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SCIENTIFIC DEPARTMENT OF HAFIZ KHORAZMI MONOGRAPHIC DESCRIPTION

Among the priceless masterpieces obtained during the study and research of classical manuscript sources, one of the rare works is the manuscript divan of India, which contains the poetic heritage of Hafiz Khorezmi, a great figure of Uzbek secular literature, consisting of 37,264 verses. Found in Hyderabad [1]. Having seen all the manuscripts related to the history of Uzbek literature, science and culture in the libraries of London, Oxford, Cambridge, Paris, which are the richest manuscript treasures of Europe, he sent microfilm and photo copies of the most prestigious ones to our homeland, the republic. Hamid Sulaymanov, a hard-working textual scientist, doctor of philological sciences, who contributed to the treasury of the manuscript fund of the State Literary Museum named after Alisher Navoi of the Academy of Sciences. However, no matter how important they were for science at that time, none of them had the power of discovery at the level of Hafiz Khorezmi's manuscript office. In the past, most of the cultural heritage created in Mowarounnahr and Khorasan was lost without a trace due to social unrest, wars, conflicts and looting, ignorance, and various disasters. In one place, the famous scientist Hamid Sulaymanov wrote: "... some examples of works of science, literature and art, which are not yet known to science, are found in foreign book treasures, especially in the private collections of scientists, poets, and virtuous people. there was confidence that it would be found in their libraries. For this reason, in the work of collecting samples of our ancient heritage, foreign countries of the East, especially India, attracted my attention more. Because this interest was based on a great historical truth.

In fact, the multifaceted economic, political, cultural relations and cooperation between India and Movarunnahr for many centuries, in particular, the further development and development of such relations during the Babur period (for three centuries), is the new material development of the country. and served to rise to the stage of spiritual development. It is more or less mentioned in various sources that many manuscript books were also passed along with scholars who went to India from Central Asia during the Babur period.

The next of the archeographic expeditions of the Alisher Navoi State Literary Museum of the Academy of Sciences of the Uzbek SSR to study and collect our literary heritage in foreign countries was carried out regularly from March 26 to May 26, 1975. held in the treasures of manuscripts.

Textologist Saidbek Hasanov, one of his students, will participate in the two-month trip to India along with Hamid Sulaymanov. They are the names of more than 80,000 manuscript books in Persian, Arabic, and Turkish languages stored in state and private libraries in the cities of Delhi, Bombay, Madras, Aligarh, Lucknow, Hyderabad, Agra, and the capital of Kashmir, Srinagar, among the major historical and cultural centers of India. , get acquainted with the author through the internal files of the funds. 254 manuscripts on the history of Uzbek, Azerbaijani, Persian-Tajik literature and science were separated and described. Among these manuscripts, the masterpiece was a priceless copy of Hafiz Khorezmi's divan found in Hyderabad. On Sunday, May 18, 1975, they went to the treasury of

oriental manuscripts of the Salorjang Museum, one of the famous and magnificent places of enlightenment in Hyderabad. Of the 8,122 manuscripts in the museum's treasury, only 27 were in Turkish, and 6 of them were works of art. Probably due to the small number of Turkish manuscripts and the lack of experts studying these works, the descriptions of these 27 manuscripts in Uzbek and Azerbaijani languages were not included in the five-volume catalog published by the Salorjang Museum. Very brief information about these manuscripts was available only in the museum file. When familiarizing with this card file, it becomes known that the phrase "Devoni Hafiz ba zaboni turkii" was written on the manuscript card file under number 4298. When the museum staff took out the manuscript from the treasury and held it in Hamid Sulaymanov's hands, the first thing that excited him was the Uzbek language and the large size of the cabinet. Opening different pages of the manuscript, no matter which ghazal matla or "Hafiz" pseudonym he reads, his excitement starts to win more and more, because the work was written in a very fluent Uzbek literary language. As the professor carefully leafed through the divan, it appeared to be a rare gem in the world of manuscripts, and the first of his 40 years of experience in the study of oriental manuscripts. Indeed, it will be so.

Due to the loss of some pages from the end of the book, it was impossible to know the exact history of the manuscript. However, according to the paper, ink, letter style and other paleographic signs, it was undoubtedly copied in the middle of the 14th-15th centuries. Based on the information of Indian scholars, they believed that this manuscript is a translation of Hafiz Sherazi's book into Uzbek. However, there was not enough time to find the original copy of Hafiz Sherazi's book and compare it. After receiving a photocopy of the manuscript, full research work was left to Tashkent.

In connection with the discovery of the poet's manuscript cabinet, it is natural that there is a need to solve the difficult task of studying the life and work of the poet and determining whether there are any historical sources or information about it in scientific literature. To get a better understanding of Hafiz Khorezmi and his legacy, there are many tazkiras, bayozs on Uzbek, Persian-Tajik and Azerbaijani literature, all major catalogs of large and small volumes published in the Soviet Union abroad, East and West, various books on the history of Eastern literature. - the district examines manuscript sources and various printed works one by one. As a result, it became known that 156 people with the name or nickname of Hafiz have gone down in history. However, there are no sources with the name of Hafiz Khorezmi, any other copies of his manuscripts, or samples of his poems. In fact, there is no trace in history of such a great artist as Hafiz Khorezmi, who lived between the 14th and 15th centuries and left such a huge artistic heritage in Uzbek language compared to the level of his time, except for the found manuscript of the Divan, even Hafiz Khorezmi It was an incredible thing that even a great poet like Alisher Navoi was unknown.

Why is Hafiz Khorezmi buried in the depths of centuries to this extent, why are some verses of his works not included in other sources, why historical sources do not mention him? To a casual observer, it seems as if his name and work were deliberately erased from the history page.

Only his poems, ghazals, verses, and rubai can provide valuable information about the poet's life, his contemporaries, and his own life. Therefore, if we dare to create a biography of the poet, we can only rely on his personal divan as the only and reliable source for now [2].

It is known from many examples in Devon that Hafiz Khorezmi was a younger contemporary of Shirazi. When Hafiz Shirozi died in 1389, Hafiz Khorezmi must have been a mature poet. If Hafiz

Khorezmi went to Shiraz during Timur's marches to Khorezm, it is possible that Persian Hafiz and Turkic Hafiz met and got to know each other.

Both Hafiz spent most of their lives in Shiraz. A number of similarities between Hafiz Shirozi and Hafiz Khorezmi in terms of their philosophical concepts, creative methods and skills indicate that they lived in the same era, the same socio-political system and cultural environment. It should be said that Hafiz Khorezmi was one of the first to introduce the traditions of Hafiz Shirozi into Uzbek poetry, and he was a great artist who enriched the genre of ghazal.

Since the manuscript copy of Hafiz Khorezmi's Diwan was found in the Salorjang Museum in Hyderabad, India, in accordance with the accepted traditions of literary source studies and textual studies, we tentatively called it the Hyderabad copy of Hafiz's Diwan.

However, there is no information about how the only manuscript copy of the Dewan got from Shiraz to the city of Hyderabad in central India, and how it became the property of the manuscript treasure of the Salorjang Museum.

More precisely, Hafiz must have classified his diwan no later than on the eve of Sultan Ibrahim's death, that is, in the 30s of the 15th century. If the devan classified it after him, the dirge written on the death of Sultan Ibrahim in 1435 would certainly not have been included in the devan and later copied by another secretary and added to the manuscript. Also, it is inconceivable that the history of the creation of the devan is earlier than the 30s of the 15th century. Because in 1435, the poet, who was still alive and had the ability to create, it is far from logical that his works up to the 30s of the 15th century were left out of the Divan without a place. The ideological content, artistic perfection, various genres of the 18,632 stanza poems collected in the devon show that the devon was completed, and the manuscript contains the entire poetic heritage of Hafiz Khorezmi. So, the classification-history of the last years of the poet's life corresponds to the middle of 1430-1435.

The manuscript has been read and tried a lot, from the end of the book, a couple of pages with rubaiys have been separated and lost with the cover. 'remains, but the rest of the devon is perfectly preserved. In our opinion, the information about when and by whom the manuscript was copied could be found on this lost page. Unfortunately, the lost page took with it important information for science. However, according to the style of the letter, paper, ink and other signs, it can be assumed that the manuscript was read in the 15th century in Sreroz.

A serious defect of the manuscript is that it was once stored in a dry place and remained damp. Because of this, many pages are covered with water stains. The edges of the manuscript were eaten by worms, but the text was not damaged. The work was copied on the silk paper of Sreroz, from the beginning to the end, in the typeface typical of 13th-14th century Iranian books. Only the dirge, written on the death of Sultan Ibrahim, was copied by another, skilled calligrapher, on late-period shaldi novvotrang paper, in a typical nastaliq letter, and added later at the end of the odes in the Devon (Devon, pp. 52–58). folded The text, written in black ink, is arranged in two columns per page. The pages were not numbered by the copyist due to the fact that the text is enclosed in a simple table on all pages of the manuscript, and a page is placed at the end of the pages. Hamid Sulaymanov, an accomplished textologist, numbered the manuscript page by page with a pencil from beginning to end [3].

The number of pages of the manuscript is 586 pages. The general format is 15x26 cm. text only format without border 12x18 cm. Each page has 15 to 17 lines. Pages 1, 58, 59 of the manuscript and various notes in the margin are unrelated to the book. Later, a dictionary of 30 Uzbek words (to put, to put, to put, to fry, to run away, to stomach, etc.) was written on the first page of the divan, which was left clean, in the letter "qaf". With this letter, at the top of the first page, the sentence "Devoni Hafizi Turk" is written. In addition, the similar sentence "Devoni Hafiz ba zaboni turk" was written on a separate piece of paper and pasted in the upper left corner of page 3 [4]. Both of these inscriptions were written by strangers in recent centuries.

Devon does not belong to the group of artistic manuscripts, as it was copied with simple script. Despite this, the two pages of the divan where the odes and ghazals begin (pages 2 and 60) are decorated with two primitive titles typical of the divans copied in Sreroz. The sentence "Devoni Hafiz turk" is written between the first title, and the word "Devoni Hafiz ba zaboni turk" is written in the middle of the second title. The fact that these two titles, made with gold and gold ink, are in the style typical of Iranian literary art between the 14th and 15th centuries, is one of the factors confirming that the manuscript was copied in the 30s of the 15th century.

References:

1. Jorayev J. The first dirge in Uzbek literature/"East Star" magazine, 2015, issue 6; Khodzhiyev A. From the history of literary relations between Uzbekistan and India/Monograph. - Tashkent, 211. - Pages 33-38.
2. It was found appropriate to write the auxiliary "i" with a hyphen in this and the following positions. See: A. Rustamov, Spelling of suffixes, "Teachers' newspaper", January 30, 1977.
3. Divan of Hafiz of Harezmi, - Ankara: Turk Dil Kurumu, 1998.
4. Khorezmi, Hafiz. Devon. Book 1. -Tashkent: Own KPMK publishing house, 1981.