



Article

Sa'dulla To'ra – Information on the Biography of Sa'diy

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Abstract: The life and poetic activity of the famous Khorezm poet of the late 19th - early 20th century Sa'dulla To'ra Sa'diy are considered in this article. Although Sa'diy was an important figure in the Khiva literary circle, here I argue that much of his work goes unexamined. Sa'diy, who served the patronage of Feruz, was a leading figure in the classical Uzbek literature and had enormously impacted the Uzbek ghazals and masnavis, mixing Turkic and Persian poetry. There are mentions of Sa'diy's life and work in sources such as Tazkirayi Shuaro, and Majmu'ayi Si Shuaro-yi Payravi Feruzshohiy, yet a complete biography and research on his poetic legacy still has significant gaps. The methodology draws a comprehensive review of existing literary and biographical sources that shed light on Sa'diy intellectual maturity and the cultural and social environment of his time. Sa'diy's poems have contained profound philosophical, moral, and romantic contexts, as portrayed in the full text; and his poems coincide with the general literary context of his age. The finding relates to the notion that although Sa'diy's writings follow the track of some of his role models, it still can be meaningful and full of intellect, and emotional content. The significance of this research, thus, is in the preservation, transcription and thorough analysis of his works, clarifying Sa'diy's role in the formation of the Uzbek literature and ultimately, his place in the history of literature in Central Asia. More works have to be done to understand what this writer meant and the unexplored dimensions of his work.

Keywords: Sa'diy, Ghazal, Mukhammas, Manuscript, Catalogue, Calligrapher, Divan, Tazkira, Masnavi

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1. Introduction

It is well known that representatives of the Khiva literary circle played a significant role in the development of our national literary studies. Especially at the end of the 19th and the beginning of the 20th centuries, many talented writers emerged under the leadership of the ruler and poet Feruz. They demonstrated remarkable productivity in artistic creativity and successfully continued the traditions of classical Uzbek literature. Therefore, these figures occupy a unique place in the history of Uzbek literature. The formation of this literary environment is directly connected with such creators as Munis, Ogahiy, Bayoniy, Komil Khorezmiy, Feruz, and Tabibiy. These writers, inheriting long-standing literary traditions, produced beautiful poetic works. Indeed, as researcher I. Khajieva noted [1]:

“The literary environment associated with the name of Feruz in the early 20th century possessed unique characteristics. On one hand, centuries-old literary traditions were maintained and prevailed, while on the other, new modernist and enlightenment ideas were expanding. Poetry held a significant place in literary creativity, dominated by

love and ethical motifs. Meanwhile, the revival of literary activity manifested in the enrichment of traditional themes, diversification of poetic genres, and the growing socio-aesthetic value of art."

During this period, the genre of *ghazal* gained widespread popularity in Khiva, along with the development of *mukhammas*. Under Feruz's guidance, numerous literary works were copied and compiled into books, and special attention was paid to organizing *divans* (poetry collections). The increase in the number of writers and poetic works led to the publication of multiple copies. For this purpose, lithographic printing became widely used in the early 20th century. The widespread dissemination of lithographed works accelerated the circulation of various books. At the same time, the tradition of writing *tazkiras* (biographical anthologies) reached a new stage. Literary scholar S. Matkarimova emphasized:

"In Uzbek literature, new traditions of *tazkira* writing emerged that had not been seen before. For example, *Majmuayi Si Shuaro-yi Payravi Feruzshohiy* provided information about poets who wrote only in the *ghazal* genre, while *Mukhammasoti Majmuat ush-Shuaro-yi Feruzshohiy* included only *mukhammas* compositions" [2].

A number of poets continued the traditions initiated by Navoi, Munis, and Ogahiy, expanding their creative output. Their works began to reflect the social, political, and cultural changes of the era. It should be noted that during this time, the compilation of poetic anthologies (*bayoz*) collecting lyrical works of one or several authors also developed. These *bayozes* primarily included lyrical poems on love themes, occasionally incorporating philosophical and social motifs. One of the unique features of the *bayoz* tradition of this period was the classification of poems by genre and their copying into separate books. For instance, *Bayozi Majmuayi Ash'or* and *Bayozi Ash'or* contained poems of different lyrical genres, whereas *Bayozi Musaddasot* and *Bayozi Mukhammasot* focused solely on musammāt (stanzaic) poetic forms, and *Bayozi Ruboiyot* included only *ruba'i* (quatrains) [3].

Even today, the literary heritage of Feruz and his contemporaries continues to be thoroughly studied by scholars. However, when examining various *tazkiras*, *bayozes*, and poetry collections of that era, it becomes clear that there were many poets whose works have not yet been studied, whose poems have not been published in modern script, and whose biographical information is absent from textbooks and academic sources. One such poet, whose creative legacy deserves further research, is **Sa'dulla To'ra ibn Said Abdullakhon To'ra – Sa'diy**.

2. Materials and Methods

Methodologically, this study relies on the analysis of primary and secondary sources in order to discuss Sa'dulla To'ra Sa'diy and his literary legacy. The main sources are some historical biographical sources are "Tazkirayi Shuaro", "Majmuayi Si Shuaro-yi Payravi Feruzshohiy" and "Khorezm Musicians", which reflect the life, educational path and poetic significance of Sa'diy. And thus these contemporary *tazkiras* give a full account of Sa'diy's childhood, and his education under the auspices of Feroz, and his writings. Examples of pertinent scholarly sources are works such as Salomat Matkarimova's dissertation and Iroda Khojiyeva's on Sa'diy and Khorezm's literary circle provide historical context and analysis of Sa'diy's stylistic and thematic choices. Moreover, the research also relies on the recent catalogues and manuscripts contained at the Institute of Oriental Studies, at which are deposited the works of Sa'diy. the study seeks to bridge the existing gap of knowledge of Sa'diy's epitaph by analysing these sources with a special focus to Sa'diy's contribution specifically in *ghazal* and *masnavi* poetic heritage. Through comparing Sa'diy's works with those of Feruz and Ogahiy, it measures the possibilities of literary innovation and thematic depth. This means that methodology also involves qualitative analysis of his poetry, including aspects of language, imagery, and philosophy that sets Sa'diy apart from

local Uzbek literary traditions. This method is significant in revealing Sa'diy's impact on the literary culture of Khorezm and the influence he has left behind.

3. Results and Discussion

A certain period of Sa'diy's life coincides with the reigns of Muhammad Rahimkhan II – Feruz and Said Abdullakhan (1918–1920). Sa'diy, whose full name was Sa'dulla To'ra ibn Said Abdullakhan To'ra, created his works under the direct patronage of Feruz. He was born in 1877 and passed away in 1937. The study of Sa'diy's life and works, the proper evaluation of his poetic mastery, and the dissemination of his scholarly and literary heritage among a wider audience are among the most important tasks facing the fields of literary studies, textology, and source studies.

Sources providing comprehensive information about Sa'diy's biography are limited. They can be divided into two main groups:

1. Information provided by contemporaries.
2. Information contained in scientific sources.

1. Information from contemporaries

Details regarding Sa'diy Khwarazmi's biography are found in the tazkiras (biographical anthologies) written by his contemporaries, such as Laffasiy's *Tazkirayi shuaro*, Tabibiy's *Majmuayi si shuaroysi payravi Feruzshohiy*, and Khodim's *Khwarazm poets and musicians*.

According to these tazkira sources, Sa'diy was born in 1877 in the outer fortress of Khiva, in the Nurullabek residence. He was the son of Said Abdullakhan and was brought up under the care of Feruz himself. Feruz held both Nosir and Sa'dulla To'ra in great affection and often wanted them by his side, as noted by Sa'diy's contemporaries. Following Feruz's instruction, Nodim, Chokar, and Khodim shared with Sa'diy the knowledge they had themselves acquired. Sa'diy demonstrated exceptional aptitude in learning; once he read a book, he would remember it without the need for repetition.

Khodim, in his work *Khwarazm poets and musicians*, provides the following account of Sa'diy's name, lineage, residence, intellect, and character:

“The poet's name was Sa'dulla To'ra Said Abdullakhan. He was born in the outer fortress of Khiva, in the Nurullabek residence. Thus, Sa'dulla To'ra came from a princely family. He was a man of sharp intellect who could instantly memorize whatever he saw or read, whether in Arabic or Persian. We – Nodim, Chokar, and Khodim – were taught Sa'di's *Guliston*, *Bustan*, and Firdavsi's *Shahnameh* by Yusuf Hoji Akhun. The lessons lasted three years. During our studies, Muhammad Rahimkhan II ordered us to teach the same lessons to Sa'dulla. In compliance with this order, we regularly visited him, and as soon as he heard the lessons, he memorized them immediately.” [4].

The tazkira also notes that Sa'dulla To'ra began writing poetry around the age of twenty, with Yusufbek Bayoniy serving as his mentor under Feruz's direction. His grandfather, Muhammad Rahimkhan Feruz, played an incomparable role in shaping Sa'diy's literary path and intellectual development, taking him under his care and providing every opportunity for study and creativity.

From a young age, Sa'diy displayed remarkable poetic talent. Khodim states that Sa'diy compiled a divan (collection of poems), though its whereabouts after his exile remain unknown:

“Poet Sa'dulla To'ra must have compiled a divan, but after his exile, its location became unknown. Sa'dulla To'ra did not hold an official position; he lived under the patronage of Muhammad Rahimkhan II and spent most of his time with Nosir To'ra at the Khan's court. From the age of twenty, he engaged in poetry. Being skilled in every task

and intellectually curious, with Yusufbek Bayoniy as his teacher, he naturally became a poet." [5].

Sa'diy spent part of his life in exile together with On To'ra. After several years, he was acquitted and preferred to return to his homeland, Khwarazm. However, he spent the last years of his life in poverty and died in destitution. Khodim also provides details about Sa'diy's final years and death:

"After Sa'dulla To'ra was exiled along with On To'ra and others, he was acquitted a few years later. When asked where he wished to go, he replied that he wanted to return to Khwarazm. Permission was granted, and upon his return, no one would allow him into their home. Consequently, he died in the bathhouse during winter... Sa'dulla To'ra was about sixty years old at the time of his death. It is believed that his body was buried in the Qamishli Avliyo cemetery in the outer fortress of Khiva."

Laffasiy's *Tazkirayi shuaro*, another valuable source providing biographical information about the literary figures of Khwarazm, also includes notes about Sa'diy's life:

"Sa'diy, that is, Sa'dulla To'ra, was born to Said Abdullakhan, son of Feruz. From a young age, he was eccentric in temperament, ill in appearance, and of weak constitution, so his father showed him little affection. He was raised and educated under Feruz's supervision and became a man of considerable learning. At Feruz's suggestion, he adopted the pen name 'Sa'diy' and composed numerous poems in imitation of his patron. Feruz, being pleased with Sa'diy's verses, ordered Bayoniy Muhammad Yusufbek to include his works in *Haft shuaro* ('The Seven Poets') and have them published. Apart from these imitative works, Sa'diy compiled a separate divan under his own name. Although his poems are playful and amorous in tone, every couplet holds a unique and profound meaning. Detached from politics and worldly affairs, he lived modestly and spent his last days in hardship and humiliation, ultimately perishing in a bathhouse in 1937, reportedly by order of the government" [6].

According to Laffasiy, Sa'dulla To'ra wrote poetry under the pseudonym "Sa'diy" on the advice of Feruz. His poems were distinguished by their lively and humorous tone. Like many poets of his time, Sa'diy composed numerous lyrical works in emulation of Feruz. In *Tazkirayi shuaro*, Laffasiy provides an example of one of Sa'diy's *masnavi* (rhymed couplets), highlighting his literary craftsmanship and devotion to the poetic tradition of Khwarazm.

*Dag'i Sa'diy sohib ilm-fan,
Ki bor fazli fazl ahliga mumtahah,
Itoat rusumini aylab bajo ,
Bo'lur bu g'azal birla nuktasaro,
Eshitgach muni Sa'diy xushbayon,
Bo'lub payrav ta'bi shohi zamon,
Bu abyotni dedi gavhar sohib,
Maoniy matoiy durr konin ochib [7].*

After citing this *masnavi*, Laffasiy presents a seven-couplet (*ghazal*) written by Sa'diy in imitation (*payrav*) of Feruz's *ghazal*, which begins with the verse:

"Zihi bordur zuhuringg'a azal birla abad paydo,
Tafakkur aylabon zoting, qila olmas xirad paydo."

In continuation of this, Sa'diy composed the following *ghazal* in the same thematic and rhythmic pattern, demonstrating his poetic mastery and reverence for his mentor Feruz:

*Zihi soniy sun'ig'a oning yo'qdur adad paydo,
Xiradga fikr etarg'a zoti pokini ne had paydo.*

*Nechuk hikmatdururkim sun'in aylab dahr aro zohir,
Qilibdur bu to'quz xirgohlarni beamad paydo.*

*Birovni aylamish guldek yuzin husni malohatda ,
Birov qilmish oning ishqida afg'on beadam paydo.*

*Nechuk bu bandayi bechoralar hamdig'a til ochmoq,
Madad gar qilmasa onga karamdin ul ahad paydo.*

*Bo'lubdur qudratidin har nekim olam aro mavjud,
Vagar ne bo'lsa bo'lsun bandalardin nek-bad paydo.*

*Ulus o'rtasida ul odami xor-u zalil o'lg'ay,
Onga kom o'lsa qilmoq amri pokin zarra rad paydo.*

*Ne xush bu Sa'diy osig'a lutfin aylabon yovar
Ato qilsang onga ishqin mayin aylab madad paydo.*

In addition, the *tazkira* includes another *masnavi* dedicated to Sa'diy, as well as two of the poet's *ghazals* beginning with the lines:

“Chun ko'rub chehrang quyoshin man hazini mohitob,
Zarradek ondin beri har dam qilurman istirob”
and
“Gul yuzing nazzorasi jondin laziz,
Ostonangdur gulistondin laziz.”

From the content of the following *masnavi*, it becomes evident that Sa'diy was a deeply learned individual who composed prolifically in several poetic genres — *ghazal*, *masnavi*, and *qit'a*, producing works distinguished by both their eloquence and intellectual depth.

*Chu Sa'diyga donish ziyoda erur,
Nasabda vali shahzoda erur,*

*G'azal desa yo qit'a yoki masnaviy
Bo'lur shohning borho payraviy*

*Nechukkim demishdur bu abyot
Kelno zoxira sarvi kamolot [8]*

Sa'diy's poetry was widely admired in his time and highly praised by his contemporaries. His works were well received by Feruz, and for this reason, Muhammad Yusufbek Bayoniy included Sa'diy's poems in the collection “*Haft Shuaro*” (“The Seven Poets”).

It is known that, for certain reasons, the poet spent a period of his life in exile. After returning from exile, Sa'diy passed away in 1937.

Valuable information about Sa'diy's creative legacy can also be found in Ahmad Tabibiy's work "*Majmuayi si shuaroyi payravi Feruzshohiy*" ("The Collection of Three Poets Following Feruz"). In this *tazkira*, alongside Sa'diy's *ghazals*, the author provides insights into the poet's personality and his literary contributions. Tabibiy notes that in Sa'diy's verses, words do not merely combine mechanically — rather, they unite with the warmth of affection, forming a harmonious whole. He further records that anyone who heard Sa'diy's *ghazals* would praise his exceptional talent. Sa'diy demonstrated remarkable mastery in the *ghazal* genre; in fact, there are instances where Tabibiy equates Sa'diy's poetic artistry with that of Feruz himself:

*Dag'i Sa'diy shag'zoda neknom,
Pisarzoda shohi olimaqom,*

*O'z oqonidin xub dono erur,
G'azal degali ko'b tavono erur.*

The *tazkira* also emphasizes that Sa'diy possessed not only an extraordinary intellect but also exceptional talent in the art of poetry. According to Tabibiy, the poet did not confine his creativity to a single genre; rather, he composed works in a variety of poetic forms, demonstrating remarkable versatility. The foundation of Sa'diy's poetic mastery, as Tabibiy notes, lay in his deep devotion to reading and studying literary works.

In one of his *masnavis*, Tabibiy remarks that there was hardly any book in the world from which Sa'diy had not gained knowledge or inspiration. He praises Sa'diy's artistry, likening every line and couplet written by the poet to precious pearls, each shimmering with wisdom and beauty:

*Dag'i Sa'diy ul to'rayi sohibi aql,
Ki qilg'aydur turluk ash'or-u naql.*

*Bu olam aro yo'q erur bir kitob,
Ki chun bo'lmag'ay ondin avval bahrayob*

Sa'di is regarded as a *zullisonayn* poet, meaning he was proficient in two languages — Turkic and Persian. Tabibiy emphasizes that Sa'di possessed an excellent command of the Persian language, was able to freely translate works of Persian poetry, and also created his own works in Persian [Academy of Sciences of the Republic of Uzbekistan, Main Fund.1134, 295]. Moreover, in one of the *masnavis* included in *Majmuayi si shuaroyi payravi Feruzshohiy*, we can find opinions stating that Sa'di was skilled not only in poetry (*nazm*), but also in prose (*nasr*):

*Chu Sa'diy suxan sanj shahzoda,
Zamiri musaffo-vu ozodadur,*

*Gahi nazm ila nuktapero erur,
Gahi nasrda chun masiho erur.*

Tabibiy describes Sa'di's personality using numerous epithets such as "*sohibi ilm-u fan*", "*sohib xush aql*", "*sohib avrok*", "*sohib fazli hush*", "*xush bayon*", "*xush najod*", "*xush kalom*", "*fozil-u hushmand*", "*nuktadon*", "*zamiri musaffo-yu ozoda*", "*to'rayi nezkod*", "*to'rayi nekroy*", "*to'rayi xo'bkor*", "*to'rayi zufunun*", "*to'rayi komyob*", "*ul to'ra komkor*", "*ul to'ra bokamol*" "*shahzodayi neknom*", "*to'rayi tez fahm*", "*yaktoyi dahr*", "*fozili dilnishin*", "*komju*", "*kombin*", "*xubkor*", "*oqili boodob*", "*hushyor*", "*boxirad*", "*to'rayi komron*", "*andishasi pok sof suxandon*", "*xush safoot*", "*sohib ma'rifat*".

2. Information from Scholarly Sources

Certain details about Sa'di's life and creative activity are also found in the works of literary scholars Salomat Matkarimova and Iroda Khojiyeva — specifically, in Matkarimova's dissertation *"Tabibiy – the Biographer"* and Khojiyeva's monograph *"Gems of the Khorezm National Spiritual Heritage."* Although these authors did not devote separate, extensive studies to Sa'di's life and work, they provided concise but valuable information about him.

In S. Matkarimova's dissertation *"Tabibiy – the Biographer,"* the scholar discusses Sa'di's literary activity, the fact that he compiled a divan, and his exceptional talent. She also touches upon certain aspects of his inner world, character, and personal qualities. Matkarimova substantiates her views by describing Sa'di as a person who *"possessed virtue and perfection," "mastered the art of speech and sciences," "constantly strived for virtue," "had praiseworthy qualities and commendable deeds," "pleasant manners and speech,"* and *"qualities worthy of admiration,"* noting that he was held in deep respect by his contemporaries [9].

An analysis of Sa'di's creative output shows that, beyond the ghazal genre, he wrote extensively in other poetic forms as well. His artistic mastery was highly praised by contemporary poets, particularly his command of rhyme and prosody.

In I. Khojiyeva's monograph *"Gems of the Khorezm National Spiritual Heritage,"* we find information that Sa'di was raised under the care of Feruz, educated by Bayoniy, and composed works in two languages. According to Khojiyeva: *"Sources state that the poet who used the pen name Sa'di (d.1937) stood out among the princely poets with his unique qualities. His real name was Sa'dulla, and he was the son of Said Abdullahon, grandson of Feruz. Raised under Feruz's guidance, he became a bilingual poet (zullisonayn), compiled a divan, and received education from Bayoniy. The tazkiras contain only positive assessments of his personality, social position, and talent"* [10]. It is also noted that Sa'di was widely read and an excellent chess player: *"His contemporaries remembered him as a man of broad interests, an active reader, and a skilled chess player"* [11].

Khojiyeva analyzes Sa'di's ghazal beginning with *"Gul yuzing nazzorasi jondin laziz, Ostoningdur gulistondin laziz"* (*"The beauty of your rosy face is dearer than life, your doorstep is lovelier than a rose garden"*), explaining that the poet's treatment of love is distinguished by fluent and moving expression. She emphasizes that Sa'di portrayed not only the beloved's outward beauty but also her inner spiritual grace and moral richness, expecting from her genuine devotion and valuing her compassion above all else [12]. She also analyzes the ideological aspects of Sa'di's ghazal beginning *"Xudoyo sen qilbsan ko'nglumni shod, Tanimni aylagil do'zaxdin ozod"* (*"O Lord, You have gladdened my heart deliver my body from hell"*).

It is well known that in classical literature it was a common tradition to compose *payrav* (imitative) ghazals modeled after those of earlier poets. Many Khorezm poets also followed this tradition, writing responses to the works of great masters such as Navoi, Ogahiy, Munis, and Feruz. During the reign of Muhammad Rahimkhan II, a number of such ghazals were copied into the collection *"Haft shuaro"* by order of Feruz. Initially, Feruz himself composed an eight-couplet ghazal in response to Ogahiy's poem beginning *"Mushkin qoshining hayati ul chashmi jallod ustina."* Later, several princely poets, including Sa'di, wrote *payrav* ghazals to the same work. I. Khojiyeva demonstrates the distinct stylistic features of these poems by citing the opening and closing couplets of Feruz, Sa'di, and Oqil's ghazals sharing the same *"ustina"* refrain: *"Subsequently, based on the king's ghazal, successive layers of imitative poems by the princes emerged. Importantly, each retained the same theme, meter, and 'ustina' refrain, while employing different rhymes"* [13].

The study *"Feruz: The Fate of a King and Poet"* also states that Sa'di's *payrav* ghazal earned wide acclaim from Ogahiy, Feruz, and contemporary poets. The following information is given about his legacy [14]: *"One of Feruz's beloved grandsons, Sa'dulla ibn Said Abdullokhon og'li Sa'di, was among those who composed such poetic responses. His poems are*

preserved in the Institute of Oriental Studies under inventory numbers 6681, 909, and 6666. In addition, many of Sa'di's poems appear in Ahmad Tabibiy's 'Majmuat ush-shuaroyi Feruzshohiy' and the 'Haft shuaro' collection. These sources show that despite being physically disabled, Sa'di was a poet of great spirit. He made significant contributions to literature not only in the 19th century but also following the great Navoi."

According to "The Catalogue of the Library of Muhammad Rahimkhan II – Feruz," Sa'di received his madrasa education under Bayoniy. He authored a *Divan* and the work *Mufarrih al-qulub*. The *Divan of Sa'di* was copied by Mullo Bobojon Tarro in Hijri 1325 (1907 CE) and is preserved in the Institute of Oriental Studies under numbers 909 and 7022. His work *Mufarrih al-qulub* was copied by Muhammad Rasulbek. The catalogue entry reads: "Mufarrij al-qulub by Sa'di Khwarazmi – a work written in Uzbek verse by Sa'dulloh To'ra Sa'di (1877–1937) at the age of twenty, during the year 1324/1906–1907. It consists of ten chapters on justice, benevolence, love, humility, contentment, fidelity, trust in God, sincerity, repentance, and supplication. The work was composed at the recommendation of Muhammad Rahimkhan Feruz (1864–1910). Each chapter includes various narratives, and the author was clearly inspired by Sa'di Shirazi's *Bustan*" [15].

In "Feruz Gulshani", several poems by representatives of the Khiva literary milieu – including Bayoniy, Khusrav, Murodiy, Komyob, Farrukh, Oqil, Sultoniy, Asad, G'oziy, Sa'di, and Sodiq – were published in the modern alphabet. Among them are Sa'di's ghazals beginning "Zihi qodirlig'ingni mazharidur jumla ashyo," "Xudoyo, sen mango qilg'il inoyat," "Borib, borib, borib ul yor oldig'a man zor," "Iyd keldi, ey ulus, qayg'uni pinhon aylangiz," "Iloho, aylabon behad xato men," "Jabr-u jafo qilmay mango, ey mahjabin, ey mahjabin," "Tutmish qoshing yo hay'ati ul tiri mujgon ustina," and "Ne pari erdi chiqib maydonda javlon ayladi."

Professor D. G'ayipov's textbook "Uzbek Literature" also includes valuable information about Sa'di's activity. In particular, it notes that despite being physically disabled, he possessed remarkable artistic skills as a painter, and that his paintings were displayed on the walls of the royal palace – a noteworthy testament to his talent.

4. Conclusion

This article reveals the literary heritage of Sa'dulla To'ra Sa'diy, one of the prominent features of the Khorezm literary environment towards the end of the 19th century and early 20th century. The results show that Sa'diy, sponsored by Feruz, wrote widely influential ghazals and masnavis incorporating Turkic and Persian forms of the time. Yet much more is known about his life and works than about those of most contemporaneous poets, yet even so, full understanding of his life and works still remains elusive to this day, with such an elusiveness being owed both to the nature of his literary corpus as mentioned above as well as the fragmented nature of studies which have dealt with him along both literary-historical and sociological lines even up to the preservation of his poetry collections – his *Divan* for example. The findings of this paper set out the ground for a further exploration and transcription of Sa'diy and his works into modern Uzbek script, as well as further assessment of his themes within the fields of Uzbek and Central Asian literature. Subsequent studies ought to arrange a full biography of Sa'diy and analyze the distinctive kind of his work, and establish his impact on coming generations of poets. This research will help unveil his personal growth in art but will also respect him in his rightful status as a Central Asian literati.

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