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**ON THE STUDY OF MANUSCRIPTS OF ALISHER NAVOI'S "KHAMSA"
 (ON THE EXAMPLE OF PORSO SHAMSIYEV)**

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ABSTRACT

The article is devoted to the research of textual scientist Porso Shamsiyev's scientific laboratory. It mainly describes the manuscript sources and their significance, which are the basis for the scientific and critical texts of Alisher Navoi's "Khamisa" epics compiled by the scientist. The textologist has introduced many unique copies of Alisher Navoi's works to us, to Kazan and St. Petersburg. Two manuscripts of Alisher Navoi's works in the Kazan collection attract the scientist's attention. One of them is Navoi's perfect work, the "Khamisa" manuscript, which does not indicate who copied it, when or where.

KEYWORDS: "Khamisa", epic, text, scientific-critical text, textologist, textologist, secretary, calligrapher, manuscript, source, publication, lithograph.

INTRODUCTION

Currently, the world's manuscript collections contain a number of ancient manuscripts of Navoi's works. Examples are the funds of the Saltikov-Shedrin State Public Library in St. Petersburg and the Institute of Oriental Studies of the Uzbek Academy of Sciences. In addition, some of Alisher Navoi's works can be found not only in various manuscript collections around the world, but also in the personal libraries of some fans of science and literature. Therefore, it is important to study the unknown manuscripts of the poet's works and determine their scientific value.

In the 50s and 60s of the last century, a great deal of work was done to study and publish the works of the great artist Alisher Navoi. It is worth noting that our textual scholars were active in this process. One of such great scholars, Honored Scientist of Uzbekistan, Doctor of Philology Porso Shamsiyev, as a textologist, also conducted serious research on the manuscripts of Navoi's Works.

It is well known that the study of examples of our classical literature, including the works of Navoi, is a serious error in the texts copied by calligraphers of different levels over a long period of time, overcoming confusion required a thorough knowledge, a keen intellect, and a great deal of responsibility. Porso Shamsiyev's unique talent and deep knowledge were most evident during this time - in the process of textual research.

The textologist has introduced many unique copies of Alisher Navoi's works to us, to Kazan and St. Petersburg. Two manuscripts of Alisher Navoi's works in the Kazan collection attract the scientist's attention. One of them is Navoi's perfect work, the "Khamsa" manuscript, which does not indicate who copied it, when or where. All five epics in the manuscript are perfect. Porso Shamsiyev examines it, examines the paper, the style of writing, the ways of decoration, identifies it as belonging to the XVI century, and creates a detailed description and presents it to the fund. This source will later be included in the list of 6 authoritative copies involved in the preparation of the scientific-critical text of "Khamsa".

THE MAIN FINDINGS AND RESULTS

It turns out that until the first half of the XX century, among the many manuscripts of Navoi's legacy in the compilation and publication of scientific and critical texts of "Khamsa" epics, only "Khamsa" copied by the great calligrapher of the XV century Abduljamil relied only on the manuscript. This manuscript was acquired in 1930 and is currently stored at the Institute of Oriental Studies named after Beruni of the Uzbek Academy of Sciences under number 5018[3]. This copy is based on scientific texts and publications because it is scientifically reliable.

P. Shamsiyev accepts the above-mentioned Abduljamil's manuscript from 6 sources as the main reference for compiling the scientific-critical text of Navoi's "Khamsa". The scientist found that the letter of the manuscript was written in a small and beautiful text, the paper was slightly damaged, and in some places the pages were lost. Elsewhere, it appears that the pages were restored in a different letter and by a different person. The textual critic points out that the manuscript, despite its shortcomings, is the most remarkable of all the manuscripts. In addition, Abduljamil's contemporaries with Navoi and the fact that he copied the work with him add to the credibility of the manuscript.

The second source selected for the scientific-critical text of the Hamsa is a manuscript belonging to Sultan Ali Mashhadi, which is kept under the number 560 in the fund of the St. Petersburg Fundamental Library named after Saltikov-Shedrin [4]. The manuscript says that it was written in 898 (1492/93) by Sultan Ali, a servant of God. This manuscript is also beautifully copied and consists of 325 pages. But there are also places where the leaves are lost. 11 pages from Epic 3, 8 pages from 4, 19 pages in total.

It is known that Sultan Ali Mashhadi was a permanent calligrapher of Alisher Navoi. In this regard, P. Shamsiyev says that there is accurate information about the secretary in the 7th volume of Khandamir's "Habibu-us-siyar" and Mirkhand's "Ravzatu-s-safo". The scholar Zahiriddin Muhammad Babur also gives the following example of how close he was to Sultan Ali and Navoi: "Although there are many calligraphers in the palace of Sultan Hussein Mirza, Sultan Ali Mashhadi is their leader in Nasta'liq. He wrote a lot for Mirzo and Alisherbek: every day he wrote thirty poems for Mirzo and twenty poems for Alisherbek". Alisher Navoi himself speaks about the talent and skillful calligraphy of this secretary in his work "Majolis-un-nafois":

Mawlana Sultan Ali is a martyr. This day is the qiblatu-l-kuttab in Khorasan and in most parts of the world in the Nasta'liq script, and the territory of the Kitab is the only pen. There is no one who is morally upright and virtuous, the language of the sharhid is weak and there is no minister of good manners, and it is a good thing [1:387].

Apparently, Sultan Ali Mashhadi was one of the greatest secretaries of his time. Thus, P. Shamsiyev accepts this manuscript as the second auxiliary copy after Abduljamil's, which was involved in compiling the critical text of "Khamsa".

The third manuscript is a non-colophony copy No. 7554 from the fund of the Beruni Institute of Oriental Studies of the Uzbek Academy of Sciences [5]. The order of the epics in this "Khamsa" manuscript is as follows:

1. "Khayrat-ul-Abror";
2. "Farkhad and Shirin";
3. "Sab'ai Sayyar";
4. "Layli and Majnun";
5. "Saddi Iskandariy".

The scholar suggests that the alternation of the epics Sab'ai Sayyar and Layli and Majnun in the manuscript may be due to the cover-up process. This copy is complete. Despite the absence of the Colophon, the scholar identifies the antiquity of the manuscript on the basis of the following two important features: second, there is a note on the first page of the manuscript stating that it was donated. Half the record is gone. It was gifted to some sort of Muhammad Bek, a servant of Sultan Boyazid. In addition, the history of the inscription indicates its antiquity: در تاریخ روز پنجشنبه ۱۴ محرم الحرام ۹۷۹ (The date of the narrow date is Thursday, the 14th of Muharram al-Haram 979), i.e. July 8, 1517 AD. It is clear that the manuscript was copied in the late XV and early XVI centuries. The text of the copy is also very well written.

The manuscript "Khamsa" in Navoi "Kulliyot", number 55, which is kept in the fund of the St. Petersburg State Library named after Saltikov-Shedrin, is the fourth among the sources involved in the scientific-critical text compiled by the textologist. In this "Kulliyot" 13 works of the poet are presented in a chaotic manner. At the end of the first epic there is a colophon, which gives a clear history - 1258 (1842). There is another story. It is quoted in one of the four devons of the "Khazayn-ul-maoniyy", the "Gharoyib-us-sig'ar". It states that the Garoyibu-s-sigar was completed on the twenty-second of Dhul-Hijjah, 904 AH. This history is considered to apply to all works in the Kulliyot. According to Shamsiyev, the Kulliyot (*Khayrat-ul-Abror*) was copied in the XVI century [2:30]. The textual scholar finds that there are a number of corrections to the Hamsa text in Kulliyot, that is, there are spaces added by the secretary's hand and by someone else instead of some omitted bytes.

The fifth source selected for the scientific-critical text is kept in the collection of the St. Petersburg State Library named after Saltikov-Shedrin under number 559. It contains all the epics except the fifth epic of Khamsa, Saddi Iskandari. There are 23 miniatures in the manuscript. The letter is beautifully written. Colophony not shown. According to the size,

spelling, format (32x32) and other features of the manuscript, the manuscript was copied in Bukhara in the XVI century.

The last-sixth source involved in the compilation of the scientific-critical text of “Khamsa” is kept in the Fund of Oriental Studies of Kazan University (inv.15334). The textual scholar examines the manuscript from beginning to end. The beginning of the epics in the copy is decorated with a gold border, the text is taken in a simple border line. The letter is the same as before - a small, beautiful nasta. The paper of Hirat, each page is divided into four columns and consists of 21 lines. The paper format is 23x16 and the text is 17x11.5. According to the scientist, the cover of the manuscript was reworked by the Russians.

The placement of the epics is in the following order:

1. “Khayrat-ul-Abror”;
2. “Farkhad and Shirin”;
3. “Sab'ai Sayyar”;
4. “Layli and Majnun”;
5. “Saddi Iskandariy”.

The manuscript does not indicate the name of the secretary or the date of copying. Inspections show that the manuscript was copied in the first half of the XVI century. In addition to these six manuscripts, P. Shamsiyev refers to 3 lithographic copies of “Khamsa”: Khiva edition, 1880. Two Tashkent editions from 1904–1905.

As mentioned above, the textual scholar relies entirely on Abduljamil’s copy in compiling his scientific-critical text. Try to keep its features as much as possible. Compares each byte in the manuscript with the next five. Differences in meaning are noted in the scientific apparatus of the text.

The scholar describes the symbols of a scientific-critical text as follows:

Manuscript - 5018, Abduljamil

Manuscript - 560, Copied by Sultan Ali - BQo‘lyozma – 7554, Toshkent nusxa– B

3. Manuscript - 55, LGPB - G

4. Manuscript - 559, LGPB - D

5. Manuscript - 15334, Kazan University – E

The following differences are shown when comparing the texts of each copy:

Major spiritual differences;

Spelling differences;

Secretary's error;

Missing keywords, bytes

CONCLUSION

In short, the use of ancient manuscripts of Alisher Navoi's works by Porso Shamsiyev in science is significant in the following ways:

First: It helps to uncover aspects of the poet's work that are not yet known to science, and lays the groundwork for new research;

Secondly: These ancient findings served as a necessary source for the further development of the unique scientific-critical texts of Navoi's works, in particular, the epic poems of the great poet "Khamsa", which are the product of high artistic thinking. Evidence of this can be seen in the work of scientists;

Thirdly: Some of the confusion associated with Navoi's textology (mainly in the writing of critical texts) had a positive effect on the elimination of confusions.

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