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Textual and Poetic Features of Pahlavonquli Ravnaq's Literary Heritage

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Abstract. This article examines the textual and poetic features of the literary heritage of Pahlavonquli Ravnaq, an eighteenth-century Uzbek classical poet. The study focuses on the textual composition of Ravnaq's poetic works, the relationship between manuscript transmission and textual interpretation, and the poetic principles underlying his literary expression. Particular attention is given to the interaction of genre, poetic structure, metre, rhyme, radif, and lexical-semantic organization in the formation of the poetic text. The analysis also considers the significance of manuscript sources and previously published materials for establishing a reliable textual basis for the study of Ravnaq's works. A comparative textual approach is employed to identify significant textual and poetic characteristics and to interpret them in their literary and historical context. The findings demonstrate that the study of Ravnaq's heritage requires an integrated approach combining textual criticism, literary analysis, and linguistic interpretation. Such an approach contributes to a more comprehensive understanding of Ravnaq's poetic artistry and provides a methodological basis for further research into the textual history of his literary works.

Keywords: Pahlavonquli Ravnaq, Uzbek classical literature, literary heritage, textual studies, textual criticism, poetic structure, manuscript tradition, metre, rhyme, radif, lexical-semantic analysis.

The study of classical Uzbek literature requires careful attention not only to the ideological and aesthetic dimensions of literary works but also to the textual history through which these works have been transmitted and preserved. Manuscript traditions, scribal practices, textual composition, and poetic conventions constitute important sources for understanding the formation and interpretation of classical literary heritage. In this context, the literary legacy of Pahlavonquli Ravnaq occupies a significant place in the history of eighteenth-century Uzbek literature.

Pahlavonquli Ravnaq (1725–1805) is recognized as one of the representatives of Uzbek classical poetry. Information about the poet and his literary activity has been preserved in historical and literary sources, including Firdavs ul-iqbol by Shermuhammad Munis and Muhammad Rizo Ogahiy. His poems were also included in various literary collections and bayazes, which contributed to the preservation and dissemination of his poetic heritage. The manuscript tradition of Ravnaq's Divan is particularly important for studying the textual and poetic characteristics of his works.

The study of Ravnaq's literary heritage is closely connected with the problem of establishing and interpreting the textual form of his poems. The manuscript transmission of classical poetry

may involve differences in orthography, lexical choices, grammatical forms, poetic structure, and other textual elements. Such differences should not be considered merely formal discrepancies, since they may influence the interpretation of a poetic passage and provide evidence concerning the history of textual transmission. Consequently, the study of Ravnaq's works requires an approach that combines textual analysis with attention to the structural and aesthetic principles of classical Uzbek poetry.

Another important aspect of Ravnaq's literary heritage is its poetic organization. His poetry can be examined through such categories as genre, metre, rhyme, radif, stanzaic structure, and lexical-semantic organization. These elements function not independently but as interconnected components of poetic expression. In particular, the relationship between metre, rhyme, and lexical selection can provide important evidence for interpreting difficult or potentially unstable textual passages. Therefore, a textual reading of Ravnaq's poetry should take into consideration both linguistic form and poetic structure.

Previous studies of Ravnaq have addressed various aspects of his biography, literary activity, poetic themes, and individual genres. However, the textual and poetic characteristics of his literary heritage have not yet been sufficiently synthesized within a single analytical framework. In particular, the relationship between manuscript textuality and the poetic organization of Ravnaq's works requires further systematic examination. This constitutes an important research problem, especially in the context of preparing reliable scholarly texts of classical Uzbek literary works.

The present study therefore aims to examine the textual and poetic features of Pahlavonquli Ravnaq's literary heritage by considering the interaction of manuscript textuality, genre, metre, rhyme, radif, and lexical-semantic organization. The study employs comparative textual analysis, contextual interpretation, and literary-poetic analysis. Through this approach, the research seeks to clarify the textual basis of Ravnaq's works and to demonstrate how textual and poetic features contribute to the interpretation of his literary heritage.

Pahlavonquli Ravnaq's literary heritage should be examined as a textual and poetic system in which the linguistic form of a poem is closely connected with its genre, metre, rhyme, radif, and semantic organization. From this perspective, the study of Ravnaq's poetry cannot be limited to identifying individual lexical or grammatical features. The textual form of each poem represents an interaction between the author's poetic intention, the conventions of classical Uzbek poetry, and the manuscript tradition through which the work has been transmitted.

One of the significant features of Ravnaq's literary heritage is its generic diversity. His poetic corpus includes such classical forms as the ghazal, mukhammas, qasida, and mustazad. Each of these genres possesses its own structural and formal requirements, and these requirements directly influence the organization of the poetic text. In a ghazal, for example, the relationship between metre, rhyme and radif determines the structural coherence of individual couplets, whereas in a mukhammas the organization of additional lines creates a more complex relationship between the original poetic text and the poet's own contribution. Consequently, genre should be considered an important analytical category in establishing the textual and poetic characteristics of Ravnaq's works.

The mukhammas occupies a particularly important position in the study of Ravnaq's poetic practice. His engagement with the poetic tradition of Alisher Navoi demonstrates the continuity of

classical literary models and the possibility of creative interaction with earlier texts. In this type of poetic composition, the relationship between the source ghazal and Ravnaq's added stanzas provides an opportunity to examine not only intertextual continuity but also the poet's individual poetic choices. The analysis of such texts requires attention to metre, rhyme, lexical selection, syntactic construction, and semantic development. Thus, Ravnaq's mukhammases can be viewed as an important source for studying the interaction between inherited poetic forms and individual poetic creativity.

The textual dimension of Ravnaq's heritage is equally important. Classical literary works transmitted through manuscripts may contain differences resulting from scribal practices, orthographic conventions, lexical choices, grammatical forms, or the interpretation of difficult passages. Such differences acquire particular significance in poetry because even a relatively minor textual change may affect metre, rhyme, semantic coherence, or the relationship between individual lines. Therefore, a reliable interpretation of Ravnaq's poetry requires the comparison of available textual sources and the assessment of variants in relation to the internal structure of the poem.

From a linguistic perspective, the lexical-semantic organization of Ravnaq's poetry reflects the vocabulary characteristic of classical Uzbek literary discourse. Arabic and Persian lexical elements function alongside Turkic lexical resources and participate in the creation of poetic imagery and conceptual meaning. However, lexical analysis should not be separated from context. A lexical unit may acquire a particular poetic or figurative meaning depending on its syntactic position, metaphorical environment, rhyme requirements, and relationship with neighbouring units. For this reason, the interpretation of Ravnaq's poetic vocabulary should be based on contextual rather than exclusively dictionary-based analysis.

Metre represents another important criterion for textual analysis. In classical Uzbek poetry, the aruz system serves not only as a formal framework but also as a mechanism for maintaining the rhythmic organization of the poem. When different textual readings are encountered, the metrical structure can therefore provide an important criterion for evaluating them. A reading that disrupts the established metre requires additional textual justification, whereas a reading that corresponds to the metrical pattern and remains semantically coherent may have stronger textual support. The same principle can be applied to rhyme and radif, which contribute to the formal unity of the poetic composition.

The relationship between metre, rhyme, radif and meaning becomes especially significant when interpreting potentially problematic textual passages. A textual reading should not be selected solely because it appears lexically or grammatically plausible. It should also be evaluated according to its compatibility with the poetic structure and the semantic development of the passage. This integrated approach makes it possible to distinguish between accidental textual differences and changes that may have a meaningful effect on the interpretation of the poem.

Ravnaq's poetry also demonstrates the importance of contextual coherence in textual interpretation. The meaning of an individual couplet is often determined by its relationship with the preceding and following lines. Consequently, textual analysis should proceed from the individual lexical unit to the couplet and then to the larger poetic composition. Such a procedure

allows the researcher to determine whether a particular reading is compatible with the semantic and structural organization of the entire poem.

The study of Ravnaq's literary heritage therefore suggests that textual criticism and literary-poetic analysis should be applied in combination. Textual criticism establishes the reliability of the textual material, while poetic analysis explains how the selected textual form functions within the genre and aesthetic structure of the work. Linguistic analysis, in turn, clarifies the lexical, grammatical, and semantic mechanisms through which poetic meaning is constructed. The integration of these approaches provides a more reliable framework for interpreting Ravnaq's literary heritage.

Overall, the textual and poetic characteristics of Pahlavonquli Ravnaq's works demonstrate the necessity of treating his literary heritage as a historically transmitted and structurally organized textual corpus. The analysis of manuscript transmission, genre, metre, rhyme, radif, lexical-semantic organization, and intertextual relationships makes it possible to move beyond a purely descriptive account of the poet's works and to approach them as a complex system of textual and poetic relations.

The analysis demonstrates that Pahlavonquli Ravnaq's literary heritage represents a valuable source for studying the textual and poetic development of eighteenth-century Uzbek classical literature. His works should be approached not only as literary and aesthetic texts but also as historically transmitted textual materials whose interpretation depends on the relationship between manuscript tradition, linguistic form, and poetic structure.

The study shows that genre, metre, rhyme, radif, lexical-semantic organization, and contextual coherence constitute interconnected elements of Ravnaq's poetic expression. In particular, the analysis of his ghazals, mukhammases, qasidas, and other poetic forms demonstrates that genre-specific conventions play an important role in determining the structural organization and interpretation of the poetic text. Ravnaq's engagement with the classical poetic tradition, including his creative interaction with Navoi's poetry, further illustrates the continuity between inherited literary models and individual poetic expression.

The textual study also confirms the importance of evaluating textual readings through several complementary criteria. Lexical and grammatical plausibility alone cannot always determine the most reliable reading of a classical poetic text. Metre, rhyme, radif, semantic coherence, and the broader context of the poem must also be taken into consideration. This integrated approach is particularly important when working with texts transmitted through manuscript traditions.

Thus, the study of Pahlavonquli Ravnaq's literary heritage requires the combined application of textual criticism, linguistic analysis, and literary-poetic interpretation. Such an approach contributes to a more accurate understanding of Ravnaq's poetic artistry and provides a methodological foundation for further research, including the preparation and scholarly interpretation of reliable texts of his literary works.

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