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ATTENTION TO THE MANUSCRIPTS OF NAVOI'S WORKS IN THE USA***Azizullah Aral****Alisher Navoi Tashkent State University of Uzbek Language and Literature, Faculty of Uzbek Philology,
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ABOUT ARTICLE**Key words:** Alisher Navoi, Manuscript, USA, Muhokimat-ul Lugatain, Robert Devereux, Museum, Metropolitan, Orientalist.**Received:** 29.10.2023**Accepted:** 03.11.2023**Published:** 08.11.2023**Abstract:** The United States of America (USA) is a relatively young country from the point of view of history. Rare manuscripts created several hundred years ago in Asian and European countries are relatively rare in this country. That's why every old, rare work is preserved here like the pupil of an eye, and they are used effectively as an authoritative source. There are not many ancient manuscripts of Alisher Navoi's era in the United States, but there is a lot of attention in this country to the existing manuscripts of Navoi's works. Alisher Navoi's manuscripts of two valuable books are preserved in the New York Metropolitan Museum of Art. One of them is a copy of the book "Navodir-ush Shabab" copied by the calligrapher Kasim Ali Shirozi in 1580, and the other is a manuscript of the book "Navodir-un nihoya" copied by the famous calligrapher Ali Mashhadi during the lifetime of Alisher Navoi.

INTRODUCTION

America has a custom that is different from other countries. Self-sufficient people present (gift) rare books to bookstores or allocate a large amount of money from their side to purchase such rare books.

Alexander Smith Cochran, one of the wealthy citizens of New York, traveled to Iron in 1907 and bought 24 ancient rare manuscripts from there. Six years later, in 1913, the manuscript was donated to the Metropolitan Museum of Art in New York. Among these works, there are two rare manuscripts, which are two valuable books of Alisher Navoi.

Manuscript number 22 kept in this famous museum is a copy of Alisher Navoi's divan "Navodir-ush Shabab" copied by calligrapher Qasim Ali Sherozi in 988 Hijri (1580 AD). This manuscript consists of 220 pages, each page consisting of 19 lines. This book has the following order: From the first page to the 192nd page, 600 ghazals are given, and there are 37 ghazals under the letter alif. At the same time, Mustazad (pages 192-193), Mukhammas (pages 193-197), Sokinama (pages 197-201), Masnavi (pages 201-206), Musaddas (pages 206-213) and Rubaiyy (213-224 pages) took place.

This Diwan manuscript is decorated with various designs, and the beginning of each of the 600 ghazals and rubai's is decorated with special ornaments, so this Diwan manuscript is also considered as a work of art. In addition, five miniatures were added to the manuscript. The artist's name Sharif is not recorded on the pages of the manuscript.

Another unique work kept in the Metropolitan Museum of Art with a number list of 21 is the Hazrat Navoi Divan manuscript copied by the famous calligrapher Ali Mashhadi during Alisher Navoi's lifetime.

This divan consists of 254 pages, each page has two columns. Each column consists of 15 rows. Its pages are sprinkled with golden water. The time when this divan was copied and the name of the secretary are written in the sharif manuscript as "it was copied in 905 in the capital Herot by the poor Sultan Ali Mashhadi (may he forgive his sins!)". It turns out that this Divan manuscript was copied in 1499-1500 AD during the lifetime of Alisher Navoi.

It can be seen from the inscriptions on the manuscript pages that this devan manuscript belonged to different people during the 15th century. On the 28th page of the manuscript, "this book is the property of Muhammad Nuyon. Anyone who steals or sells it will be arrested.

The composition and order of this rare divan is as follows: 816 beautiful songs from this divan; 53 Ghazals (3-234 pages), 5 Mukhammas (234-237 pages), Tarjehbands (237-250 pages), 33 Rubaiyy and 3 Fards (250-254 pages) are listed under the letter alif.

This Devonian manuscript has no introduction. The first ghazal from this divan begins with these verses:

The beauty of your mind appears like the sun,

Your face will die in the sun.

That is: (how good it is that your face looks like the sun, the particles of the world are fascinated by the light of your face).

The ghazal beginning with these verses is placed first in Alisher Navoi's divans "Navodir-ush shabab" and "Navodir-un nihoya". This book is a manuscript of "Navodir-un nihoya".

In the United States, Navoi's divan is considered a work of art, and it is being preserved very carefully.

If we talk about the decoration of this divan manuscript, the outer cover of this divan is decorated in an oriental style. The inner cover of Devon is accompanied by a wonderful painting, which depicts poetry. In addition, 15 more miniature works based on Navoi's ghazals are attached.

Although it is clear that these works of art belong to the same artist, the name of the artist remains unknown.

The miniature works in the manuscript are typical of the style of the Herot school of painting of that time. Most of the pictures attached to this manuscript depict the young prince.

According to the writing of the American professor William Jackson (AV Williams Jackson), the young prince in these paintings is the portrait of Sultan Husayn Boykara. The older king depicted four times in these miniatures is the image of Sultan Hussein's father, Mansur.

This confirmation alone shows how important this devan manuscript is for the history of Uzbek literature and art.

"Art and History Trust Collection" (Art and History Trust Collection) in America also keeps some pages of Navoi's divans, decorated with the same miniatures, paintings, and embroidery, which have artistic significance. This divan was copied in Tabriz by the calligrapher Abdulrahim Khorazmi around 1530 AD. Although similar works of the great poet are preserved in other universities, museums, private funds of America, a number of specialists of Afghanistan and Central Asia may have little information about them.

It is known that there is no excuse for not identifying and classifying the manuscripts of works of our great thinkers like Alisher Navoi, which are kept in major libraries of the world until today. In this matter, on the one hand, our indifference to science and culture was the cause, on the other hand, the backward politics and intolerance that ruled in the past periods have been an obstacle to the development of great Navoi scholars.

Alisher Navoi would have been thoroughly studied, and would have been included in school textbooks, if such a terrible and terrible policy did not rule in Afghanistan in the past. Those who consider themselves rulers of this country would have read and understood at least one verse from Navoi's works.

After 580 years, for the first time in Afghanistan, the truth of Navoi was openly recognized. The former president of Afghanistan, M. Ashraf Ghani, in a conversation with the members of the scientific seminar commission on the occasion of the 580th anniversary of the birth of Hazrat Navoi, said: "Alisher Navoi is our William Shakespeare. Navoi's poems in the Persian language are better than the poems of the Persian poet Abul Qasim Firdawsi, but not less.

In Western countries, there are many oriental scholars with the title of professor, but among them there are very few scholars who have mastered several oriental languages. It is necessary to note this situation with regret. But Robert Devereux stands out from the rest with his versatile knowledge and knowledge. He is a scientist who has created a number of scientific studies in the field of oriental studies. Among these studies, he published Navoi's "Muhokima-tul Lug'atayn" (with introduction, English translation and annotations) which is the most complete edition of this work in the world.

Robert Devereux translated the works of Alisher Navoi directly from Uzbek into English. Konstantin Diagloy and Ned Coyne took part in the translation of verses from "Muhokima-tul Lug'atayn" into English. In carrying out this work, the scientist got acquainted with many works related to Navoi science.

In the 19th century European Navoi studies, especially in the works of Cattermer, Belen, Bloche Wamberi, Brown, Navoi's biography and works were studied one-sidedly and partially, and the poet's work was not fully explored. , did not receive a perfect and correct assessment. A number of European researchers glorified Navoi only as a patron of science, culture, art and literature. Robert Devereux was the first among European researchers to prove that this opinion is one-sided and writes: "In the famous works devoted to Persian literature, Brawn, thinking about Navoi, says: (Navoi is undoubtedly the first of his time and homeland patron). This assessment can be accepted because Navoi was really a patron of art, a mentor and protector of talented writers. However, this description given by Brawn fails to appreciate Alisher Navoi's multifaceted interests and creative output," said Robert Devereux.

He continued his opinion and said, "Alisher Navoi is not only a defender of art, but also a writer, poet, historian, critic, talented artist, instrumentalist, and composer, both in prose and verse. "He was also recognized as the creator of a unique and unique school of Atoy/Uzbek poetry."

Robert Devereux pointed out that Alisher Navoi's contribution to the development of the Uzbek language and literature is even deeper than this, the history of the writing of "Muhokima-tul lug'atayn", the internal structure of the work, the influence it had on the development of the Uzbek language. expresses a broad opinion on the secret.

Robert Devereux evaluates Navoi as "a very strong patriot and people-loving man" and quotes English historian Geoffrey Lewis' assessment of Alisher Navoi. Jeferi Leviz expressed the following opinion about Navoi: "He (Navoi) can be called the Geoffrey Chaucer of the Turkish people in the full sense. He is the first great poet who proved that the Turkish vernacular can serve as a literary language and demonstrated this in his works, and had a great influence in all Turkish-speaking countries."

Navoi's fans know that in "Muhokima-tul lug'atayn" 100 Turkestan Turkic verbs are cited and the subtleties of meaning of each of these verbs are shown with examples. According to Navoi's writing, these words are 100, in fact, the number of verbs is 99 in the Paris manuscript of the work and in the editions printed to this day. In the Kokan lithographic print (lithography) of the work, it is even indicated as 98.

Robert Devereux, looking for an answer to this puzzle, comes to a stop: Some of the words that Navoi explained, for example: to squeeze, to squeeze, to squeeze, to make and to decorate, are not included in the list of verbs. According to Robert Devereux, the 100th word should be one of these. Therefore, it is impossible not to agree with this opinion of the scientist. The famous Turkish scientist Agah Sirri Lewend (Agah Sirri Lewend) also noted the same idea in his work. According to Professor Levend's note, verb 100 is recorded in the copy of Navoi's Kulliyati (pages 774-784) stored in Fatih section of Sulaymaniyah library in Istanbul. This verb is the verb "to silence".

Robert Devereux sums up his research on the works of Alisher Navoi in such a way that we also join in this julius of the scientist:

"For philologists and linguists, this work (Muhokima-tul lug'atayn) is an invaluable resource. Therefore, if there are no other reasons, this is such a work that every Turkologist, if not every orientalist, must be familiar with it."

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