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Research Article

**THE ROLE OF MANUSCRIPTS OF
POETIC COLLECTION IN THE
FOREIGN FUNDS
IN STUDYING TEXTOLOGY OF
“KHAZOYINU-L-MAONIY”**
(on the basis of H. Sulayman's scientific work)



Linguistics

Keywords: Poetic collection, textological research, base copy, active sources, passive sources, tables, author's edition.

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Abstract

The complex of divans “Xazoyinu-l-Maoniy” which united the lyrical heritage of the Navai in Uzbek language, was copied by various secretaries during XV-XIX centuries in combined divan form which were united poems in four divans in compilative way, and as divan which had certain genres, the poet's edition does not exist any of them. However, in the 50-60s years of the last century, Professor Hamid Sulaymanov studied the manuscripts of Navai in order to study the lyrical heritage of the poet in textological way and managed to restore the “Xazoyinu-l-Maoniy” in the poet's edition. In this research, the main sources of textological research on the Navai lyric heritage carried out by the scientist were discussed; it included the description of the manuscripts in foreign funds, their role and studying them by the scholar. Also, the results of the experiments which were carried out on the manuscripts of the Navai's lyric heritage, which Hamid Sulayman considered as a source of research - the formation of 9 sub and 4 main tables and their description, the research methods and principles which were used to determine the poet's edition of the poetic collection „Xazoyinu-l-Maoniy” were researched. Besides, the role of Professor Hamid Sulayman not only in Uzbekistan, but also in development of textology and source-studying, also in Navai-studying was described.

Manuscripts of the divans of Navai have a 5-century history. They have been copied by different secretaries in different centuries in different styles, and they have been copied as compound of the poetic collection which were collected the poet's works, as the separate divan which has been preserved its composition at any stage. There are manuscripts among them which were copied in combined divan form which were united poems in four divans in compilative way, and as divan which had certain genres [8, p. 9].

Hamid Sulayman was intent on defining the total number of all poetic, scientific and memorial works which were created by the poet, their names which were given by the author, the creation history of each work and the volume of them in researching manuscripts of Navai. He researched 53 manuscripts of the lyric of the poet in order to determine the divans of Navai and their compositional structure [The scientist used a total of 22 manuscripts to define the composition of the divan. However, the Khiva manuscript is not described in any of the tables. Their place are empty]. He compared the poems belong to each genre in 20 manuscripts among them bit by bit and researched mutually on the basis of comparative method, formed tables that show the characteristics such as the compound of manuscripts, amount of genres and their sequences.

The scientist initially divided the manuscripts of the lyrics of Navai into five editions and identified the most important sources of each edition [6, p. 302]:

1rst edition	2nd edition	3rd edition	4th edition	5th edition
The first Divan	„Badoe'u-l-bidoya“	„Navodiru-n-nihoya“	„Xazoyinu-l-maoniy“	Combined divans
Leningrad, inv.№ 564	Paris, inv.№746, London, inv.№401, Baku, inv.№ 3010, Tashkent, inv.№84	Tashkent, inv.№ 1995	Leningrad, inv.№55, Stalinabad inv.№1990, Leningrad inv.№558, Tashkent inv.№1486, Tashkent inv.№1315, Tashkent, inv.№ 752 (Tashkent inv.№677 manuscript version)	Tashkent, inv.№790, New-York, inv.№21, Tashkent, inv.№3984, Oksford, inv.№283.

H. Sulayman studied separately above mentioned editions and was reflected the initial result in 9 sub-tables. Because the manuscript of the first edition was unique, he did not form a separate table, however, he was able to study this manuscript afterwards, but he widely used it in Table 9.

In the first sub-table, marked versions of the second edition – the divan „Badoe'u-l-bidoya“ were compared. Total 11 genres which were the compound of the divan such as ghazal, muhammas, musaddas, rubaiy, qit'a, mustazod, fard, muamma, lugz, tarji'band, tuyuq, (There are not only 6 genres in Paris manuscript) were compared with versions and little differences were indicated [6, p. 68].

In the second sub-table it was shown that the distribution of the ghazal's in „Navodiru-n-Nihoya“ to the „Xazoinu-l-maoniy“ divans according to the certain order, this table illustrated another important feature of creating divan by Navai. If which ghazals in „Navadiru-n-Nihaya“ were entered into divans of „Xazoyinu-l-maoniy“, they would be given with the same number. For example, 48,49,50th ghazals in divans were given as 46th ghazal of the 2nd,3rd,4th divans of the poetic collection.

In the next table, marked 7 manuscripts of „Xazoyinu-l-maoniy“ are compared couplet by couplet, and the repeating or missing poems of each manuscript are identified. As the result, all the manuscripts, in particular, poems in dropped pages of main version are restored.

As mentioned in the description of Table 2, the inner construction of the four divans in the poetic collection of Navai was subordinate to certain criteria, we can clearly see it in the fourth sub-table. The scholar identified that a total of 319 ghazals under the same number in divans were rhymed and 337 ghazals were with redif [6, p. 121]. As the result of this table, we can see that the location of poems in divans of Navai is associated with definite compositional laws and they form a total unity.

As the result of comparing manuscripts beits (couplet) by beits (couplet) and restoring deformations by H.Sulaymanov, how many beits and quantities of ghazals in each divan can be found in table 5. In the table, Navai's lyrical heritage consists of ghazals which have 5,6,7,8,9,10,11,12,13 beits, we can see that most parts of them consist of ghazals which have 7 and 9 beits, and 2600 ghazals are entered into each divan [6, p. 124].

In next table separated true and relative chronologies of the ghazals according to the age are shown in the „Xazoyinu-l-maoniy“ divans [6, p. 145-146]. The name of divans does not illustrate the age character because poems in divans do not place according to the physical age character, on the contrary, youth lyrics indicate another period's lyrics or oppositely. The purpose of forming this table is to prove that the poet had specific principles for forming divan. In the true chronology of the ghazals in the „Xazoyinu-l-maoniy“ divans, the ghazals which were written according to the age character in each of them, are separated from each other and it is scientifically proved that the names and structures of the divans do not refer to the real age character [see table 6].

Finally, in the table 8, which was formed as the result of extensive experience, an author's edition of ghazals which were given in the Arabic alphabetical order, in „Xazoyinu-l-maoniy“ divans was identified. In the table 9, we see that the rubaiy genre was restored on the basis of which manuscripts [6, p. 147-148].

Thus, tables 1-7 serve as the basis for the correct formations of the last 8-9 tables. The main reason for reflecting the rubaiy genre in a separate table is that most of the poems in the compound of „Garoyibu-s-sigar“ are the poems of the „The first divan“, was created by fans at the time of youth of the poet. It is clear from the table that 27 rubaiys were taken from „The first divan“, 19 rubaiys from the „Badoe‘u-l-bidoya“ and 17 rubaiys from the manuscripts of the poetic collection „Xazoyinu-l-Maoniy“ (Leningrad, inv.№ 55 and Stalinabad, inv.№ 1990).

H.Sulayman marked the manuscript Leningrad inv.№ 55 as the base source for identifying author edition of „Xazoyinu-l-maoniy“ divans among the manuscripts of 4th edition. As the scholar pointed out, that he was able to restore it with the help of another active sources [6, p. 233-236] because full version of poetic collection of Navai did not come to us. The scientist separated 8 manuscripts which were specific to XV-XIX centuries and he considered to be reliable from other source according to some characteristics among above mentioned all edition sources, in identifying author's edition of the poetic collection „Xazoyinu-l-maoniy“. The manuscripts which have been kept in foreign funds, are in the main place in the composition. [We express these manuscripts with the conventional signs which the scientist determined, in next places]:

- A. Leningrad, inv.№ 55;
- B. Stalinabad inv №1990;
- V. Leningrad inv. 558;

- G. Tashkent inv.№1486;
- D. Tashkent inv.№ 1315;
- Y. Tashkent, inv.№ 752;
- I. Paris, inv.№ 746;
- Z. Leningrad, inv.№ 564.

Although H.Sulaymanov relied on the manuscripts A in order to restore the author's edition of „Xazoyinu-l-maoniy“ divan, he relied on above mentioned listed manuscripts in order to identify the poems in disappeared list in this manuscript and the confusion which was made by the secretary. If we say shortly, the scientist was able to identify and restore deformations of base version on the basis of other manuscripts.

The scientist classified them into groups which are important for noting and groups which are unimportant for noting, in the process to study deformations in manuscripts [6, p. 238-239].

I. The deformations which are important for noting, are divided into the following groups:

1. Editorial deformations. All features which violate the edition of the memory, are specific to them, mainly, they refer compositional violation. They also have several different types. For example:

Falling poems. In version A, 36 poems have been dropped, and they have been restored from version B. They are 441-453 ghazals in „Garoyibu-s-sigar“, 607-617 ghazals in „Navadiru-sh-shabab“ and 54-65 ghazals in „Favoyidu-l-kibar“. Also, 60 ghazals have been restored in version B, 15 ghazals in Tashkent inv. №677 [we gave the name of the manuscript because there were not 8 manuscripts register]. The ghazals or beits, which did not exist in base version A, were also restored with the help the „Badoe'u-l-bidoya“ and „Navadiru-n-nihaya“. For example, 7-8th beits of 552th ghazal in „Garoyibu-s-sigar“ were restored on the basis of page 197 of version I, the 39th ghazal in „Navodiru-n-nihaya“ on the basis of the page 4 of the manuscript Tashkent, inv.№1995. Or the marsia exists in the manuscript of version B on page 226-aa (in „Favoyidu-l-kibar“), it does not appear in other manuscripts. The scientist published it with poems which did not included in the „Xazoyinu-l-maoniy“.

Violating sequences in poems. For example, musaddas were added between the 2nd and 3rd muxammas in „Navodiru-sh-shabab“ on page 138a in the version A, the scholar gave it after it muxammases. Or the fifth ghazal in the letter *jim* (ج) of this manuscript belongs to the letter *jim*. Its place has changed.

1. Meaning deformations. Here are referred the deformations which lead to change the content. They can be divided into three groups. 1. If different reading (difference) in the versions

belong to only one word. For example, the 303th ghazal in „Garoyibu-s-sigar“ was violated in 2nd beit in the manuscript E; 2. If different readings (difference) in the versions belong to the phrase (a few words) – the second part of b couplet in the 87th ghazal in „Navodiru-sh-shabab“ was completely changed; 3. If different reading (difference) in the versions belong to the whole couplet. In this case, the couplet will be completely replaced. For example, the 4b beit which starts with „Kim to’luptur...“ („Who saturates ...“), of the 397th ghazal in „Garoyibu-s-sigar“ has been changed to the couplet which starts „Kim bo’lubtur ul javohir...“ („Who is this diamond...“) on the basis of 3 versions. Such identified deformations have been restored by the scientist.

These changes were made mainly by the secretaries, and the scientist marked them with AV- authoring version. In addition, the conjecture and interpolation (KI), dropped words (dreams), and the added words (qo’sh - add) exist.

1. Orthographic deformations. These changes appeared as the result of development of the historical phonetics, changing them as the result of version with coordination of the secretaries dialect, or version manuscripts with various difference in different centuries. The phonetic phenomena in the consecutive interpretation of the vowel and consonants, are referred. For example: اوتے کا, اوتے گا, اوتے فا. It is necessary to know Turkic language history to restore orthographic deformation.

H.Sulayman puts the followings into **deformations which are unnecessary for noting**:

- Dropping intentionally full stops by the secretary;
- Dropping rhyme or redifs;
- Writing affix with words;
- Unexistent diacretic signs in main cases.

Such situations appear the reasons that the letters are beautifully written by the calligraphers, and the couplet are placed in the shortest place, they are traditionally used in book art. In addition, calligraphers have a unique letter style.

As the result of the comparative study of manuscripts, the base version will be completely restored and opportunity to form critical texts on this base. However, it is impossible not to give attention to other manuscripts. For this reason, not only attractive active sources but also passive sources play an important role. For example, the scientist entered the manuscript into a passive group Tashkent inv.№677. However, when this manuscript was studied by A.Hayitmetov and M.Rakhmatullaeva, they emphasized that it was the rare version [7, p. 156-172; 5, p. 63-68]. This manuscript was copied by an educated secretary, and lost ghazals were recopied by another secretary to restore the manuscript. There is not name of these two secretaries. However, as the result of re-edition, many mistakes were made. For example, we will give attention some of next edition of „Garoyibu-s-sigar“. Instead of the 468th ghazal of divan were „restored“ with version the 467th ghazal of „Favoidu-l-kibar“, 476th ghazal with version 475th

ghazal in the 4th divan, 529th ghazal with version 529 ghazal in the third divan, 531st ghazal with version 530th ghazal in this divan, 532nd ghazal with version the 533rd of the second divan, 566, 567, 568, 569, 570, 571, 572nd ghazals with version 566, 567, 568, 569, 570, 571 ghazals of the 4th divan. The 582nd ghazal is as the 591st ghazal of the 2nd divan. 583-591 ghazals - a total of 9 ghazals were dropped. The ghazals which were copied from other divans are in their place, and the location of poetry is like the other perfect versions [5, p. 64].

In this manuscript, there is also a special introduction written for „Xazoyinu-l-maoniy“. This manuscript was copied in the late XV century - in the beginning of XVI century, and the version E on the main list was a version of these manuscript in the XIX century. The reason for the fact that the scientist shown the historical peculiarity of the XV-XIX century to identify the manuscripts of next centuries as an active source. It further clarifies that the scientist selected highly-qualified manuscripts for passive manuscripts.

As the result of research on lyrical heritage of Navai in Uzbek language, the scientist created 4 main tables on the basis of the results of above mentioned sub-tables. We analyze briefly each of them in the following.

Table 1. It is the editorial classification of Uzbek manuscript divans of Navai, it consists of 19 manuscripts which were copied in different centuries, such as „The first divan“, „Badoe’i-l-bidoya“, „Navodiru-n-nihoya“, „Xazoyinu-l-maoniy“, composed divans (They are not 20 as the scientist mentioned, due to the fact that the Khiva PL (private library) manuscript has been dropped from the table. The scientist entered this manuscript to his research [5, p. 86] and scientifically studied [5, p. 127-128]). The purpose from that is to define the classification of the author's edition in 4 divans of the 16 lyric genres in the poetic collection „Xazoyinu-l-maoniy“.

In table 1 the distribution of 16 lyrical genres in above mentioned manuscripts were examined, as the result, the author's edition was identified. It should be mentioned that the Baku version and Khiva PL (private library) manuscripts were included into the 20 manuscripts which were separated by H.Sulayman. However, after completing his dissertation, the version of Baku was dropped from the table due to the finding of a unique Parisian poetic collection, and later finding of the Topkapi version caused to form the next table. [The main reason of unexistent of this manuscript in the 20-manuscript list in dissertation is found later, but it was added to next tables for main source]. The Khiva version was dropped from the table for unknown reasons. It was briefly described in the researches of scientist. However, the issue of studying the structure of this manuscript was not reflected in the scientist's research. It was a technical reason due to using them in formation of next tables. Inv. № 808 manuscript which was found in the Revan Library of Turkey, was not given in the table 1, the reason of this it was found later. However, this manuscript was ancient as the manuscript of the Parisian poetic collection, it was copied only 5-6 years later.

In Table 2, the alphabetical order of the ghazal, rubaiy and muamma in the „Xazoyinu-l-Maoniy“ in each manuscript was shown, author's edition was identified on the basis of them, they were described in separate cells. The main manuscripts in the formation of this table are the followings: Leningrad, State Public Library, inv. №. 55; Stalinabad, Filial of Oriental Studies of the Academy of Sciences of Tajikistan, inv. №1990; Turkey, inv. №. 808; Tashkent, Institute of Oriental Studies of the Academy of Sciences of Uzbekistan inv. №. 677; Leningrad State Public Library, inv. №. 558; Tashkent, Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, inv. №. 1486; Tashkent, Institute of Oriental Studies of the Academy of Sciences of Uzbekistan inv. №. 1315; Tashkent Institute of Language and Literature of the Academy of Sciences of Uzbekistan, inv. №. 752; Tashkent, Institute of Oriental Studies of the Academy of Sciences of Uzbekistan inv. №. 1709.

The manuscripts of the Burkhonpur, PL (private library) and Khiva PL (private library) were not intentionally added in defining composition of divans in poetic collection because they were copied in recent centuries and many deformations occurred with them. Topkapi version was added. Even the scientist, who started the work of writing critical texts of poetic collection, used Leningrad 55 and Topkapi manuscripts. Therefore, later the scientist more used the manuscripts of this poetic collection. In particular, he researched comparatively the manuscripts of the poetic collection of Navai, he was based on Topkapi version, in identifying the volume, name and location of the total works in the poetic collection which the poet's works were collected. Because, there are not only „Mahbubu-l-Kulub“ and „Risolai mufradot“ works in the manuscript of this poetic collection from all works of Navai [10, p. 83-85].

Table 3 is separation of poems which Navai created in Uzbek language, into chronological periods, and it is determined that what period of time the Navai lyrics was created in the 15th century, and divided into 4 periods. These are:

1. Young lyrics (Leningrad, State Public Library, inv.№ 55).
2. Youth lyrics (Paris, French National Library, inv.№746; London, British Museum, inv.№ 401; Baku, Manuscripts Fund of the Republic of Azerbaijan, inv.№ 3010; Tashkent, Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, Manuscripts Fund of the Academy of Sciences of Uzbekistan, inv.№ 84).
3. Middle age lyrics (Tashkent, 1995, Institute of Oriental Studies of the Academy of Sciences of Uzbekistan)
4. Old age lyrics (Leningrad, State Public Library, inv.№ 55, Stalinabad, Filial of Oriental Studies of the Academy of Sciences of Tajikistan, inv.№. 1990).

Finally, chronology 4 is a relative chronology of the "Xazoyinu-l-Maoniy" divans, it is reflected that how the poet placed lyrical works in four divans, their volumes and amount of genres in each divan. According to the relative chronology revealed by the scientist H.Sulaymon,

there are total 3132 poems in different genres, in particular 840 in the „Garoyibu-s-sigar“ divan, 759 in „Navodiru-sh- shabab“, 740 in „Badoe'u-1-vasat“, and 793 in „Favoyidu-1-kibar“.

In order to make a critical text, the scientist chose the manuscript of Leningrad, inv. №55 as the base. Only the texts of „Garoyibu-s-sigar“ and „Navodiru-sh-Shabab“ divans were recopied on the basis of Leningrad version for some reasons, although forming critical text in the leadership of H.Sulayman began, and only the compared differences with some versions were shown. However, the scientist intensely planned the creation of a critical text of all four divans and even cited the critical text that would be created in comparison with more than 10 versions with some ghazals from the four divans [6, p. 45-52]. It has been understood that the scientist did not catch up to create a critical text of poetic collection.

In general, H. Sulayman has widely used the following manuscripts in foreign library's funds in the study of the „Xazoyinu-1-Maoniy“ divan:

1. Leningrad, State Public Library named after Saltikov-Shchedrin, inv. Hanikov, №. 55. 264 pages. Copied date: 904 Hijri year (1498/99 AD). The copier is not shown. The edition of poetic collection of the „Xazoyinu-1-Maoniy“.

2. Stalinabad, Filial of Oriental Studies of the Academy of Sciences of Tajikistan, inv. №. 1990. 254 pages. Copied date: Hijri 905 (1499/1500 AD). Copier: The editorial staff of edition of poetic collection of the „Xazoyinu-1-Maoniy“.

3. Leningrad, State Public Library named after Saltikov-Shchedrin, inv. Dorn. 558. 260 pages. Copied date: 1001-1004 Hijri year (1592 / 93-1595 / 96 AD). It was copied by calligrapher Ali Fayziy in Azerbaijan. The edition of poetic collection of the „Xazoyinu-1-Maoniy“ [9, p. 11].

4. Leningrad, State Public Library named after Saltikov-Shchedrin, inv. №. 564. 143 pages. Copied date: 870 Hijri year (1465/66 AD). It was copied by calligrapher Sultan ibn Muhammad Mashhadi in Khurasan. The manuscript was fully saved [1]. The edition of the first divan .

5. Paris, French National Library, inv. №. 746. Copied date: 885 Hijri year (1480/80 AD). Edition of “Badoe'u-1-bidoya” divan.

6. Turkey, Topkapi, Revan Library, inv. №. 808, 901-1495-96-yy. It was copied by calligrapher Muhammad Takiy. The edition of poetic collection of the „Xazoyinu-1-Maoniy“. This manuscript was added to the table 2 because it was found later.

The scientist managed to restore poems, beits or couplets which had been dropped, lost or repeated in the process of studying.

Thus, as the result of the study of the manuscripts of the world library funds deformations of 5-century manuscripts were discovered and the author's edition of poetic collection was restored.

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