

The Literary Legacy of Adib Sobir Termizi

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Abstract: This article provides information about the literary legacy of the great master of words, Adib Sobir Termizi, his place in classical Eastern literature, his contributions to the development of genres such as qasida, ghazal, and qit'a, the main themes and stylistic features of his works, certain aspects of his poetic mastery, and the translations of his poetry into the Uzbek language.

Keywords: Poet, divan, manuscript, bayaz, genre, qasida, ghazal, qit'a, rubai, publication, translation, mastery.

Introduction: The sacred land of Uzbekistan, which has been the cradle of numerous scholars and poets such as Am'aq Bukhari, Suzani Samarkandi, Asiriddin Akhsikati, Sayfi Farghani, Badriddin Chachi, Pakhlavon Mahmud, Khoja Ismat Bukhari, Abdurahmon Mushfiqi, Shavkat Bukhari, Nasir Bukhari, Mirzo Sodiq Munshi, and Shamshiddin Shahin has given rise to many Persian-speaking poets across various eras. Studying their lives and works, translating their creations, and making them accessible to our people undoubtedly enriches and advances Uzbek literature. Among these literary figures, Adib Sobir Termizi holds a special place due to the brilliance of his artistic talent.

Shahobiddin Adib Sobir ibn Ismail Termizi (1078–1147) was the author of a comprehensive divan. According to the preface of his 13th-century divan, his poetic legacy amounted to 15,000 bayts (couplets). However, over the centuries, this divan has been passed down in a fragmented state. To date, four divans containing his works are known to exist, preserved in the India Office Library in England, the British Museum, the manuscript collection of the Azerbaijan Academy of Sciences, and the Institute of Oriental Studies of the Tajikistan Academy of Sciences. [1.34] Copies of his works also exist in Iran and India. For several years, renowned bilingual literary scholar Ahmad Abdullaev has been diligently studying Adib Sobir's life and works, collecting and publishing his legacy. By comparing eight manuscript versions and examining over 200 bayaz (poetry anthologies), Abdullaev identified 126 qasidas, 7 tarkibbands, 64 ghazals, 154 qit'as, 88 rubais, 25

miscellaneous poems, and 7 poems found in bayaz, totaling 7,045 bayts. These were published in 2002 by the "Al-Huda" international publishing house in Iran. [2.]

It is well known that in classical Eastern poetry, the qasida holds a prestigious position, not only used for praising kings and dignitaries but also for creating remarkable examples in philosophical-mystical and moral-didactic themes. In this regard, the qasida was an important measure of a poet's talent. Particularly in the Middle Ages, this genre was widespread, producing many distinguished qasida poets. Adib Sobir's qasidas demonstrate his significant contribution to the development of this genre during his time. He was primarily a qasida poet, showcasing his poetic prowess in the introductory sections (nasibs) of his qasidas. Each qasida's nasib is adorned with a specific theme or poetic device. For instance, one may focus on the theme of love, another on descriptions of nature, and another on the beauty of a beloved. Some employ metaphors, others use antithesis, allusion, parallelism, repetition, or etymology, expressed beautifully and evocatively. Notably, Adib Sobir depicts natural scenes with the skill of a masterful painter. A study of his qasidas suggests that no poet in the world could surpass him in describing nature. The praise sections of his qasidas, however, are largely similar, extolling the power and generosity of the patron while requesting their support. These qasidas are mainly dedicated to Majiddin Abulqosim Ali ibn Ja'far, the governor, scholar, and naqib of Khurasan. A few qasidas are

dedicated to Sultan Sanjar and Khwarazmshah Atsiz. It should be noted that Adib Sobir not only praised Abulqosim Ali and Atsiz in his qasidas but also in his ghazals and qit'as. His qasidas vary in length, ranging from 13 to 101 bayts in his divan.

Through his ghazals, Adib Sobir made a worthy contribution to the development of the ghazal, which began flourishing in Persian and Turkic poetry from the 10th century. His role in the rise of impromptu ghazals is particularly significant. His ghazals were highly praised by Muhammad Awfi, Davlatshah Samarkandi, Taqiuddin Kashani, Abdurahmon Jami, Lutfalibek Azar, Rizaqulikhan Hidayat, and others, who regarded them as comparable to the ghazals of Rudaki, Daqiqi, Shahid Balkhi, and Farrukhi. Adib Sobir's ghazals typically consist of 5, 6, or 7 bayts and rarely include a takhallus (pen name).

His qit'as stand out for their simplicity, accessibility, and lifelike quality, free from the lofty romanticism typical of Eastern poetry. These qit'as, written in various moods and themes with diverse lengths, can be seen as Adib Sobir's daily notebook or lyrical miniatures.

Few poets in Persian literary history have been as refined and sensitive as Adib Sobir. Scholars unanimously emphasize the sweetness of his ghazals' language and the elegance of his style. Indeed, Adib Sobir is a true artist. He skillfully employs poetic devices, adding unique charm to his poetry. His style is noted for being both fluid and somewhat complex due to its richness in poetic devices.

It is recorded by his contemporaries that Adib Sobir wrote not only in Persian but also in Arabic. Rashididdin Vatvat highlighted his mastery in both poetry and prose. Unfortunately, his Arabic works and prose have not yet been found. There are references to his treatise on astronomy, a collection of letters, and an album of drawings.

Adib Sobir's legacy primarily consists of qasidas, ghazals, tarkibbands, qit'as, and rubais. His prominence in qasidas and ghazals is particularly noted by researchers. Themes of love, nature, complaints about the times, and moral advice dominate his poetry. Optimism and resilience shine through his works despite the political instability, hardships, and complex fate he endured. His poetry is distinguished by its formal beauty, profound meaning, natural metaphors, and sincere ideas. Rich in poetic devices and folk expressions, his works strive for artistic perfection in a simple, Khurasani style, continuing the traditions of Rudaki, Daqiqi, and Farrukhi. Iranian scholar Saeed Nasafi noted that no poet from Turkestan surpassed Adib Sobir in the fluency of expression, the impact of

meaning, and the beauty of style after these three poets. Adib Sobir himself likened his poetry to soaring stars in brilliance and radiance, stating that even fire takes pride in their glow. Indeed, his poetry captivates readers with its simplicity of expression, fluidity of style, clarity of thought, vibrant spirit, and enchanting tone. His adherence to simplicity earned him the title "Second Rudaki."

Overall, Adib Sobir's oeuvre consists of praise, description, and complaints: he praises kings and dignitaries when held in esteem, sensitively describes natural scenes, and laments fate, the heavens, the world, the times, and people when marginalized or slandered.

Uzbek readers were first introduced to Adib Sobir Termizi's works in 1979 through a modest collection of his "Selected Works," translated by Chusti, a prominent poet and translator of Persian-Tajik literature, and literary scholar Eshboy Paradaev. [3] The collection included ghazals, nasibs (qasida introductions), and qit'as translated by Chusti, with rubais translated by Eshboy Paradaev. In 1982, a selection of Adib Sobir's works was published, with rubais translated by the renowned poet and translator Jamol Kamal. These editions included translations of 38 nasibs, 55 ghazals, 49 qit'as, 68 rubais, and samples of tarkibbands (303 bayts in total). [4]

In 2018, as part of a project by the Institute of Oriental Studies named after Abu Rayhan Beruni under the Uzbekistan Academy of Sciences, titled "Studying the Scientific Legacy of Termez Scholars and Translating and Publishing Their Works," Mahmud Hasaniy and Ergash Ochilov prepared and published a selection of Adib Sobir's divan. This edition is more comprehensive, larger in scope, and diverse in genre compared to previous ones. It includes full translations of 64 ghazals, 156 qit'as, 86 rubais, 25 miscellaneous poems, and 7 poems from bayaz. Gaps in earlier translations of ghazals and qit'as were filled. For example, while only 49 qit'as had been translated into Uzbek previously, this collection increased the number to 156, correcting errors and omissions. Similarly, the number of rubais was expanded from 68 to 86 (two incomplete rubais were excluded), translated in the traditional metrical form. Adib Sobir's rubais are tarana rubais, with all four lines rhyming (aaaa), a feature preserved in the new translations. Earlier translations by Eshboy Paradaev (58 rubais in finger meter) and Jamol Kamal (68 rubais in their original meter) did not always adhere to this form. Gaps in ghazal translations were also addressed. For the first time, about 40 qasidas were translated into both poetic and prose forms. [5]

CONCLUSION

In conclusion, continuing research on Adib Sobir Termizi's literary legacy, restoring his complete divan, conducting in-depth studies of his life and works, and translating his poetry to a high standard for readers are urgent tasks for Uzbek literary studies. A refined and captivating poet like Adib Sobir Termizi deserves a worthy place in Uzbek literature.

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