

FROM THE EXPERIENCE OF COLLECTING COMPROMISING TEXT OF THE HUSSAINI DEVONIAN

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Abstract---Hussein Baykhara, the famous statesman, has left an important mark as a poetic poet, antimuri commander, who understands military tactics and strategy. During his reign, Hussein pays great attention to strengthening the state, improving economic, trade, cultural, scientific and literary cooperation with neighbouring countries. As a result, Khurasan has become the oldest city in the East with 32 craftsmen. In the manuscripts, it was noted that there were mosques and orphanages in the State of Hussein.

Hussein Baykhara was a direct contributor to artistic creativity under the pseudonym "Hussein". The legendary Uzbek writer, who was the author of the Turkish poetry, claimed that the heritage of the Uzbek language is not less than Persian. The poet's work was copied by famous writers of his time, such as Sultan Ali Mashhadî, Sultan Muhammad Handon. The article describes the manuscripts of Hussein's creative heritage kept in the funds of Uzbekistan and foreign countries. The copies of the book "Devoni Sultan Hussein Sayyid Mirza" are comparatively studied. Editorial copies of Baku, Istanbul, Kabul and Tashkent related to Hussein's work are comparable, different and similar. The Devon's T.I.1977 manuscript which was being kept at the Istanbul University Library was first introduced to the public. It was copied in the period of Hussein and it was saved completely. Compared to other copies, it is relatively defectiveness and perfectly preserved. It was shaped as the book by the scribe Sultan Ali Mashhadî. This manuscript is a reference source. The collective and comparative text of the Hussein devon is a comprehensible imaginative of the poet's poetry, allowing for a consistent analysis of poetry in terms of the nature of the genre, the scope, the image system, and especially the artistic skill. Meanwhile, this manuscript was a base to create a composite and comparative text of the other poets of the fifteenth century.

Key words---manuscript, bayez, complex, devon, text, secretary, reprimand, publication, facsimile, base source.

I. Introduction

Sultan Hussein Boykara Khurasan is one of the prominent Temurite rulers, who pays great attention to the elevation of all aspects of life. Studying his personality and his creative heritage began in his lifetime. Academician

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B. Valihodjaev explains his research in the context of Hussain's work: "... if it is his kingship and his own history, that is, the events of the rule of his rule, including his descendants and spells, on the other hand, to refer to this topic to express his gratitude to scholars and admirers of that time "[Valihodjaev, 2002: 4]. The author's works and adventures such as Abdurazzak Samarkandiy, Samarkandiy, Mirhond, Hondamir, Abdurahmon Jomi, Alisher Navoi, Zahiriddin Muhammad Bobur, Zayniddin Mahmood Vassifiy, Mirzo Muhammad Haidar Duglat, Sayyid Sharif Rakimi are available on Hussain Boykara

Hussaini is a lyrical poet who genres such as ghazal, muhammh, ruboiy, qit'a, fard. The ghazal genre is the leader of the poet's office. Hussaini was the creator of the most popular gazelle - five, six, seven, eight-byte types. When speaking about the composition of Hussain ghazals, researchers have suggested that most gazelles in the giant are ghostly and that there is insufficient communication between the bytes in these ghazals [Jalilov & Eshonov, 1997: 24]. However, the essence of the poet 's poetry is that of the poetic gazelles. If the gaze of the gazelle begins with the face of a wound, the spell ends with the expression that this face is shameful to the moon. On the contrary, when the gaze is initiated by the power of the ghost, it will be completed by showing that it is superior to all things, such as sarv, samshad, bekbi, ar-ar, and so on.

II. Material and Methods

Abdurauf Fitrat, for the first time in the 20th century, was given the detailed scientific information on the book of Hussain Boyka's book, his brochure [Abdurauf Fitrat, 1928: 158-167]. The first volume of the book "Historiography of the Uzbek Literature", published in 1941, included 102 articles of Hussain's novel and essay (History of Uzbek Literature History, 1941). Poetry poems were based on the works of Hussain Topalov in the book "The People of Navoi", published by Hadi Zarif [Hodi Zarif, 1948]. In 1959, the first volume of anthology of the Uzbek Literature Anthology, prepared by Hadi Zarif, was published by Hussein Boyka in 31 episodes and 2 in favor (Hadi Zarif, 1959).

During the years of independence, Hussein's personal interest in the personality and literary heritage has grown considerably. Historiographers and literary scholars B.Valihodjaev, T.Fayziev, S.Ganieva, A.Erkinov, B.Jalilov and others performed certain works in studying, propagation and publication of the heritage. Foreign Orientalists who have been engaged in the history of Uzbek literature have done certain work on studying and publishing Husain's life and creative heritage. Hussain's Devonian was first published in Baku in 1926 [Hüseyin Özdere Devoni, 1926]. Devon has 128 gazelles and 2 tanks. The first page of the book is a photo of Hussein Eternity. In 1946, Devoni Hussein Ozark was published in Istanbul by Ismail Hikmet Ertaylon in the Burhaneddin Erans printing house [Devoni Husayn Suikan, 1946]. In the introduction to the book, Ismail Hikmat puts it this way: "This facsimile copy is a valuable and beautiful piece of art in all respects. From the very beginning, it is possible to know from the handwriting that the gallant, golden water is poured on the paper, this work is prepared for a great man. How could it be possible to reflect on the beauty of the work? Only today is impossible. Photograph copies do not necessarily reflect the beauty of work. We also agree with this desires today, hoping to publish in a better fashion. "[Devoni Husain Suikan, 1946: 7].

In 1968, the Afghan text writer Muhammad Yaqub Juzjani prepared and published the most perfect Kabul edition of the Mirza Devon [Devoni Sultan Husayn Suikan, 1968]. As a result of our observations, it became

clear that not only the East, but also the Western scholars were interested in Hussain Homer's activity, creative heritage, and conducted research on this subject. Nevertheless, the manuscripts of the Husainian Devon have not yet been studied in terms of textuality and theology. The sources of Husaini literary heritage, Husaini and the 15th century Herat culture, Husaini and Navoi, poetics of Hussain poetry have not been seriously studied.

III. Results

The manuscript sources of Husaini's creative heritage, kept in the manuscript fund of Uzbekistan, can be classified as follows:

1. Hussain Devonian manuscripts - Manuscripts of the Institute of Oriental Studies of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, 1117, 6967, 7709, 1942. Since the manuscripts are copied by different secretaries at different times, there are some differences and inaccuracies in the amount and text of Hussain's poems.

2. Hussaini poems include bayzids, included in the manuscripts of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, Hussain Bayalin, verses 1161, 2515, 5736, 7011, 3326, 2037.

3. The complexes included in Hussainny's poems - pages 590b-591a of the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, pages 590b-591a, by Shaheen, who linked Hussein Boyka's "Ey, let's go free from hypocrisy" is listed below. Academician Vohid Abdullayev writes in his book *The History of Uzbek Literature*: "There are 4 rubies, 2 incomplete ghazals, 6 pupils in the Husain Nursing Office," and the link pointed to the complex 11444. However, Navoi poems are located up to page 1a-580b. Then the poems of poets of Navoi, and stories of Navoi's poems, such as Lutfi, Khurasan, and Sultan, are inscribed. Alisher Navoi's "Soqiynoma" and "Mahbub ul-qulub" were presented at the end of the complex. In our opinion, the manuscript number of Vohid Abdullayev was mistaken in the method of manuscripts or in the process of book publishing the number was wrong due to technical reasons.

(The Handwriting Manuscripts of the Husaini Devonian)

Here is a scientific description of the manuscripts of Hüseyin Sujlik Devon, which is kept in the fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan:

1. Manuscript No. 1117. Charm cover. A simple coke paper is beautifully shaped. The secretary, Mulla Muhammad Yusuf Gafurali, was transferred to Hijri 1231. And 15x35. The manuscripts of Lutfiy ghazals, Nishatiy Devoni and Hussein Boyka, 151 ghazals, 1 rubayis, and 2 supporters. Husaini's poems are 35 pages. They are listed on pages 65b-99b. The bible of the poet begins with the following byte after the word words

ایحسینینچونوفا اهلینغهبوتورجز جفا
همجفایلار و فایبیشمارینیدیسام

2. Manuscript No. 6967. The cover is covered in a nasta'liq letter on the Samarkand paper. The year of birth and the secretary are unknown. Navoi, Husainiy, Vafoi and other poets. Andy 15x20.5. The text is italic and the bytes are double-spaced. The middle frame is 4 bytes and 2 byte ghosts on both sides. Some frames are pink. Creator's name is in red ink. There are also empty leaflets. The manuscripts are well-preserved. On pages 117b-141b, Hussaini's 51 gazakhs, 1 rubay, one fard, two supporters, and Huseyniy Alisher Navoi's novel are presented on the pages. The existing 51 texts of gazelles and their location are almost no different from the manuscript 1117. The

number of ghosts is less than 102.

Started:

خوبایرور ایشو خسیمینبر سگانانایعجایب
بیمنیچهمهر یناجانبیر شامایماسباور سگنا

End:

حسینصعبحالینعشقیگناچر بیلماسان
افغار یغهباق jsm وز سال ۱۶ خشمخونریزیغه

It is noteworthy that Hussaini's Persian manuscript does not appear in other manuscripts and bulletins.

3. Manuscript No. 7709. Cover leather is written in nasta'liq letter on Russian factory paper. The secretary and the date of the move are unknown. Devon is depicted with the Persian poetic poems of Huzuriy. The original 16.5x20.5. Hussain Boyka's 145 Ghazali, 3 Sufi and one Rubayah are on pages 1b-51b.

Beginning:

خوبایرور ایشو خسیمینبر سگانانایعجایب
بیمنیچهمهر یناجانبیر شامایماسباور سگنا

End:

ایحسینچیونوفا هلیغهبیو وتور جز جفا
همجفایلار و فایبیشمار ینیدیسام

The manuscript is identical to the location of the poem by the number 1117. The Office of the Husaini wh KH k̄wnglwm n̄lh SY hrdm bwzwlgh̄an Jean Ara, rnj aylh k̄wydy k̄wngwl dym̄as any jan̄any gh̄h hr overloading of Kym k̄ylsh AWL srw pry RVD ȳ adymh, jlwh qyldy Bagh Dec AWL srw âz̄adym yn̄h, hyrtym Bar qra qylmys h̄ lb̄asyn AWL pry r جاندایتور مینتوز ایحر فغیمان تحریرین, قایدایستایاستاسامقایدینتاپایسیناری, اولشبوگولباسایکر هبر یکیا آدمی The ghazals which are not included in the 7709 manuscript.

4. Manuscript No. 1942. Cover the cover. It is written in Nasta'liq letter on the Kokand paper. It was transferred to Hijri 1347 (AD 1928). The secretary is unknown. After the Nasrî preface, the masjid was given. On pages 1b-55a, Hussaini has 126 hits and 3 suitors. The works of Umid Margonani were copied from page 56a to 126a. Template 13x20,5.

Beginning:

بولدیولوقتیومینخار غمیدنمبتلا
باغریمدایوز داغبلای هجر اوتیدننلالهدی

End:

ایکیبیبیار سیز سیننیلانگو ونعالمارا
عدمسر منز لیعز مینکیلیبکینیبیچهار

The manuscript differs from other sources according to the order of the text and the poems.

Manuscripts of Hussain Devonian, kept at the Alisher Navoi State Literature Museum of the Academy of Sciences of the Republic of Uzbekistan

There are 401, 263, 662, 289, 38 manuscripts and bayazs in this fund.

1. 401 manuscript. On pages 55a, 68b, 208b-209a, Hussain's three poems are given. On page 55a, the words

"Exercise Sultan Hussain Mirza" are written and a poetic Persian poem of the poet is written:

هبر سر تختتحملاست فلراچهم
هجاغماستبر ملجمور وخببلاست

In the manuscript, page 68b, the red ink was written with the name "Husaini" and a Persian insidious magazine. On pages 208b-209a, the book is written by Hussein Boyka, who wrote: "O death, the free of hijra balasidin me". The top of the head is written as "Ghazali Sultan Hussein Mirza Miriy".

2. 263 manuscript. In the Nasta'liq letter, a story titled "Hussein Ali and his three sisters" was copied. This story is also found in the fund of folk books. All of the content is the same.

3. Calligrapher number 289. The following are the names of Hafiz, Saqqo, Nazim, Giyosiy, Ramzi, Hajri, Hoziq, Faridun, Qasob, Majruh, Andalib, Nozily, Amiri, Mirzo Murassa, Khoja Khusrav, Osaf, Abdiy, Mirza Hasrat, Fuzuli, Lutfi, Navoi, Hagir, Shahidiy, poetry in Turkic and Persian languages, poems of ghazal, mustakhmad, ruboiy. In page 26, a Persian rhubby of Hussain was sacked under the heading "Sultan Hussein."

4. 38 manuscript. On page 78a of the book, the red ink contains the foreface of Hussein's "Sultan Hussain Farmonid".

Dar chaman firewood ruxsorai flower honey,
Anxious shadows, bluish color hocistargirif.

It is evident that the information obtained from sources in the State Museum of Literature named after Alisher Navoi in the Academy of Sciences of the Republic of Uzbekistan plays an important role in forming a concise text of the Hussain's Devon.

IV. Discussions

It has been established that, although some studies have yet to be undertaken to study the artistic heritage of Hussain and bring it to the masses of readers, there is no compromising text of the poet's office. We have tried to fill this pomp in the history of our literature. Hussaini's devil's T.I. Manuscripts of the Istanbul University Library of 1977, Manuscripts 1117, 6967, 7709, 1942, kept in the fund of the Abu Rayhan Beruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Turkey, Baku, Istanbul and Kabul Publications was taken. Each copy is marked with alphabetical order in A, B, W, G, D, YE, Y, J. These are:

1. A copy. T.I. 1977 manuscript.
2. B copy. Manuscript No. 1117.
3. Copy V. The manuscript No. 6967.
4. G copy. Handwritten number 7709.
5. Copy D. Handwritten 1942.
6. Copy E. Baku publishing house of Husainiy Devonian.
7. Y copy. Istanbul edition of Hüseyin Devonu.
8. Copy J. The Kabul edition of the Husaini Devon.

Compared to sources based on the division of the Devon, the manuscript, "A," copied by the Sultan of Mashad, was found to be more complete than other manuscripts. Therefore, the "A" copy of the manuscript was received. However, despite the fact that the "A" copy was perfect, critically, all critically and critically, all critically looked at

it and other manuscripts. This is followed by the bytes, the number of lines, the position of the letters, the internal content and the tone. In the comparison of the manuscripts, the copy was sometimes denied, and we preferred other sources. The "a" occurrence is marked in the text and marked in the annotation. Here, the peculiarity of Hussain's poetry served as the main criterion for logical continuity in the example and bytes.

Variations in the Hussain Dynasty manuscripts have been explained in the critical text of the text under the ghost. Hossein's poems were distorted, and the poet's circle was "YO". At the same time, in the compilation of comparative text, not only the manuscript sources, but also the Hüseyin Boynaz gazaz, ruboiy, fars and continents, found in bayaz and complexes, have also been used in the text depending on the genre.

In the study, when the principles of textual writing were developed, the conditional criteria required for the composite-composite text were addressed.

1. If a word included in a coercive-comparative text has been replaced by other words in the basis of the manuscripts, the number of the word in the text should be put in the text, The conditional mark of the manuscript and the copy of the differential word. Example:

In the text:

وچى ك| آنخهقاتتوتيهجر يدندايقانتوو
ايمديآچسامار ممانعالمدور قانارا

In the text:

مقصود تاما مقمنناير ماساير فيق
ياشيگتاو صلاميديبينلهسييابولماسا

In the text:

اليمديبو تياتسرو ديگهر ساريگدى
تانگلاتو قفقاتمهر يانگليغحسنيروز افزونيهگيت

2. For all the poems that are not included in the manuscripts, the first figure in the text on the right is the sequence number and three stars in the text, and the figure on the margins is three stars *** and a conventional symbol. For example:

Text:

*** عشقيدينتاناگليميشاميدامينشيدامرض
قيلغوديدكدوردعلقجسميمينايدامرض

In the text:

*** لشنيداسبز ةسير ابخط| ايجمالين
عارضيكها فور ياوزر هز بيمشكنا بخت

In the text:

*** ايتبعشقا سارار ينكليبتترار حفظ
لامياكوحيا آثار حفظ| بيمههگيلغانديك

In the text:

*** ويديجانيماوزگانوع| آهيمهجر اناوتيدين
اور تاديعالمنيهماوتلو غفغانيماوزگانوع

3. If the differences are related to a whole letter, then a star, a sequence number, and a star are placed at the beginning of the misan, and the different places have been assigned to the scientific device with a star, number, asterisk * 1 * and conditional mark. Example:

In the text:

* * قانيمتر حمگيلما ديهيج
* * حاليمتيسمگيلما ديهيج

Text:

* * حسينهريدا افغانديناوز غا
* * محنتتعمقيلما ديهيج

In the text:

* * اتيلديهونلو منيجنوناو اديسيمايكر رهاستاما
* * بيمبوقاتالايتميشاولبيخانوماتيماوزگانوع

In the text:

* * حالتيمفر هادو منجونقصهسيغهاوخشاماس
* * بيمايروور عشقاچير همهلقداستانيماوزگانوع

4. For the remaining bytes of Hussain's manuscripts, the two stars ** and the serial number, then the conditional mark. Example:

Text:

** يادرينجز يخشيليقيلماسوليكناآليه
وونولآتليكيما نيمدور مينگ | ظلميهبعث

In the text:

** يدنولهلهدين | وگللوماوليوزرش | چاکلارددر
اورتاسيد اتاز هدا غودور داقانين

In the text:

** ونوو او زديجهاندیند هر گلگارینکویوب | چون
گیلانگیم او سینبار که گلزار ارم

In the text:

** سایهديناوز گاکيشيمتيو قنور بينيمد ايكوياش
غمتونيبالغوز لو غومدا غمگار ارينيديسام

5. Byte (+) in the bracket for the left bytes in the algebra, the sequence number and the conditional mark are shown. For example:

In the text:

(+) دشتبولغايلالهزار يديناوياتليغارا
مونخهقانليغدا غايلهجسمنزار يمنيديسام

Text:

(+) ديمهاختر دينلباسياناوز رهبار سيمابيتوون
دورور سيمابيسيو آتیندور اخفريم

In the text:

(+) اولايكيكوز دور مويووتتيلابضعفدين
گؤلهر انار اياميشبو ايکين اتوان

(+) اهلدينايکرر همسلما تانلار ني تيبيد ابولاي
وگلو مار ابيرر نامسلما تان دور نهان | ييموزوغ

6. In the brackets, the first letter of the letters and bytes inserted by the Secretaries into the Hussaini ghazals is indicated by two stars (***) and the serial number in the bracket. The conditional character is also written on the scientific device. Example:

In the text:

ايصبا قانيقيدينييتوور غبار
(***) رسماي ورتو فراق تو ما کدايما قاتاوستينه

In the text:

(***) قغانيمييلشاسو لرو پيرير خياديمه
خاطر ناشاديمه jnt يالماسا ولد محورو

In the text:

(***) ويمانيلا غاي | وونولغاتوشسا | بويلهاو چاوتبيرر
اويلهيمبر بلاوتيو گلاوتيو خار اوتی

7. In the manuscripts, a number is placed at the top of the words, in the scientific device, the serial number, the mark (*) and the conditional mark.

In the text:

اطفالآتييتاشوسوز هجراناوردياوت
ون | باشتينايا قفهدا غايله قانمينبو | لالهدي

In the text:

وونول | اولاياس تغناسيدينا قافتا کايرو رپستاي
حاجتاي رماستور ههسينر ضحقاتر قتلغاسين

In the text:

هههجرانطر حيناو لايساللينياد او زگاچه
وگلو مگابنياد ايتيبيد او گاچه | ناتوان

In the text:

بينبلعليه هشو قيدينيا شيمخونابادي
وگلو مبولديا تينه ررينقاتا و زگاچه | ايمدي

8. In the process of copying the manuscripts, the secretaries placed the star and the number in the right-hand corner. Conditional characters are also written on the scientific device. Example:

In the text:

ويمانيلا گاي | وونولغاتوشسا | بويلهاو چاوتبيرر

* اولههيمماوتيووگلاوتيووخار اوتى

In the text:

* پرممياتتاييلديناشفتهبولميشگوييا
بيمكيليمتوتورروزگار يمينبيريشانبوکچه

In the text:

* مردمخشميمايريبياقتيجمالينشوقيدين
رحمايتارخاغدورحسيندوکر يانيغه

In the text:

سارريغچهرماوزر هونيتان, کازعفرانپاش
* بيمساريغاولتاز هشاخار غوان

The composite-comparative text of the Hussainian divine gives a comprehensive picture of the poet's lyrical heritage and provides a consistent analysis of poetry in terms of nature, theme, image system, and most importantly, artistic skills. At the same time, it is the impetus for the creation of a composite-text version of the other poets of the 15th century.

V. Conclusion

When comparing Hussain Devonian manuscripts, there were many deficiencies, differences, and differences between them. These distinctions have not always been related to certain words or phrases, but have to do with occasional misgivings, bytes, even ghazals. We went to fill the bayt and dashed lines in Hussain's ghazals. In total, over 1508 differentiation was detected. These are mostly found in all the gazelles, bytes, and dashes, in some cases in poetry, in words and sentences. The text contains over 80 bytes, over 100 copies, 123 radifs, and some words. It was a second attempt to define these differences in the context of an overlapping context. At the time of manuscripts transplanting, it turned out that the secretaries dropped words or dropped some words and phrases. Of course, this has a specific cause and possibilities. The secretaries have tried to add more beautiful words, to exaggerate Hussain's poems.

A careful study of the manuscripts of Hussain's Devon found two poetry, one Persian script, and one Persian poet, and the controversial text. There are 204 ghazals, 7 râbûs, 2 sûmatâs and 8 fâsîs in Hussain. The poet showed his skill in more genius genres. The total amount of Husain's literary heritage is 3,200.

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