

THE QASIDA GENRE IN THE WORKS OF KHAQANI SHIRVANI

**Kamola Jumayeva**

*Institute of Technology, Management and Communication  
Department of Languages, Exact and Social Sciences  
Doctor of Philosophy (PhD) in Philology, Acting Associate Professor*

**Annotatsiya:** *Mazkur maqolada Xoqoniy Shirvoniy ijodida qasida janri va uning o'ziga xos xususiyatlari tahlilga tortildi. Shoir devonidagi qasidalarining adadi, ularning mumtoz devonchilik an'analariga muvofiqligi experimental tahlil usullariga tayangan holda tadqiq etildi. Shoir qasidalarining mavzu ko'lamining xilma-xilligi, ularning kimlarga bag'ishlanganligi aniqlanilgan.*

**Kalit so'zlar:** *Xoqoniy Shirvoniy, qasida, devon, marsiya.*

**Abstract:** *This article analyzes the qasida genre and its distinctive features in the works of Khagani Shirvani. The number of qasidas in the poet's divan and their conformity to the traditions of classical divan literature were studied using experimental analysis methods. The diversity of themes in the poet's qasidas and the individuals to whom they were dedicated were also identified.*

**Keywords:** *Khagani Shirvani, qasida, divan, elegy.*

**Аннотация:** *В данной статье анализируются жанр касиды и его своеобразные особенности в творчестве Хагани Ширвани. На основе методов экспериментального анализа исследованы количество касид в диване поэта и их соответствие традициям классической диванной литературы. Также выявлены разнообразие тематического содержания касид поэта и круг лиц, которым они были посвящены.*

**Ключевые слова:** *Хагани Ширвани, касида, диван, элегия.*

The qasida occupies a special place in the literary legacy of Khaqani Shirvani. It is impossible to imagine the poet's works without his qasidas. He was an exceptionally prolific poet in this genre. Zabihollah Safa described Khaqani Shirvani as "one of the great masters of qasida poetry," while Jan Rypka referred to him as "Khaqani, the poet of panegyric verse".

It is well known that the qasida is one of the most widespread genres of Persian literature, possessing a long and rich history. Although the genre originated in Arabic literature, it was through the skill and creative efforts of Persian-speaking poets that it achieved remarkable artistic accomplishments unparalleled in world literature. Numerous sources provide information about the qasida, its origins, types, structure, and thematic characteristics. Briefly stated, the word qasida derives from the Arabic term qasḍ (قصد), meaning "purpose" or "intention." Lexically, it also denotes "a fully developed and substantial composition." Typically, a qasida consists of more than seven or ten couplets,

and in Persian qasidas the opening couplet is characterized by a monorhyme scheme. According to Zabihollah Safa, “in ancient times, a solemn and magnificent style was considered an essential characteristic of the qasida”.

A qasida is generally composed as a panegyric dedicated to a historical figure, a hero, or a significant historical event. Throughout the development of Persian literature, the qasida underwent considerable transformation both in form and content. According to the findings of twentieth-century scholars, there are more than twenty types of qasidas. Sayyid Ahmad Husayn acknowledged that qasidas are devoted to such themes as “panegyric, prison poetry (habsiyya), elegy, ethics, social issues, criticism, religion, politics, patriotism, and the love of freedom.” Sh. Shomammedov further noted the existence of additional types, including “munajat (supplicatory qasidas), na‘t (poems in praise of the Prophet), fakhriyya (boastful qasidas), hajviyya (satirical qasidas), marsiya (elegiac qasidas), bahoriyya (spring qasidas), ishqiyya (love qasidas), khamriyya (wine qasidas), haliyya, historical qasidas, mahdud qasidas, tashbib qasidas, mystical (Sufi) qasidas, and artificial or ornate qasidas”.

The earliest discussions concerning the lexical meaning and essence of the qasida are found in literary works, dictionaries, and biographical anthologies (tazkiras) of the eleventh and twelfth centuries. Notable examples include Rashid al-Din Vatvat’s *Tarjuman al-Balagha* and *Hada’iq al-Sihr*, as well as Shams-i Qays al-Razi’s *Al-Mu‘jam fi Ma‘ayir Ash‘ar al-‘Ajam*. In subsequent centuries, theoretical views on the qasida were further elaborated in such works as Ataullah Mahdud Husayni’s *Bada’i‘ al-Sana’i‘*, Taj al-Halavi’s *Daqa’iq al-Shi‘r*, Alisher Navoi’s *Majalis al-Nafais*, Khwandamir’s *Habib al-Siyar*, Badri Chajarmiy’s *Munis al-Ahrar*, *Funun al-Balagha*, and a number of other literary and rhetorical treatises.

The number of Khaqani Shirvani’s qasidas has been reported differently in various sources. In particular, the Uzbek scholar M. Hasanova notes that Khaqani’s *divan* contains 220 qasidas. Likewise, the Tajik scholar T. Keldiyarov states that Khaqani Shirvani composed 106 major qasidas and 110 minor qasidas. A close examination of the *divan* selected as the object of this study, however, reveals that it contains 132 qasidas. Furthermore, the online encyclopedia *Iranica*, which provides information on Persian-language poets and sources related to Persian literature and language, also records the number of Khaqani Shirvani’s qasidas as 132.

In Khaqani Shirvani’s *divan*, there are 11 qasidas ending with the letter alif (ا), (ending with ba 11), ب (ending with ta 28), ت (ending with dal 5), د (ending with ra 1), ر (ending with sin 5), س (ending with shin 1), ش (ending with qaf 1), ق (ending with kaf 20), ك (ending with mim 18), م (ending with nun 3), ن (ending with waw 14), و (ending with ha-yi havvaz (ه), and 10 ending with ya (ی).

The analysis demonstrates that Khaqani Shirvani did not compose qasidas for all letters of the Persian alphabet. The most frequently occurring rhyme letter in the *divan* is dal (د), with a total of 28 qasidas. In contrast, the letters sin (س), qaf (ق), and kaf (ك) are

represented by only a single qasida each, making them the least frequent rhyme letters in the collection.

It is well known that by the twelfth century the form of the qasida had become increasingly complex and its thematic scope had expanded considerably. Referring to Khaqani Shirvani's qasidas, the Russian orientalist M.Reisner notes that "over time, the form of the qasida underwent transformation and, in some cases, became highly complex." Indeed, Khaqani Shirvani not only continued the traditions of classical literature in the qasida genre but also introduced an increasingly sophisticated poetic style.

In the process of classifying the qasidas contained in the poet's divan according to their themes, more than one hundred index cards were compiled. The analysis revealed that the divan contains qasidas devoted to more than ten thematic categories, including na't (praise of the Prophet), panegyric, fakhriyya (self-praise), habsiyya (prison poetry), haliyya, satire, elegy, Sufism, ethics, criticism, mahdud, and complaint. It was also determined that qasidas dedicated to the praise of the Prophet Muhammad (peace be upon him) and panegyric themes are frequently accompanied by subjects such as moral advice, wisdom, seclusion, and lamentation.

Furthermore, it was observed that Khaqani did not compose separate qasidas devoted exclusively to the themes of 'idiyya (festive poetry), khamriyya (wine poetry), 'ishqiyya (love poetry), bahariyya (spring poetry), or congratulatory poetry. Instead, these themes appear alongside panegyric subjects. The study also indicates that historical, political, and artificial (ornate) qasidas are almost entirely absent from the divan.

The qasidas in Khaqani Shirvani's divan are arranged according to their themes in conformity with the traditions of classical divan compilation. Thus, the first qasida in the section containing qasidas ending with the letter alif (ا) is devoted to "the Oneness of God and the praise of the Seal of the Prophets" and begins with the hemistich, "Take off the armor from your body and join the ranks of the brave." The second and third qasidas are dedicated to the praise of the Prophet Muhammad (peace be upon him), the fourth is a na't qasida, and the fifth is devoted to the Prophet Muhammad's (peace be upon him) Mi'raj (Ascension) as well as moral advice and exhortation.

Thereafter, this section includes qasidas devoted to such themes as fakhriyya (self-praise), complaint, the praise of patrons (mamduh), elegies composed in the form of qasidas, and various other subjects.

Of the 132 qasidas contained in the divan, only one is untitled, while all the others are provided with headings. The study revealed that the longest qasidas are predominantly devoted to panegyric themes, consisting of 90, 122, 150, and 210 couplets respectively. In particular, it was established that the qasida entitled "Dar pand-u andarz va sitāyish-i Rukn al-Dīn Muftī-yi Khūy va Rukn al-Dīn 'Ālim-i Ray va Tāj al-Dīn Rāzī ibn Amīn al-Dīn" ("On Counsel and Admonition, and in Praise of Rukn al-Din, the Mufti of Khoy, Rukn al-Din, the Scholar of Ray, and Taj al-Din Razi ibn Amin al-Din") consists of 210 couplets.

The majority of the qasidas in the divan are devoted to panegyric themes. They were composed in praise of rulers and notable figures such as Manuchehr Shirvanshah, Abulmuzaffar Akhsatan Shirvanshah, Muzaffar al-Din Qizil Arslan Ildegiz, Fakhr al-Din Malik Arslan Muzaffar, Ala al-Din Atsiz ibn Muhammad, Sultan Ghiyath al-Din Muhammad ibn Mahmud Seljuq, Muhammad Khwarazmshah Tekish, Abd al-Fattah Shirvanshah Manuchehr, Ghiyath al-Din Muhammad Masud Malikshah, Jamal al-Din Shirvanshah Akhsatan ibn Manuchehr, Abulmuzaffar Shirvanshah Akhsatan ibn Manuchehr, Abulmuzaffar Jalal al-Din Shirvanshah, as well as figures such as Imam Nasir al-Din, Atabek Mansur, the governor of Shamakhy, the vizier Malik al-Wuzara Jamal al-Din Isfahani, and Kafi al-Din Umar ibn Uthman, among others.

In conclusion, the qasidas of Khaqani Shirvani are distinguished by an exceptional diversity of themes and ideas. While continuing the traditions of classical qasida composition, the poet significantly expanded the artistic and stylistic possibilities of the genre. The study revealed that the qasidas in the divan conform to the traditions of classical divan literature, and that the majority of them are devoted to religious themes.

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