, is more complete than the others and is considered one of the valuable sources that, albeit partially, and adheres to the traditions. According to the katib (secretary), the book was published in 1306 Hijri, i.e. 1888 AD, in one of the first private printing houses in Tashkent – Lakhtin printing house.

Selected Diwan contains 450 ghazals (pages 2–258), 2 tarji'bands (pages 258–265; 280–284), soqiynama (pages 266–268), 10 qitah – muqattaat (268 – 269; pages 281), masnavi (pages 270–279), 8 tuyuk – muhtamalot (pages 282–283), 7 fard–mufradot (page 287) are composed of such genres.

The text is written in a two-column table, and the last stanza or maqta of the poems is given in a rectangle with patterns on both sides. This means that the next verses belong to new poems. The diwan ended with a 1–page letter from the clerk.

The book is called "Diwans of Amir Alisher Navoi navvarallahu marqadahu". It is possible to find out who the publisher is according to the text "It was created with the work and efforts of Alikhoja Eshon".

The cover of the book is made of hard cardboard, seaweed colored, has a stamp on the bottom, and is varnished. The book is very worn; the pages are torn. But this does not prevent the poems from being read fluently.

As mentioned above, this selected diwan is much superior in terms of genres and quantity compared to other lithographic copies. Diwan traditionally started with basmala (*Bismillahir rohmanir rohim*). The main part was started by the first ghazal of the diwan “Badoye’–ul–wasat”.

Although it is composed of individual poems, it gives the impression that the order of genres is not clearly defined in the diwan. The tarjiband genre, which comes after the ghazal, is referred to again after the saqinama and the qitah. And qitahs are also given in the same way.

There is no exact information about which manuscript copy of the lithographic diwan was copied. However, there are cases where one stanza is missing from the composition of poems, stanzas are replaced, or sentences and words are replaced by other words and synonyms.

In general, it can be seen that personal views of the calligrapher are reflected in the diwan. In selecting from the ghazals in “Khazayin–ul–Maoni”, the secretary emphasizes the diwan “Badoye’–ul–wasat”.

We mentioned that the lithographic editions of Alisher Navoi’s diwans mainly have the structure of selected diwans and are composed of different genres. In fact, although they are selected diwan, in some publications it is also named as “Kulliyoti devan amir Navoi” (inv. No. 220).

This shows that terms were not given serious importance in the literary studies of this period. (Because in order to be kulliyot (comprehensive), all works of the creator must be covered). Textologist O. Madaliyeva writes that Navoi’s diwans are also called “Kulliyot–i–Navoi” in the manuscripts: “This situation is similar to the fact that Khazayin–ul–Maani, consisting of four diwans, is written as kulliyat in many studies. In our opinion, in both cases, the term kulliyot is used in a narrow sense... Alisher Navoi’s works, in general, there were no fixed measures in the naming of the works of the Eastern classics of the Middle Ages” [Madaliyeva O. – p. 146]. This opinion is also consistent with our above views.

## Conclusion

The lithographic editions of the Navoi diwans were initially published with the special attention of the khan after the establishment of the Khiva lithographic printing house, but due to the demand for the book, they were published not only in state printing houses such as the “Туркестанский курьер” (“Turkistan Courier”) newspaper, the headquarters of the Turkestan Military District, but also in private printing houses more than 40 times. Printing houses in Tashkent are leading in terms of the number of copies. Of course, the decoration of lithographic books is not as highly artistic as that of manuscripts. The most important aspect of them is that they are distributed in many copies, and advantages in terms of spreading among the common people.

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