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The Structural Structure and Genre Features of Mahdiy's Divan

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Abstract: The article examines the composition and structure of the divan of Mahdiy Kattaqo‘rg‘oniy, one of the representatives of the Kattaqo‘rg‘on literary environment, as well as the issue of genres contained in it.

Keywords: Mahdiy, divan, composition, volume, copies, poetics of genres.

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Introduction

Mahdiy Kattaqo‘rg‘oniy was one of the prominent representatives of Uzbek literature in the first half of the 19th century. He gained fame as an intellectual of his time, well-educated in every respect, and as a progressive-minded poet proficient in three languages (seliisonayn).

Among historical sources, Vozeh Bukhari’s work “Tuhfatul-ahbob fi tazkiratul-as’hob” (1871) provides important notes:

“Mahdiy was an elderly man from the city of Kattaqo‘rg‘on. He pursued education and had a great passion for composing poetry. He wrote many poems in Arabic, Persian, and Turkic, and compiled a divan. He also explained ‘Muxtasari Viqoya’ in verse, which was a useful endeavor. Although we did not meet him personally, according to those who knew him, he was a sincere, sociable, and pleasant conversationalist. His poems were extremely delicate, and he possessed complete knowledge of lexicology. He passed away before the year 1278 Hijri.”

Similarly, Mirsiddiq Hashmat, in his work “Tazkiratush-shuaro” compiled at the end of the 19th century, relying on Vozeh’s statements, describes Mahdiy as a distinguished figure in Uzbek and Persian-Tajik literature, deeply knowledgeable in lexicology and Islamic sciences (“dar masnavy va ash’ori turky va forsy-forisi maydoni balog’at, az ulumi shar’iya va lug’at bahramand”).

By 1927, the satirical poet and writer Abdulhamid Majidiy from Kattaqo‘rg‘on began studying the heritage of his fellow writers and published his first articles about Mahdiy and Miriy’s biographies and identified works in the journal “Maorif va o‘qituvchi.” However, after Majidiy was repressed, these efforts ceased. Only in the late 1950s did research and promotion of Mahdiy Kattaqo‘rg‘oniy’s work resume on a broad scale. As a result, works belonging to the poet, preserved in the manuscript collections of our Republic and in private hands, were identified. Based on these, samples of his poetry were included in the multi-volume “Uzbek Literature” published since 1959.

Various works preserved in different collections, such as “Risolai Qofiya yo Mir’otun Nahv” on Arabic grammar (sarf, nahv), “Kitobi Mir’ot”—a concise compilation of Sharia norms—and its supplement “Hallul-lug’at” confirm this.

Abdulhamid Majidiy noted in the 1920s that a complete poetic divan of Mahdiy existed and that he relied on this source in his literary research. However, in our view, this valuable source was lost for unknown reasons and has not yet been found. Although the divans and manuscript sources currently known to us, as well as published works, provide sufficient material to study his creativity, it is difficult to claim that they represent the entirety of Mahdiy’s literary heritage. The total volume of Mahdiy’s incomplete divan and various lyrical poems in bayoz collections is about 3,000 lines. Among these, the ghazal—a leading genre of lyric poetry—occupies a significant place. There are more than 50 examples of ghazals composed by Mahdiy in Uzbek, Tajik, and partly Arabic. His ghazals in three languages are ideologically and aesthetically perfect works, demonstrating the author’s high level of mastery.

Mahdiy’s poetry also includes musammats in the forms of tazmin and tab’i khud (independent) such as mukhammas, musaddas, musabba, and musamman. Among them, musammats written to the ghazals of poets like Alisher Navoi, Mirza Bedil, and Hasrat are particularly noteworthy. Mahdiy’s independent musammats also possess distinctive ideological and formal features. The poet even composed a poem in the muashshar (ten-line) form, which is very rare in the literary history of musammat. There are also, albeit few, examples of poetic stories (masnavi), rubai, fard, qit’a, marsiya, muwashshah, and riddles (chiston) in his works. This indicates that Mahdiy’s currently known poetic heritage—more precisely, his lyric poetry—is diverse in terms of themes, ideas, and genres. At this point, it is worth mentioning Mahdiy’s major work in the Tajik language, “Muxtasar ul-viqoya.” At the request of his teachers and friends, Mahdiy transformed this famous religious-didactic work on fiqh into a large-scale poetic piece by explaining it in masnavi form. Its autograph copy, preserved in the manuscript collection of Samarkand State University under inventory number 11097153, consists of 434 pages and approximately 23,000 lines. It is divided into 26 chapters and sections, but does not have a unified narrative plot or characters. Unlike epic works in our classical literature, it lacks lyrical poems in monologue and dialogue form; instead, it contains hadiths, verses, and instructive stories and narratives quoted from religious figures. At the end of the work, a glossary—“Hallul-lug’at”—is appended, explaining the lexical meanings of Arabic words and terms in the book. This work is a poetic interpretation in Persian-Tajik verse of “Muxtasar-ul Viqoya” (authored by Ubaydullo Ibn Mas’ud), which is a commentary on Burhaniddin Marg’iloni’s famous fiqh book “Hidoya.”

Conclusion

The poems in Mahdiy’s divan are extremely rich in figurative devices, beautiful descriptions and similes, metaphors and allegories, exaggerations and appeals, as well as a variety of folk expressions. There are ghazals by Shavqiy in which almost every couplet rises to the level of folk wisdom. The poet not only directly uses folk proverbs and aphorisms but also adapts them to the era and circumstances, to the poetic meaning he conveys, and to the meter and rhyme—some evidence of this has been presented on various pages related to Shavqiy’s literary portrait. For this reason, in the second half of the 19th century and in the 20th century, many sensitive poets living and creating in Kattaqo‘rg‘on and other regions benefited from Shavqiy’s work in various ways.

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