



SOURCES OF "FAVOYID UL-KIBAR" BY ALISHER NAVOI

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Abstract

It is known that Alisher Navoi's large collection "Khazayin ul-Maoni" contains divans which is covering four stages of life. It is divided into youth, adult, middle age and old age. "Favoyid ul-kibar", which is part of the department of old age, is also unique in terms of genres. In this article, the history of the study of "Favoyid ul-kibar", which is part of the "Khazayin ul-Maoni" collection, was researched.

Keywords: lyrics, divan, manuscript source, genre, era, textual studies, literary studies.

Introduction

Khusrav Dehlavi and Abdurahman Jami are among the most active poets in the East, who composed more than one divan. Alisher Navoi is also one of the most prolific writers in the East. "Ilk devan" which is completed by the poet's fans, "Aqquyunli muxlislar devani", "Badoye' ul-bidaya", "Navodir un-nihaya", works included in "Khazayin ul-maoniy" are "Gharayib us-sigar", "Navodir ush-shabab", "Badoye' ul-wasat", "Favoyid ul-kibar" and "Devani Fani" in persian language are nine examples of fruitful works. The composition of the poetic genres included in them shows the artistic skills and high potential of Alisher Navoi, who perfected the devanistic order of Eastern literature.

Divan "Favoyid ul-kibar", which is a part of "Khazayin ul-Maoni" collection, is considered to be a divan that shows the end of the poet's life and the stage of creative maturity. There are 793 poems in nine genres in devan, which include 650 ghazals, 1 mustazad, 2 mukhammas, 1 musaddas, 1 musamman, 1 tarji'band, 1 sokinama, 50 qit'a, 86 fards. The difference from other divans included in "Khazayin ul-maani" is that this divan includes all the Turkish language fards and the single sokinama.

The poem "Favoyid ul-kibar" is divided according to the creative plan of the poet in accordance the periods of youth, adults, middle age and old age. According to the plan, among the devans, this devan should be reserved for the elderly, that is, between 45 and 60 years old, who make up the poetry of old age. Of course, the ghazals included in "Favoyid ul-kibar" are not only the lyrics of old age, this concept is said by Hamid





Sulayman, who studied the text of Navoi's lyrics gradually [Sulayman 1959, 1961]. Although the contents of the included poems are relative according to their titles, the poem "Favoyid ul-kibar" is appreciated in science as the last poem in the Turkish language, which gives the spirit of the poet's old age in a general sense.

Results

The textual research of Alisher Navoi's lyrics, their transfer into the current alphabet is connected with the name of the textual scientist Hamid Sulayman. In the early days, poet's divans were not fully prepared for publication, almost all of them were in different funds, some of them were in unknown condition, so collecting them, comparing them in the process of restoring the text, and restoring the divan texts was a huge work. The comparison of the ghazals included in "Khazayin ul-Maoni" from the first divans, and the conclusions made regarding the relativeness of the four divans in Kulliyat according to their names, is a great scientific study conducted on the texts of the divans.

The fourth book in "Khazayin ul-Maoni" is not a work outside of the separate Kulliyat like "Favoyid ul-kibar", "Badoye' ul-Bidaya" and "Navadir un-nihaya", its textual analysis is included in "Khazayin ul-Maoni" is studied as a whole. That is, all copies of "Khazayin ul-Maoni" include "Favoyid ul-kibar". However, the order of divans was not always followed in the collection of Alisher Navoi's dozens of works. If one pays attention to the sources of Navoi's works in the world funds, it can be seen that sometimes the divans were copied separately. It is observed that "Badoye' ul-bidoya", "Navadir un-nihaya", "Gharayib us-sigar" divans are mostly copied, and "Favoyid ul-kibar" divans are also copied. In particular, copies of "Favoyid ul-kibar" numbered 1565, 2747 in the Istanbul library are proof of our opinion.

Discussion

It is known that the rarest copies of manuscripts are those close to the time of Alisher Navoi. Here, let's look at the manuscripts that were the basis for the restoration of the text of the divans for H. Sulaymanov. Since the scholar's activity fully covered Navoi's lyrics, he also prepared the first divans for publication, leaving them aside, we note mainly the sources of "Khazayin ul-Maoni". In particular, he notes that he worked on the basis of 27 manuscripts to restore the text of these four divans. The most important of them are:

1. Kulliyat (collection) 55 is kept in the Khanikov Fund of the Russian National Library of St. Petersburg. The book was copied on July 10, 1499 in Herat. Collection includes 12 works of Alisher Navoi and a preface written to the divan, a total of 13 works.





"Favoyid ul-kibar" contains pages 449-510 in the collection [Volin 1955, 39; Madalieva 2021, 138].

2. Manuscript number 1990 in the Department of Oriental Studies of the Academy of Sciences (AS) of Tajikistan in Dushanbe. It was copied in 1499-1500. 254 pages.

3. "Khazayin ul-Maoni" manuscript number 677 of the UzR AS OI. It was copied at the end of the 15th century and the beginning of the 16th century. It consists of 243 pages. The book "Favoyid ul-kibar" consists of pages 182b-243b in the text.

4. Dorn manuscript number 558 in the Saltykov-Shchedrin People's Library in St. Petersburg, now in the National Library of Russia. The book was copied in 1592-1596 by the secretary Nazar Ali Fayziy in Kizilogochoy, Azerbaijan.

5. Manuscript number 2377 in the Azerbaijan AS Manuscript Fund. It was completed in 1642-43. 229 pages.

6. Manuscript number 1486 of the UzR AS OI. It was copied in Bukhara in the 17th century. 259 pages. "Favoyid ul-kibar" consists of pages 159b-295b [Madalieva 2017, 60-65].

7. UzR Academy of Sciences ShI manuscript number 1315. 634 pages. It was copied in the 17th century. Devans are copied in general alphabetical order, not separately.

8. Copy of Burhanpur in India. Moved in 1708/09. 760 pages.

9. Manuscript number 752 at the Institute of Language and Literature of the UzFA. Moved in 1835/36. 493 pages.

10. Manuscript number 1709 of UzR AS ShI. Moved in 1838/39. 477 pages. "Favoyid ul-kibar" is on pages 355b-477b [Madalieva 2017, 62-63].

11. A manuscript in a private library in Khiva. Moved in 1856/57. 299 pages.

Alisher Navoi's 20-volume collection of the Perfect Works was published in 1987-2003. In particular, in the preface written by the editorial board to the book "Gharayib us-sigar" in the 3rd volume, some information is noted. For example, in the publication of 1959-1960, it is said that Hamid Sulayman mainly used manuscripts from the former union, but in the following years, photocopies of two more manuscripts were obtained. "These are the copies of Alisher Navoi's collection kept in Istanbul, in the fund of Topqopi Palace (inv. no. 808), copied in Herat by the calligrapher Darvesh Muhammad Taqi in 901-902-1495-1497, and in the National Library of Paris (inv. no. 316-317) are photocopies of the two-volume collection copied in Herat by the secretary Ali Hijrani in 930-933/1525-1527. Both collections are close to each other in terms of composition and content" [Navoi 1988, 2]. It is noted that the scientist reworked the texts of the Divan on the basis of these two manuscripts and eliminated the shortcomings.





Detailed information about the composition of these collections is given in studies [Levend 1958, Madalieva 2021, 128-155]. "Favoyid ul-kibar" consists of pages 597b-658b in Topqopi Kulliyat No. 808. Collection No. 4056 in the Istanbul Suleymaniye Library is also considered a valid copy. Hamid Sulayman notes that all three "manuscripts are perfect and they are close to the original author's edition, the poet's works are arranged according to the theme and genre characteristics" [Sulayman 1981, 193]. The year of the transfer of the Sulaymaniya school is unknown. "Favoyid ul-kibar" is on pages 584b-646a in Kulliyat. These sources, additional term divans served as the basis for restoring the text of all four divans in "Khazayin ul-Maoni". Hamid Sulayman divides the poetry of the old age of the poet into the poems created between 1486-1499 - 45-60 years of age. He says that he relied on two rare copies of "maoni". These are copies No. 55 (1499-1500) in St. Petersburg, No. 1990 (1499-1500) in Dushanbe [Sulaymonov 1959, 23-24].

Turkish scientist Onal Kaya conducted a special research on the text of Favoyid ul-kibar. On the basis of rare sources, he created a comparative-collective text of the devan. Below we will consider the sources that are the basis for copying the text for this work [Kaya 1989, 7-11]:

1. Collection numbered 808 of Revan in the Topqopi library. Copied by Dervish Muhammad Taqi in Herat. There are 627 ghazals, 1 mustazad, 2 muhammas, 1 musaddas, 1 muzzam, 1 tarjiband, saqinama, 48 qitas, 84 fards in "Favoyid ul-kibar" book.
2. Collection numbered 4056 in Sulaymaniya Fatih Library. "Favaid ul-kibar" contains 657 ghazals and other genres.
3. College number 316-317 in Paris. It was copied in Herat by Ali Hijrani in 1526-27.
4. A copy of "Favayid ul-kibar" numbered 1565 in Istanbul University Library, copied separately in 948/1540. Secretary Jamshid. There are 643 ghazals, 85 fards and other genres.
5. Separately copied copy of "Favoyid ul-kibar" number 2794 in Istanbul University Library. Secretary Husayn ibn Haydar al-Husayni Jurjani. Copied in 1043/1633. In this divan, the texts of the poems are copied to the margins in addition to the main page.
6. Alisher Navoi's 15-volume "Works" published in 1963-65 are based on the text "Favoyid ul-kibar". Editorial board: Oybek, Gafur Ghulam, Vahid Zahidov, Aziz Qayumov, Hamid Suleiman, Porso Shamsiyev, Hodi Zarif, Ramz Bobojon.

It seems that 5 sources and 1 publication were used as a basis for textual research. 4 of the sources are kept in Istanbul, and 1 is in Paris. Onal Kaya, while numbering the sources, takes 808 as the most reliable and oldest source, and the closest one is the





Paris kulliyat. The differences between the two copies are exactly the same as the 4056, 1565 copies and Hamid Sulayman's edition. Hamid Sulayman claims that the edition is the most perfect, based on ancient sources. The 2797 copies of "Favaid ul-kibar", which were copied separately, have differences, and it is said that the manuscripts numbered 1565 and 2797 were involved because they were separate copies of the divan.

After these six main sources, additional sources were involved. These are:

1. "Favoyid ul-kibar" manuscript number 33 of the Ankara TDK library.
2. Manuscript number 5669 copied in Herat by Alovuddin Mahmud, 930/1523 in Istanbul University Library.
3. The Khanikov Foundation in St. Petersburg is the number 55 institution.
4. Collection number 6623 in the Konya General Library.
5. Collection number 47 in the Library of the Asiatic Society of London.
6. Collection number 5452 in Istanbul University Library. Copied 1232/1816.
7. Copy number 7 in St. Petersburg. 1241/1825 copied by Abdur Rahim.
8. Manuscript 9 in St. Petersburg. Transferred in 1281/1864.

These sources are taken as a supplement, and the above six sources are taken as the main source. Onal Kaya relies more on the sources of the book in Turkey. In particular, there are two copies of "Favoyid ul-kibar" in the library of Istanbul University. 1565, 2797 copies. He does not show the Tashkent and Dushanbe copies used by scientist Hamid Sulayman. Instead of them, he notes that he used Hamid Sulayman's publication as a source, covering the most reliable sources. It is clear that Khanikov in St. Petersburg described the places belonging to the "Favoyid ul-kibar" office based on S. Volin's classification of the manuscript number 55.

Conclusion

In our opinion, the scientist did not see them, he must have mentioned them only for information. Hamid Sulayman notes the manuscript number 55 as the rarest source. Kulliyat number 558, described by Dorn, is also a reliable source, in which the divans are not separate, but the ghazals are compiled in the general alphabet. That is, ghazals starting with alif in all divans are given first, then typed in order of other letters. Such a procedure makes it difficult to distinguish a ghazal belonging to some divan. Hamid Sulayman also used several Tashkent copies of this order in the process of composing a critical text.

Among the sources used by the above scholars in their work, Turkish copies are leading. Hamid Sulayman's achievement is that he used most of the sources





considered to be reliable in science in copying the text. Today, the comparative study of these sources serves to illuminate the textual features specific to each of them.

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