



Selected Manuscripts for Compiling the Scientific-Critical Text of the Work “Khamsat Al-Mutahayyirin” by Alisher Navoi

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Abstract

A comprehensive analysis of the literary heritage of the great poet Alisher Navoi, a great representative of our classical literature, remains today one of the most pressing problems in the field of textual studies. For more than five hundred years, the poet's works have captivated people with their charm. While people have read these works with great enthusiasm since they were written, happy writers write them from the poet's life to the beginning of the last century. However, research shows that scribes of a work may inadvertently make mistakes in the text or add some words or phrases to it. One of the main tasks in the field of textology is the restoration of the original author's text. Because of a comparative analysis of the manuscripts, the restoration of the text of the work is quite accessible. In the article there is a speech on the creation of a scientific-critical text of one of the works of the great thinker Alisher Navoi “Khamsat al-Mutahayyirin”. Some examples of textual differences are reflected by a comparative analysis of six authoritative manuscripts of “Khamsat al-Mutahayyirin”.

Keywords: *Source; Scientific-Critical Text; Paris; St. Petersburg; P.Shamsiev; Mutakhheri Udi; “Jabe”*

Introduction

The scribes of the work differ from each other in literacy and skill. When rewriting a work, for some reason, they could inadvertently make mistakes in the text or add some words or phrases to it. This can also be found in lithographic copies. Because they are considered a modern product of a certain manuscript of their time. However, all works copied by scribes remain the legacy of the author who created the work. In order to avoid these mistakes, you need a copy of the author's pen. However, Navoi's autograph remains one of the most abstract issues. So, one of the main tasks in the field of textology is the restoration of the author's text. To do this, it is necessary to look for manuscripts copied during the author's lifetime, or in a period close to him. After all, only after the discovery of such manuscripts, studying their differences, additions, errors and omissions and compiling a scientific and critical text, it

will be possible to restore the text close to the author's pen and publish them. The works of "Khamsat al-Mutahayyirin" by Alisher Navoi are not without these problems.

The Main Findings and Results

Below, the following five manuscripts were selected by us to compile the scientific-critical text "Khamsat al-Mutahayyirin":

1. **"Kulliat" (Meetings) of Navoi. The National Library of France. Suppl. Turk. Inv. No. 317** [1]. We have chosen this manuscript as a reference source for the preparation of a critical text [2]. This manuscript is one of the unique copies of the collection of manuscripts with a high degree of artistic design. According to the colophon, the manuscript was written in Herat from 932-933 – 1526/27 AD. At the end of the manuscript, the scribe registered his name – علی هجرانی Ali Hijrani. This manuscript, copied by Ali Hijrani, is still the only copy [3].

Z. Namozova, who studied the history of studying the lyrics of Navoi based on the scientific work of professor H. Suleiman, claims that this "Kulliat" belonged to the library of the Baburid Palace, which was bought by the French orientalist Armand and after his death in 1957 was transferred to the National Library of France [4, p. 37].

The composition of the manuscript consists of 26 works by Navoi. The text is rewritten in a very beautiful classical Khorasan script on light yellowish silk paper, sparkling with black ink on 25 lines in four columns. The titles were rewritten with sulfate ink and golden water, and the manuscript was placed by the French on two leather covers. The beginning of each work has an artistic name. The page is made of various paints and tables with golden water. The format of the manuscript cover is 27.2 x 38.6 cm. The format of the handwritten paper is 26.5 x 37 cm. The number of pages is 406 pages. The size of the spine is 5.5 or 6 cm. It contains the following inscriptions: Oeuvres completes de NAVAI. Tome II. BF [5]. Also at the bottom of the spine is the number of the manuscript attached to the round paper (Suppl. Turc. 317). The description of the manuscript was originally published in Belin's work, and then in the Bloch catalog. The work "Khamsat al-Mutahayyirin" is included in pages 286b-301b (16 pages) of this manuscript.

In 1968, this manuscript was thoroughly studied by Professor H. Suleymanov compiled a more complete scientific description of it.

Microfilm of the manuscript on the initiative of Professor H. Suleymanov, after entering the laboratory of the Institute of Manuscripts, scientific research was carried out on all her work, including "Khamsat al-Mutahayyirin". This can be seen in the photocopies of this manuscript by the designated symbols.

This collection of Navoi stands out among the manuscripts of the XVI century for its completeness, preservation and unique decoration. This is one of the best examples of artistic ornamental manuscripts written in Herat. This manuscript, written at the beginning of the XVI century, has a special scientific value as a primary source in the study of the Navoi heritage.

The scientific community knows that there is another authoritative copy of these manuscripts, written during the poet's life (the year of writing the book is 901-902 AH, 1496/97–1498/99 AD) and under his direct supervision. The manuscript is kept in the Revan Library of the Topkapi Palace Museum in Istanbul. "Kulliat" written by درویش محمد طافی Dervish Muhammad Taki in Herat is stored under the number 808. According to Professor H. Suleiman, a photocopy of this manuscript was delivered to the Museum of Literature named after Alisher Navoi Academy of Sciences of the Republic of Uzbekistan with the help of Dr. Emil Essen from Turkey. However, when we examined these photocopies of the work "Hamsat al-mutahayyirin" of this "Kulliat", we were convinced that eight pages were missing from

the very beginning of the work. Therefore, we were unable to use this source as a reference source in this study.

However, the presence of the remaining pages and observations made during this study showed that the Topkapi copy and the Paris copy were almost identical and that the texts were very close to each other. Given that both manuscripts were copied in Herat, it can also be concluded that the Paris copy should have been copied from the Topkapi copy. The reason for this is that the comparative table published in the article by Professor H. Suleiman in 1973, "From the study of the manuscripts of Kulliat Alisher Navoi" in the journal "Literary Heritage", shows that "Debocha" Navoi, written in 896 AH, and "Risolai Mufradot", written in 898 and "Mahbub al-Kulub", written in 906, are not reflected in any of these two collections and contain 26 works each. It should be noted that only in the order of rewriting works there are changes. Noting that the copy we had was incomplete, we used this manuscript as an auxiliary copy.

The first information about this "Collection" can be found in the works of the famous Turkish scientist Agah Sirri Levend [6, pp. 3-4].

As mentioned above, the collection consists of twenty-six works of Navoi, "Khamsat al-Mutahayyirin" is the 24th work of "Kulliat", and is located on pages 758b-773a. The text is written in black ink with a small print of medium calligraphy on silk paper of Khorasan. Manuscript format: 23.5x32.1 cm. The text has a size of 16.8 x 25.6 cm and consists of 27 lines per page. The artwork begins with an elegantly decorated rank.

Regarding this source, Doctor of Philology M. Khamidova in her study notes the following: "Although the text of the manuscript is very well copied, it is considered a manuscript with flaws ..." [7, p. 57].

2. "Kulliat" Navoi. Sulaimani Library. Fatih Foundation. Manuscript, inv. No. 4056, Istanbul-Turkey.

It is unclear when, where and by whom this manuscript was rewritten. According to the description of the Turkish scholar Agah Sirri Levend, the manuscript may have been copied in the first half of the 16th century. This copy is the most complete of the manuscripts that we have assimilated. This collection contains 26 works of Navoi, which are available in one volume and in the original cover. The text is written in small cursive letters and placed in 27 rows in four columns. The book consists of 787 pages, 24x36 cm. The manuscript and its contents are known only to the description of the Legend. "Khamsat al-Mutahayyirin" in this manuscript consists of 14 pages (692b-706b). The pages of the manuscript are numbered with two digits, that is, with Arabic and today's numbers. These numbers differ from Arabic numerals to three. That is, the pages where the work is located are on pages 659b-703b.

3. "Kulliat" Navoi. The manuscript is kept in the National Library of Russia. Dorn inv. No. 558, St. Petersburg.

The manuscript is one of the complete and oldest manuscripts in the collections of Russia. Date of correspondence: 1004-1007 years of the Hijri, 1595/96-1598/99. Place of correspondence: a place called Kizilagach, which belonged to Azerbaijan. Persian - علی فیضی (Ali Fayzi). The manuscript was prepared for the library of Farhad Khan. This St. Petersburg copy of the Kulliat includes 21 works by Navoi. The Kulliat is rewritten on high-quality thin silk paper with a beautiful *nastalik*. The names of the themes are written in blue, red and gold colors. The text is placed in four columns of 25 lines per page. In all pages, the text is framed in different colors. Each part in the manuscript begins with the most elegant titles in beautiful color patterns. The book is well preserved and consists of 722 pages, 24x34 cm. Following Dorn [8], a more detailed description of the manuscript is given by S.L. Volin [9].

4. Manuscript No. 9 is stored in the Manuscript Fund of the Alisher Navoi State Museum of Literature, Tashkent, Uzbekistan.

The manuscript consists of four works of Navoi, such as "Arbain",

“Nazm al-Javahir”, “Hamsat al-mutahayyirin” and “Waqfiyah”. The copyist of this manuscript is unknown. The date of copying is the end of the 15th or the beginning of the 16th centuries. The manuscript is in a modern red cover. The letter is beautifully written, the ink is black, the headings on the first page are golden, and the rest are red. The works of “Hamsat al-Mutahayyirin” starting from page 40b, has a unique elegant title. The text is arranged in 15 lines. The verses are given in two columns. The manuscript has two page numbers 45 and 40. A line is drawn over the first number. Page 69 of these numbers is missing. The next digit ignores it. There are water stains on the pages of the manuscript from beginning to end. These stains did not damage the text. Some sheets of this manuscript have been restored. The number of sheets is 45 (40b-84b). The text size is 6.5 x 13.5 cm. The size of the manuscript is 11x19 cm.

5. Manuscript No. 2242, kept in the manuscript fund of the Abu Rayhan Beruni Institute of Oriental Studies, Academy of Sciences of the Republic of Uzbekistan, Tashkent, Uzbekistan. This manuscript is kept in the unique manuscripts section of the Foundation. The beginning of the work begins with page 1b, decorated with an elegant design (*rank - unwan*). The inscription in the middle part of the design seems to have disappeared over time. The text is written in a calligraphic script in black ink, and the headings are in red colors in 11 lines, which are framed by golden frames. In the preface to the work, where the words مقالة خاتمة - are written, the page numbers are written in red colors, which will be explained later. The entire text is 87 pages. The page numbers are written in red colors in the upper left corner of the manuscript in Arabic script, and in a simple pencil in the present inscription. The text is copied on light silk paper of Herat. The scribe of this manuscript is unknown, but the end of the manuscript dates from the year of correspondence - 1029. On the first page, there is a title, the author of the work, and a seal. Over time, the seal was blurred and extinguished subsequently, the seal inscription could not be read. The letters of the Arabic alphabet are also written on the same page, and the inventory number 2242 of the institute is highlighted in blue. There are brown spots on pages 73-76 of the manuscript, as if they were perforated with a needle. A similar spot is found on page 28. There is a blue spot on page 26 that has not affected the text. The first 12 pages of the manuscript and from 68 to the end, that is, 32 sheets are thicker than the other sheets. All pages have pagination.

The manuscript is bound in black leather, which has 3 and around 12 embossments in the middle. One of them contains the seal of the bookbinder with the inscription – عمل محمد صحاف “Amali Muhammad sahhof” (The work of Muhammad sahhaf (bookbinder). The edge of the binding is decorated with red leather. Part of the skin on the back of the cover is peeled off. On the right front side of the cover and at the bottom of the manuscript is pasted inventory. The number of the manuscript fund of the Institute of Oriental Studies is 2242. This number is also indicated on page 9 of the manuscript: Oz DXK 35r 2242 ГИБ УЗ. The size of the manuscript is 12x18.5 cm.

As you know, “Khamsat al-Mutahayyirin” was published by the late textual scholar P.Shamsiev in 1966 in the monograph “Abdurakhmon Jami and Alisher Navoi” [10]. A year later, this work was prepared and published by P. Shamsiev in the 14th volume of the 15-volume collection “Works” of the poet [11]. In the 15th volume of the twenty-volume “Complete Works” based on the text of P.Shamsiev, it was republished by Professor S.Ganieva [12]. This work, included in the fifth volume of the 10-volume “Complete Works” of 2011, was prepared and published by S.Rafiddinov, S.Ganieva [13]. However, the textual analysis of this work has not been studied as an object of holistic research.

As correctly noted by the Doctor of Philology, prof. Sh.Sirojiddinov: “Although we note with deep appreciation the great work of Uzbek textual scholars, it should be noted with regret that there are still many mistakes in publications due to the fact that scientific and critical texts of all the works of the great poet have not been compiled.” [14]. This means that the textual specialist must read the text correctly and pay attention to the transliteration of the text. Otherwise, it will lead to a change in the text, distortion of the intended meaning. The same is true with the publications of “Khamsat al-Mutahayyirin”.

For example, in the fourth story of the first chapter of “Khamsat al-Mutahayyirin”, there was an error in the publications. The following situation is repeated in all three editions:

“One night I was in the service of a church saint in the neighborhood of a great man. Mutahhari Udiy could be the father of Zuhra in kindness and the guardian of her child in kindness”.

Here we would like to draw your attention to the word “Zuhra”. Firstly, in “Asarlar” the word is written as “Zuhra” with the letter “x”. This may be a technical error. However, Mutahhari Udi’s staff cannot be Zuhra’s father or child at the same time... We are not saying that those who prepared the book for publication misread the text. In the process of comparative study and analysis of manuscripts, it can be assumed that these publications were prepared based on manuscripts No. 558 stored in the National Library of Russia, and in some places No. 2242 stored at the Institute of Oriental Studies. Abu Raykhan Beruni Academy of Sciences of the Republic of Uzbekistan. In the Petersburg copy (Russia), the word is written as in the edition. However, from this copy it is clear that the word “mahallida” given in the publication is “majlisida”. In the publication this word is given differently.

We want to emphasize the word “ota” (father). The Paris copy, which is the main source of the critical text of the work, uses the correct version of the word, the word “ona” (mother), and the meaning is expressed in full. In other words, poets describe “Zuhra” (Venus) as the patroness of singers and musicians, a heavenly musician [15]. Therefore, the text indicates that Zuhra for Mutahhari Udi is like a mother in using a musical instrument, and in pleasant singing, he is like a child for her.

So the text here is correctly reflected in the following case:

بیر کیچه بیر اولوغ کیشی مجلسیدا جماعت عزیزلار خدمتیغه توشتم مطهر عودی کیم خوش نوازلیق دا زهره انینک اناسی و خوش خوانلیغدا انینک فرزند روح افزاسی بولا آلور ایردی

“One night, at a meeting of a great man, I entered the service of the church saints. Mutahhari Udiykim, Zuhra could be his mother in goodness and his child in goodness.”

In the history of the first chapter of “Khamsat al-Mutahayyirin” there are some representations of the names of the characters. In the publication the name of the person upominalos as Mahmud Khabib. This name is recorded as “Xabib” in both Tashkent copies and as “Djeyb” in the remaining four copies. At the time of Navoi, the conditions for combining the names of people according to their occupations were observed. For example, (singers) - Hafiz Basir, Hafiz Mir, Hafiz Hassan Ali, Hafiz Djami, Shah Muhammad Singer, Hafiz Turbeti. (Musicians) - Hasan Nayi, Kul Muhammed Udi, Mutaxxeri Udi, Ahmed Gijeki, Ali Temburi and others [16].

Alisher Navoi describes this character in the “Conclusion” part of “Khamsat al-mutahayyirin” as follows:

دیوانه فاسق ابتری شهردا بار ایردی کیم دایم مست یورور ایردی و یولوققان ایلکا تشنیع لار و سفاهت لار قیلور ایردی

It is common knowledge that such people are in a state of disrepute, such people are careless about their clothes, their collars are damaged, and they look in bad condition.

Based on the foregoing, it is very likely that the name of this martyr is Makhmud Jayb (i.e. Mahmud Yaka) (translated as Mahmud collar). Because “jayb” meaning the word “collar” may be evidence of our word [17].

The results of the study show that a comparative study of the work based on five manuscripts had the effect of supplementing the text, correcting spelling errors and words. These handwritten sources served as valuable sources in compiling the scientific-critical text of this work. As a result of their careful and comparative study, the full text of Alisher Navoi’s work “Khamsat al-Mutahayyirin” was prepared.

References

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2. The description of the manuscripts is provided on the basis of an article by H. Suleiman published in the third issue of the collection “Literary Heritage” of the State Museum of Literature named after Alisher Navoi in 1973.
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