

## Description of Manuscript Sources of Majzub Namangoni

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**Abstract.** This article discusses the manuscript sources of the literary heritage of Majzub Namangoni, a representative of the Namangan literary environment and a Sufi writer. It examines the preservation and condition of manuscript divans today and how the creative works of this author are presented within them.

**Key words:** Manuscript, divan, text, calligraphy, title, cover, size, naskh script, source.

Today, scientific research based on primary sources is being conducted to provide an impartial scientific assessment of a particular creative figure and to draw scientific-theoretical conclusions regarding their literary heritage. Indeed, the need for such research is greater than ever. This is because studying the legacy of creators whose works have not been explored or who have been misrepresented or one-sidedly portrayed in terms of their personality and literary heritage during colonial rule, as well as restoring their biographies and bringing their lyrical works into academic discourse, will undoubtedly contribute significantly to the development of our national literature.

One of the creators whose life and activities have not been thoroughly studied and whose literary heritage has not been researched separately in a monographic context is Majzub Namangoni. It is essential to fill in the gaps in Majzub's biography, comprehensively study the sources of his poems, distinguish between primary and auxiliary copies, define the scope and thematic content of his literary heritage, and restore a reliable text of his divan that corresponds to the original.

It should be noted that during the Soviet era, there was a negative attitude toward Majzub Namangoni's personality and literary heritage. Consequently, discussions about the poet's work were often absent. Therefore, in illuminating Majzub's literary heritage and the essence of his poetry, it is primarily necessary to classify and describe all aspects of the primary sources of his works, identify their complete variants, and draw scientific conclusions based on this.

The manuscript of "Majzub Namangoni's Diwan" is currently preserved at the Abu Rayhon Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, in the main and Hamid Sulaymon funds, in the Fergana Literature Museum, in the personal library of the poet's admirers, as well as at the Manuscripts Institute of the Academy of Sciences in Tajikistan under numbers 1992, 1018/I, 4206/II, 12503, 1046/I, 4003, 1867, 2125, 1018, 2580, and 2351. Additionally, collections containing the poet's lyrical works are available at the Department of Literature and Art Fund of the State Museum of History and Culture of Namangan Region.

The manuscript contains poems taken from the poet's diwan. The diwan has been transcribed in nasta'liq script. The pages containing Majzub's lyrical works are not decorated for some reason. The poems are not organized into separate tables or numbered distinctly. The poems in the manuscripts are arranged haphazardly without following an alphabetical order; in some cases, titles are not clearly separated. Some manuscripts lack endings; numerous pages have incorrect bindings. An analysis of both manuscript and printed sources shows that Majzub Namangoni compiled his poems into a

diwan but did not intend to present this collection to any distinguished person or king. Perhaps for this reason, the manuscripts containing his poetry are not particularly lavish.

Textual scholar and academic Sh.Sirojiddinov describes such books as follows: “The diwan manuscript is adorned with text and titles as well as tables that can be drawn around miniatures; patterns are drawn with water gold on its first page; pages may be embellished with golden water (tazhib). Certainly, such diwans are precious and were primarily prepared for royal libraries or as gifts.[2.19]

It is recommended to consider the following aspects when describing manuscript sources in literary studies:[3.2012] 1) The inventory number of the manuscript; 2) The title of the work; 3) The year the work was written; 4) The author; 5) A brief summary of the work; 6) General information about the manuscript; 7) The copyist of the work; 8) The year it was copied; 9) How many pages it consists of; 10) Dimensions.

Below is a monographic description of the available manuscripts of Majzub Namangoni's works, based on the above guidelines and recent achievements in the field:

**Manuscript No. 1992. مجنوب دیوان (Diwan-i Majzub).** The cover is made from thick cardboard and is decorated with patterns. The spine (the part that binds the covers together) is made from blue leather. The text is written in nasta'liq script and has been copied onto Kokand paper. The quality of the text has deteriorated. Some pages have been sewn in backwards. On page 2b, there is an inscription that reads “The Book of Mawlono Majzub Namangoni, year 1297 Hijri.” The main text begins on this page. This manuscript contains lyrical works composed by the poet in various genres such as masnavi, ghazal, mukhammas, murabba', munajat, tarje'band, and soqiynoma. In this manuscript, masnavis are found on pages 1b-4b, selected ghazals on pages 4b-52b, mukhammas on pages 17a-19b, murabba' on pages 19b, 20a, 31ab, and 38b-40b respectively; while a poem with a munajat theme appears on pages 52b-54a and soqiynoma can be found from page 54b to page 64a. Although the poems in the divan are not arranged strictly by genre sequence, they are organized alphabetically.

As emphasized, the text begins on page 2b with the verse following “Bismillahir-Rahmonir-Rahim”:

تعالی خدای تبارک خدای

تعالی حق ای آچغیل يول هادی اوزونک

(Xudoyo taborak, Xudoyo taolo,

O'zung hodiy, yo'l ochg'il, ey Haq taolo)

and concludes with the matla' on page 64a:

قیلدی کدالیق اوچон شربت اوشل

قیلدی بینوالیق ایشیکیده مغ

(O'shal sharbat uchun gadoliq qildi,

Mug' eshigida benavoliq qildi).

The manuscript text ends on page 65b. The colophon states (64a):

۱۲۹۷ سنه ... نمنکانی مجنوب مولانا دیوان بو بولدی تحریر قولیده نینک خوقندی قاری محمود میر الحقیر فقیر کمینه.

(Kamina faqir ul-haqir Mir Mahmud Qoriy Xo'qandiyning qo'lida tahrir bo'ldi bu devoni mavlono Majzub Namangoni...sanai 1297). [1.1992]

Between pages 64b and 65b, three poems attributed to Qoriy are transcribed. The copyist of this manuscript is Mir Mahmud Qoriy Xo'qandiy (خوقندی قاری محمود میر). The date of transcription of the divan corresponds to the year 1297 (1879–1880). The dimensions of the manuscript are: 26.5 x 16 cm.

The text of the divan is copied in black ink from beginning to end. There are stains on the pages. However, the pages are not numbered. The quality of the manuscript text is poor. There are torn pages.

**Manuscript number 1018/I.** This source consists of a total of 164 pages and is comprised of ghazals attributed to Majzub Namangoni. The text of the manuscript begins on page 1b with the following couplet:

اتاکا العاصى عبدک الھى

دعاكا قد الذنوب مقر ابا

The final poem concludes with a ghazal in Persian featuring the couplet:

مسخرت عالم ھمه شود تا مجنوب

خسروی سجدة از کن طلب دعا از تبع

The colophon states (on page 164a):

... In the year 1308, the humble scribe Muhammad Sharif Mirzoboshi, son of Mulla Muhammad Karim Qandalat, son of Haji Muhammad Husayn, completed the writing.

This manuscript is copied in nasta'liq script on polished brown paper from Kokand. In this source, poems are transcribed in two columns per page. The scribe of the manuscript is Mulla Muhammad Karim Qandalat, and his son Muhammad Sharif Mirzoboshi completed the divan in the year 1308 (1890–1891). The dimensions of the pages are 26x15 cm.

**Manuscript No. 4206/II.** The cover is made of thick red cardboard. The binding (the part that connects the covers) is made of blue fabric. The text is transcribed on Qoqon paper. The manuscript consists of two parts, with the second part starting from page 110a. At the top of this page, it states “From the Divan of Majzub,” and includes the poems of the poet. The manuscript comprises 203 pages in total. On average, about 9 lines of poetry are transcribed on each page. This source contains poetic works belonging to genres such as ghazal, masnavī, muhammaş, and soqiyona. Although the ghazals are copied in alphabetical order, for some reason, they begin with ghazals ending in “ر” (re).

The ghazals are copied from pages 110a to 164a. However, interspersed among them are masnavīs (copied from 113a to 118a) and muhammaşs (copied from 164b to 172a). Pages 172a to 190b contain soqiyona works; pages 190b to 195b include “قصة حضرت بلال” (“The Story of Hazrat Bilal”), poems with themes of praise (196a-198a), excerpts with agiographic content (198b-200b), and masnavīs with a mystical character (201b-203b).

The beginning of the manuscript is as follows:

دور دن شورش اینغان غه عالم عشقیدین برق که

اورتاغی ایکی بیرله فر هاد حزین دیسنک نیلیغ

And its conclusion is as follows:

قیلای کدالیق اوچون شربت اوشل

قیلای بینوالیغ ایشیکیده مخ

In the colophon on page 190b, the following notes are present:

۱۳۱۰. مرقدہ نور اللہ النمنکانی المجنوب المسی المتبیرکہ الشریفہ النسخہ هذه تمت

The text is transcribed in nasta'liq script on Qoqon paper. The poems are written in two columns per page. Up until page 162b, a poygir has been used consistently. Since there is no special colophon in the manuscript, its scribe remains unknown. The date of transcription is noted as being from the year 1315/1897-1898. Its dimensions are 21.5 x 13.5 cm.

**Manuscript No. 12503.** The cover of this manuscript is green, featuring three stamps. The spine (the part that binds the covers) is made of red leather. Notably, this manuscript contains a depiction of a flower in red and green ink. The main text begins on page 1b. This source includes the poet's

religious-philosophical masnavis (1b-6ab), selected ghazals (6a-57b), rubaiyat (24a-25a, 40b-42b, 52a-54b), muhammas (43a-46a, 32b-34a, 58b-63a), and a soqiyonomah written in the tarje'band genre (89a-94a), as well as an ode dedicated to Majzub Namangoni (99b-101b). Although the lyrical works in this manuscript are copied in alphabetical order, the poems are mixed and placed in an unordered fashion according to their genres.

The poems in this manuscript begin with the following matla after “Bismillahir-Rahmonir-Rahim”:

تعالیٰ خدای تبارک خدای

تعالیٰ حق ای آچغیل یول هادی اوزونک

On each page, an average of 8-9 lines of poetry is copied. The pages are marked with headers. The poems are highlighted in red ink. Although this manuscript is titled “G’azaliyoti Majzub” it actually serves as the poet’s divan. The text concludes on page 102a.

The end of the text reads:

لب قول آلیب ایلکینی یوللب یول محمود

منکانی مجنوب چرلب انی یوخلب بر

The colophon of the manuscript states:

تمام را کتابت حسین محمد حاجی ابن قندالات کریم محمد ملا ولد باشی مرزا شریف محمد خاکسار کاتب که بود ۱۳۰۸ سنه ... نمود.

The handwriting of this source is also in Nasta’liq script. The verses have been transcribed onto Qoqon paper, with the text arranged in one and two columns. Headings and final verses are indicated within the headings.

This source was transcribed in Hijri 1323 (1905-1906). The dimensions of the text are 19.5 x 12.5 cm.

Some poems contained within this source have not been included in the publication of the poet’s divan.[6.2020]

“**Tazkirayi Qayyumiyy**” is a valuable source that provides information about the lives and works of representatives of Uzbek classical literature. In this tazkira, there are some details regarding the biography of Majzub Namangoni, his social background, and his beliefs. Additionally, it is noted that “the poet Majzub does not adhere to the rules of literature. His ghazals are always in the form of qasida or poem. He himself states as follows:

Every poet in every region composes in a certain style,

The standard does not apply to Majzubi Namangon – he is different.”

The ghazal with the refrain "O’zgacha" consists of fifteen couplets, whereas according to the rules, it should contain seven or nine couplets. [5.1999] The tazkira also includes ghazals starting with the lines “Uyqu chog’i tunda chiqdi mohi tobon o’zgacha” (In sleep’s moment, the moon rose differently at night) and “Ketmas ko’ngildin aslo maxmur elini dog’i” (Never leave my heart; its intoxicated state is marked) which consist of ten couplets.

There are some textual peculiarities observed among the published versions of the poet’s divan (collection). For instance, in line 13 of the ghazal with the refrain “O’zgacha,” it is presented in the tazkira as:

“Der junun ahliga pand ahli pariga berma dil,

Naylasun duch kelsa bir kokil parishon o’zgacha.”

In contrast, this line appears in the published version as:

“Der junun ahlig’ a pand eli parig’ a berma dil,

Tilasun do’sh kelsa bir kokil parishon o’zgacha.”

Moreover, there are more than ten instances where words have been exchanged and variations in line order occur between the tazkira and published versions.

It is known that during the previous regime, many poets were viewed as religious-mystical creators, and their works were largely eradicated or marginalized. A similar sentiment can be expressed regarding Majzub's personality or creativity. Therefore, when it comes to filling in information related to his biography and fully restoring his lyrical works' texts, there is a necessity to research primary sources and rely on those manuscript materials.

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