

DESCRIPTION OF THE MANUSCRIPT OF “MAHBUBUL QULUB”

Aziza Xakimova

e- mail: azizaxakimova1001@gmail.com .

Tel:(94)1550819

(Copy under inventory number 872 in the fund of manuscript and lithographic literary resources of Tashkent State University of Uzbek Language and Literature named after Alisher Navai)

Annotation

This article talks about the study and copies of Alisher Navai's work “Mahbubul Qulub” and the description of the copy stored under inventory number 872 in the fund of manuscript and lithographic literary resources of Tashkent State University of Uzbek Language and Literature named after Alisher Navai.

Keywords: manuscript copies, originality, calligraphy, nastaliq, colophon, title, race, politeness, praise, na't, cause of praise, tahbeh.

The centuries-old culture, national values, and history of the Uzbek people are preserved in manuscript sources. After independence, significant research was carried out to restore and revive the historical and cultural heritage of our nation. Studying, analyzing, and presenting manuscripts that reflect our ancient written history has become increasingly important. For this purpose, this article provides general information about the copy of Alisher Navoi's “Mahbubul qulub”, which is stored under inventory number 872 in the fund of manuscript and lithographic literary sources of the Tashkent state university of uzbek language and literature named after Alisher Navai.

It is known that extensive and comprehensive research has been conducted on the works of Alisher Navoi. In particular, Navoi scholars and literary scholars have studied various aspects of the work through different approaches to “Mahbubul qulub”. For example, Suyuma Ganiyeva has shed light on the essence of the composition of “ Mahbubul qulub ”, that is, the artistry of the seasons and censures, with her scientific research. A. Rustamov, A. Hayitmetov, A. Abdug‘ofurov have given their scientific conclusions on issues such as the ideological and moral value of the work and Navoi's skill [10, 7, 2]. In the example of this work , B. Sarimsakov conducted research on Navoi's style of saj and the art of musaja' [12]. From a linguistic point of view, the work is A. Rustamov, H. Mamadov, its genre features were studied by A. Habibullayev [11,9, 3]. Sh. Hayitov based his candidate dissertation on “Mahbubul qulub”, the analysis of the Quran and hadiths [8] and other large and small studies are among

them. Textual scholars such as Yunus Latif, Andrey Kononov, Porso Shamsiyev, Inoyat Makhsumov prepared various editions of “Mahbubul qulub”.

The copy of Alisher Navoi's “Mahbubul Qulub”, stored in the Alisher Navoi TSULLU Manuscript and lithographic literary resources fund under inventory number 872 , was copied in 1241, approximately 1820 AD. It was copied by the calligrapher عبدنظر ابن محمد نظربیک Abdunazar ibn Muhammad Nazarbek . It is written in a clear and beautiful nastaliq script on Kokand paper. The shape and arrangement of the letters indicate a high level of the art of writing. The size of the manuscript is 12.5 cm in width and 21 cm in height, this format is designed for convenient holding and storage of the book. The book cover is made of thick cardboard and covered with high-quality brown leather. The front and back sides of the cover have a wavy frame made in the form of a carving. These decorations give elegance and artistry to the overall appearance of the cover, enriching the work not only in content, but also in appearance. In the central part of the cover there are three carved patterns arranged in the form of a rhombus. The largest of them is located in the center , and is much larger and more noticeable than the other two. The interior of all three patterns is decorated with Islamic and geometric patterns, through which one can see a vivid reflection of the traditions of Eastern miniature and book decoration. In particular, the tamg‘a located in the central pattern - a large representation of a sign that may belong to the author or customer of the work, further enhances the artistic, historical and cultural significance of the book.

The manuscript has not survived to this day in good condition. The edges of the book cover are almost worn away and the edges are blunt, the pages of the book are uneven and almost detached from the book cover. The edges of the pages have turned yellow due to moisture or exposure to the sun , and there are red ink stains on the edges of some of the leaves. However, the manuscript has a wide margin , and the existing damage has not affected the quality of the written text and has been preserved in good condition.

The manuscript consists of 117 pages. The pages of the book, called forzast (the page before the main text), contain the sayings of Khoja Ahrar Vali on mystical issues in Persian. The forzast text is 3 pages long and, unlike the main text, is written in a denser and transverse manner, with 20 lines. Unfortunately, over the years, the quality of the text sheets presented on the forzast page has been damaged, which has prevented the complete reading and restoration of the forzast text.

The first page contains the following text:

حضرت خواجہ احرار فرموده اند که شهود بر دو معنی است یکی شهود ذات مقدس مرا از ظهور در لباس مظاہر شهود و دیگر آن است که آن ذات مقدس را از پرده مظاہر مشاهده کند بی وصف به لغت یگانگی دیرین شهود را صوفیه قدس الله ارواح هم شهود احادیث در کثرت می نمایند آن حضرت صلی الله علیه و سلم بعد از بعثت درین شهود بوده اند یعنی از دریای شهادت نهنج لا که عبارت از کلیمه نفی است...

The translation and content are as follows: “ The following are the words of Khoja Ahrar about the two forms of bearing witness to Allah, namely the testimony of His servants who are subject to the clothing of this world, that is, to their appearance and desires, and the second is the higher testimony. Our Prophet (peace and blessings of Allaah be upon him) has reached this status. (pbuh), that is, after the revelation came, they were immersed in the sea of witness. Tax in Sufism The example of the (Sufi) self-transcendence, turning away from the world of mortal beings, becoming immortal in the essence of Allah, returning to the foam of the sea in the Unity of Being is the testimony of the state of being absorbed in the one God who exists in the world of scarcity (plurality). The flight of the falcon of the soul, having renounced the world of Malakut and transferred to the world of Jabarut, to the world of Lahut, when the time comes to observe the sun of His Beauty, from His shadow all things subject to the senses are denied, and in this way the sun of testimony begins to shine, and the shadow of the world of Malakut and Jabarut is also denied. The status of seeing Quddus with the eyes is reached. When it is said that everything from the Arsh to the Farsh is bliss, these mentioned are understood.

The text on this page is also taken from the next page. The third page contains a text in the form of an appeal to Allah :

ترا مثلى همتأ مانند نه شريکي دائمي فرزند نه بحق مطیعیان وارسته ات به پرواز لا از قفس خسته ات با آن شاه بازان عالی مکان به آن ساده خویان جنت نشان بشب زنده داران پیوسته است* به آه یتیمان دلخسته ات * بشام غریبان صاحب الم* به صبح مقیمان ثابت قدم * دلی در تمنا ت صد پاره ام * چه بیان چاره سازم که بیچاره ام * پریشانم از حادث ات زمان The translation and content are as follows:

“ This is a prayer to Allah: You have no equal, no partner, no child. Those who are obedient to You have rightfully flown from this cage and joined Your falcons in that lofty flight. Paradise is the abode of the simple-hearted , those who have spent their nights awake . Join the cry of Your sorrowful orphans, those who spend their nights in other lands, those who have remained steadfast in Your path until dawn. Have mercy on this broken heart of Yours...”

At the end of the text, there is information that it was written a year after the text of “Mahbubul qulub” was copied, which corresponds to 1242 AH/1821 AD.

In this copy of “Mahbubul qulub”, the work opens with the title. The title occupies one-third of page 2a of the manuscript and is inscribed with a basmala in the center. A gilded table is drawn to match the title. The inside of the table is made in red ink, with dot and leaf-shaped decorations. The table of page 2b is also gilded , and then the text on the pages is written in red, two-lined tables. The words that fall into the margins of the manuscript are written in two different ways, one is that the word or sentence is simply written , and in the second way, the word or sentence written in the margin itself is included in a small table. Poygirs were used to pagination the book. We can know that the manuscript is in a complete state from the fact that the poygirs appear correctly and sequentially. The manuscript is written in red ink to

distinguish the parts, seasons, chapters, criticisms of the work, as well as the masnavi, rubai, and verses within them . One of the unique features of the manuscript is that in addition to highlighting the poetic text sections , the calligrapher also left three red dots to separate sentences and sentences with a semantic unity. This helps the text to be read and understood. If we look at the internal description of this copy , it is known that classical works have their own writing order, which is called odobi tasnif or odobi ta'lif [13;175]. For example, the introduction to the work : consists of basmala, hamd, na't and sababi ta'lif (after hamd and na't, the reason for writing the book is explained) [13;88]. All of Navoi's works naturally consist of this order. For example , after Basmala (بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ) is written in the center of the title, the hamd part begins. The hamd is completed with the qit'a and prayers, and the indication that the na't part has begun is that the two words at the beginning of the sentence mentioning our Prophet Muhammad (ﷺ و درود نامعدور /Va durudi noma'dur...) are written in red ink [1; 3a]. The sababi ta'lif states in the content of the sababi ta'lif: " The purpose of this introduction is this,... And every kind of conversation and characteristic, so that there may be no desire, and the experience of this poor person may be no end" [1; 4a 8 line, 5b 10,11 lines], which means that the poet aims to use the experiences and conclusions he has gained throughout his life as a practical program for all people.

As you know, the work consists of three parts. These are:

Previous part: Soir un-nosning af'ol va ahvolining kayfiyati;

The second part: Hamida af'ol va zamima xisol xosiyati;

The third part: Mutafarriqa favoyid va amsol surati [1; 6a].

The results of the comparative analysis show that there are no sharp differences between the manuscript copy number 872 and the other copies. The significant differences are mainly due to errors that occurred during the copying of the manuscript. These errors are most often manifested in the form of incorrect naming of certain parts of the text, switching the positions of lines, or incorrect spelling of linguistic units. For instance, the title of the third part of the manuscript was copied by mistake by the calligrapher. Although the third part should have been called " Mutafarriqa favoyid va amsol surati ", the calligrapher copied it under the name of the second part, namely " Hamida af'ol suratu wa zamona hisol hosiyatida ". Such cases may be the result of the carelessness of the copyist or the confusion existing in the source copy of the manuscript. Another such difference is visible in the composition of the third part of "Mahbubul qulub". The original text, prepared based on the translation by Inoyat Maksumov and published in Tashkent "Yoshlar matbuoti" in 2022, lists 127 tanbehs. In this manuscript, the number of reprimands given under the title of tanbehs is 117. Because some of the tanbehs are not separated, but are given as one. For example, tanbeh "Saodat ul yigitturki..." given in this edition under number 23 and "Dard ahlining..." given in number 24 are not separated in the manuscript. Tanbeh "Yamon qilig'liq..." under number 64 and tanbeh under number 65

“Kulagaj yuzlik...” are also given under one heading. Also, the reprimands “ Shabob ayyomi zikrida”, “Shayxuxat zikrida”, “Safar manofiy zikrida” are written separately in the manuscript and are not given as tanbeh. After the mention of the history of the book , the manuscript colophon is given [1;116b].

پوشیدا مباد وقتی کی این نسخه را بمطالعی شریف درارند اگر غلط یاسه‌ی داشته باشد در نقصانش کوشیده تقصیر این کمینه را بقلم عفو اصلاح نموده از گوشه خاطر کیما اثر محو نفرما یند تاکه بین همت آن کاملاً صادق این غرب پیدای پیدا ناکنار عصیان از ظلمات زمینه بر آمده برو شنایی حمیده کی مرات جهان نما عبارت از وست اتصال یابد آمین یارب العالمین تمت هذه النسخه المبارکه على یدا ضعف احقر العبد عبدننظر ابن محمد نظر بیک سنه ۱۲۴۱ . تمت الكتاب

In it, the scribe apologized for the mistakes in Persian, asked for their correction, and at the end, wrote his name and the date of copying.

In conclusion, this manuscript of Navoi's “Mahbub qulub” can be included among other excellent copies in terms of its integrity and completeness, and is significant in that it can serve as a basic source for research aimed at studying Navoi's work and presenting it to the public.

List of used literature:

1. A. Navoiy . Mahbubul qulub.ToshDO‘TAU ning qo‘lyozma va toshbosma adabiy manbalar fondida 872-inventar raqami ostidagi nusxa.
2. A. Navoiy . Mahbubul qulub.—Toshkent:Yoshlar matbuoti 2022.
3. Abdug‘afurov A. Navoiy ijodida satira. —Toshkent: Fan, 1972.
4. Habibullayev A. Жанровые особенности произведения Алишера Наваи Махбуб ул-кулуб/ в сравнительном аспекте/. Дис. ... канд.филол. наук. –Ташкент, 1986.
5. Hamidova M. “Mahbubul qulub” ilmiy tanqidiy tekstini tuzish uchun jalg qilingan qo‘lyozmalar. Adabiy meros, 1989.-№3.
6. Hakimov M. Alisher Navoiy asarlarini ko‘chirgan xattotlar. –Toshkent: Fan, 1991.
7. Hayitmetov A. Adabiy merosimiz ufqlari.- T.:O‘qituvchi , 1997.
8. Hayitmetov A. Alisher Navoiyning adabiy-tanqidiy qarashlari.—Toshkent: O‘z SSR FA nashriyoti, 1959.
9. Hayitov Sh. Alisher Navoiy “Mahbubul qulub” asarining manbalari va g‘oyaviy –badiiy tahlili. diss. Buxoro,1997.
10. Mamadov H. Navoiy badiiy prozasining leksik stilistik xususiyatlari: filol.fanlari nomzodi ... dis. Toshkent-Leninobod, 1969.
11. Rustamov A. Navoiyning badiiy mahorati. –Toshkent : G‘. G‘ulom nomidagi Adabiyot va san’at nashriyoti, 1979.
12. Rustamov A. Некоторые грамматические особенности языка “Махбубул-кулуб” Алишера Наваи: Автореф. дис. ... канд. филол. наук. –Ташкент, 1958.

13. Sarimsoqov B. O'zbek adabiyotida saj'. –Toshkent : Fan, 1978.
14. Zohidov. R. Matnshunoslik va adabiy manbashunoslik asoslari. Toshkent, 2023.
15. Shamsiyev P. Navoiy asarlari matnlarini o'rganishning ba'zi masalalari.f.f.d. diss.- Toshkent, 1969.