



Alisher Navoi's Khamsa: Publications and Research

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Abstract: This article is dedicated to the study of the publication history and research of Alisher Navoi's Khamsa poems across different periods. It analyzes the dissemination of manuscripts from the 15th century onwards, as well as lithographic and critical editions published from the second half of the 19th century to the 20th century. Special attention is given to ideological modifications and omissions in Khamsa during the Soviet era due to censorship. Additionally, the article examines publications issued after independence, highlighting their characteristics, including the omission of religious and Sufi elements in earlier editions and the removal of such restrictions in the post-independence period. This study serves as a valuable source for understanding the publication history of Navoi's legacy and developments in textual criticism.

Keywords: Alisher Navoi, Khamsa, Publication History, Textual Studies, Critical Editions, Soviet Era, Independence, Manuscripts, Religious and Sufi Aspects.

Introduction: Before completing the work, Navoi first began the copying process with Abdujamil, one of Herat's distinguished calligraphers. Together with the poet, they completed this task, producing a famous and valuable manuscript that became a remarkable example of 15th-century calligraphy and the one closest to the poet's own autograph. Subsequently, artists like Sultanali Mashhadi and other scribes continued copying the manuscript, playing a crucial role in spreading the Khamsa to various regions. Thus, Navoi's great work was disseminated to different cities and countries through individual manuscript copies, which, thanks to the immense patience and perseverance of the scribes, circulated from hand to hand and was read until the second half of the 19th century.

At the end of the 19th century, with the emergence of printing presses in Central Asia, this work was first

published in lithograph form in the city of Khiva. It was then printed consecutively twice in the city of Tashkent.

By the 20th century, the Uzbek people emerged as a nation going through one of the most complex and contradictory periods in history. It was during this era that significant changes occurred in the study and publication of Alisher Navoi's legacy, particularly his *Khamsa*. A look back at history and drawing the correct conclusions from past experiences helped shape the directions of scholarly research.

During the Soviet era, scholars of textual studies and literature began to research Alisher Navoi's *Khamsa* on a scientific and critical basis. However, due to ideological restrictions, certain religious and philosophical aspects were bypassed or altered. Nevertheless, thanks to the tradition of relying on the past and studying ancient manuscripts, the genuine scholarly editions of the *Khamsa* were created.

The work on compiling the scholarly-critical texts of Navoi's legacy began in 1940. During the former Soviet era, the *Khamsa* poems were first prepared for publication in 1939-1940 by the scientific staff of the Institute of Language and Literature. These works were significantly shortened and annotated, published in the Latin alphabet alongside prose versions. This work was largely contributed to by poets and scholars such as Gafur Ghulom, Solih Mutallibov, Ghulom Karimov, Amin Umariy, Husaynzoda, and Toxtasin Jalolov. Except for Hayratul-abror, the *Khamsa* poems were reprinted in 1948 in the Russian alphabet to commemorate the 500th anniversary of the great poet's birth. This publication, like the earlier one, was popular but somewhat abridged and lacked sufficient scholarly commentary.

The development of scholarly textual studies in Uzbekistan is closely linked to the publication of the works of the great Uzbek poet and thinker Alisher Navoi. The preparation of Navoi's works for publication began in 1938, related to the preparations for celebrating the poet's 500th anniversary. During the years of the Great Patriotic War, alongside leading Russian scholars, Uzbek specialists began compiling the scholarly-critical texts of Navoi's works.

Between 1939 and 1940, Hayrat ul-abror, Farhod va Shirin, Layli va Majnun, and Saddi Iskandariy were published individually. The first of these works was presented with commentary, notes, and glossaries, while the remaining works were published with prose renditions of the poetic verses.

S.M. Mutallibov prepared the scholarly-critical text of Hayrat ul-abror, and G.K. Karimov prepared the text of Layli va Majnun (1944) (however, these texts were not

published). In preparing these texts, the editors relied on three manuscripts and a later printed edition as the basis.

In 1956, Gafur Ghulom published Alisher Navoi's *Khamsa*, specifically the Farhod va Shirin poem, with added prose in the literary language. In this publication, the chapters were renumbered by the editor. Although the chapter starting with "qalam vasfida..." is the sixth chapter in the original, it is considered the first chapter in this edition. The sections "muqaddima", "hamd", "munojot", and "na't" were omitted in this edition.

The *Khamsa* poems were reprinted for the second time in 1948 (with the exception of Hayrat ul-abror) as part of Navoi's Selected Works series. Starting in 1957, the State Publishing House of Uzbekistan began reprinting the poems in prose particularly his *Khamsa*. A look back at history and drawing the correct conclusions from past experiences helped shape the directions of scholarly research.

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In 1963, the critical edition of Alisher Navoi's Farhod va Shirin, part of his Khamsa, was published in its complete form without any abbreviations.

In 1970, the scientific-critical edition of the poem Hayrat ul-abror from Navoi's Xamsa was prepared and published.

Aziz Qayumov, in his writing about the publication of the book, states: "After Porso Shamsiyev's complete edition of Navoi's Khamsa in 1960, making Khamsa more accessible and understandable to a broader audience became one of the important tasks from that time onward. Based on this consideration, Abduqodir Hayitmetov, in 1974, published the Hayrat ul-abror epic for the first time, with the main text omitted and the book consisting solely of commentaries".

This epic's introduction parts were omitted, and it started from Chapter XII. Furthermore, Chapters XVI, XXI, XXII, XXIII, XXIV, XXV, XXIX, XXXIX, LI, LIII, LV, LIX, and LXI were excluded.

Uzbek poet and writer G'afur G'ulom, in preparation for the 500th anniversary of Alisher Navoi's birth, completed the prose version of Farhod va Shirin for a wide audience, and it was first published in 1940. After the end of World War II, this version was republished.

Based on this publication, Abduqodir Hayitmetov, with some additions, re-published the prose text in 1975.

In 1977, Alisher Navoi's Sab'ai Sayyor epic was converted into a prose version by Inoyat Mahsum. In this edition, the introductory chapters were omitted, and the text began from the eighth chapter. Similar to previous editions, the poetic content was not included in this version.

One more edition of Alisher Navoi's Khamsa was published in 1986. It was based on the version prepared by Porso Shamsiyev, but with some excerpts. The edition was reprinted by Abduqodir Hayitmetov and M. Mirzaahmedov. This edition is based on the texts of the renowned Navoi scholar and textual critic, Porso Shamsiyev. The preface belongs to Abduqodir Hayitmetov. In this edition, the "hamd" and "na't" sections of the poems were removed, and the following chapters were used as starting points for each work: "Hayratul-abror" began from Chapter 12, "Farhod va Shirin" from Chapter 9, "Layli va Majnun" from Chapter 10, "Sab'ai sayyor" from Chapter 12, and "Saddi Iskandariy" from Chapter 15. The annotation section of the edition was provided by Porso Shamsiyev.

In 1989, another edition of Alisher Navoi's "Xamsa," specifically the "Farhod va Shirin" poem, was released with a narrative rendering.

The text of the poem is attributed to Porso Shamsiyev, and the narrative version was prepared by Abduqodir Hayitmetov. The book was compiled and published by Aftondil Erkinov. This edition also begins from the sixth chapter, with the "hamd," "munojot," "na't," and "me'roj" sections omitted and published without scientific annotations.

In the same year, based on Porso Shamsiyev's edition, Halima Muxtorova prepared a narrative version of the "Hayratul-abror" poem for re-publication, with the narrative and preface also attributed to Abduqodir Hayitmetov. In this edition, several chapters were shortened, including the XVI, XXI, XXII, XXIII, XXIV, XXV, XXIX, XXXIX, LI, LIII, LV, LIX, and LXI chapters, and it begins from the XII chapter, without the introduction chapters.

In 1990, Alisher Navoi's Layli va Majnun was published for the first time in a prose rendition. The prose summary was authored by Vahob Rahmonov and Naim Norqulov. The epic in the work is fully included from the first chapter, while the prose summary begins from the fourth chapter. The preface of this book was written by Botirbek Hasanov.

Another separately published edition of Alisher Navoi's Khamsa epics is Sab'ai Sayyora, which was prepared for publication by Saidbek Hasanov in 1991. This edition

also includes a prose summary authored by Inoyat Mahsum, while the preface and epilogue were written by Sadibek Hasanov. This publication was presented to readers in its complete form without any omissions.

The next edition of Alisher Navoi's Saddi Iskandariy epic was prepared by Mavjuda Hamidova, who compiled it based on a comparative analysis of the scholarly critical text and included a prose summary. The preface was also written by Mavjuda Hamidova. This edition contains all chapters of the epic in full.

In addition to the aforementioned editions of the Khamsa epics, we can include the Khamsa works from the collected editions of Navoi's works in our list of publications. Among the earliest of these in the history of our literature is the fifteen-volume collection of Alisher Navoi's works, which was published between 1963 and 1968. In this collection, Khamsa includes: Volume 6 – Hayrat ul-abror, Volume 7 – Farhod va Shirin, Volume 8 – Layli va Majnun, Volume 9 – Sab'ai Sayyora, and Volume 10 – Saddi Iskandariy. The preface to this collection was also written by Hamid Sulaymon, while the Khamsa epics were prepared for publication by Porso Shamsiyev, who added annotations. In preparing this collection, critical texts were based on manuscripts copied by Abdujamil Kotib and Sultan Ali Mashhadiy, two renowned calligraphers from Herat who were responsible for copying Navoi's works under their supervision. Additionally, other prestigious 15-16th-century manuscripts were fully utilized. The scholarly-critical texts were compiled by Solih Mutallibov (Hayrat ul-abror), G'ulom Krimov (Layli va Majnun), and Porso Shamsiyev (Sab'ai Sayyora, Farhod va Shirin, Saddi Iskandariy), and these were directly employed in the preparation of the edition.

In this collection, the Hayrat ul-abror epic was published in 1964, beginning from Chapter XII. The sections including Bismillah, praise (hamd), supplication (munojot), eulogy (na't), as well as Chapters XVI, XXI, XXII, XXIII, XXIV, XXV, XXIX, XXXIX, LI, LIII, LV, LIX, and LXI were omitted.

In 1964, the Farhod va Shirin epic started from Chapter VI, but the sections of praise, supplication, eulogy, ascension (me'roj), Chapter X (praise of Sultan Husayn), and Chapter XI (praise of Prince Badiuzzamon) were not included.

The Layli va Majnun epic was published in 1965, starting from Chapter V. It was copied from this point onward, and the sections of praise, supplication, eulogy, ascension, as well as Chapter VII (praise of Sultan Husayn) and Chapter VIII (praise of Prince Badiuzzamon) were omitted.

In 1965, the Sab'ai Sayyora epic was also published.

This edition began from Chapter VIII, and Chapters I-VII, IX-X, and XXXVI were removed.

The Saddi Iskandariy epic was published in 1965, beginning from Chapter XV. Chapters XX, XXI, XXII, XXXVI, XL, XLI, XLII, L, LI, LV, and LXXI were omitted. The explanation for these omissions was provided in the commentary at the end of the work, stating that some chapters, which were not directly related to the main content of the epic, were shortened.

In 1987, the Mukammal Asarlar To'plami (Complete Works Collection) of Alisher Navoi was published in twenty volumes. The Khamsa epics were included in volumes 7-11, which were published between 1991 and 1993. The scholarly-critical texts for all four epics, except Saddi Iskandariy, were based on the works of Porso Shamsiyev. The first epic, Saddi Iskandariy, was prepared for publication with annotations by Abduqodir Hayitmetov and Ibrohim Haqqulov. The second epic, Farhod va Shirin, in volume 8, was prepared by Suyima G'aniyeva, who added her own annotations. The Layli va Majnun epic, in volume 9, was prepared by Tohiba G'afurjonova, with scholarly annotations. In volume 10, Sab'ai Sayyora was prepared by M. Mirzaahmedova, who provided her own annotations, and it was published in 1992. The final epic, Saddi Iskandariy in volume 11, was prepared for publication with scholarly annotations by Mavjuda Hamidova and T. Ahmedov.

The Khamsa epics included in this collection were published in their complete form, with the omitted sections fully restored.

After independence, in 2006, Alisher Navoi's Khamsa epics were published in Latin script, with prose summaries included. The epics Hayrat ul-abror and Farhod va Shirin were prepared for publication by Vahob Rahmon based on the scholarly-critical text of Porso Shamsiyev. The prose summary of the first epic was prepared by Abduqodir Hayitmetov, and the collection was finalized for publication by Aziz Qayumov, who compiled the texts. The prose summary of the second epic was initially prepared by G'afur G'ulom, and then expanded by Abduqodir Hayitmetov and Vahob Rahmonov, who finalized it for publication. The Layli va Majnun epic was prepared for publication based on the scholarly-critical text compiled by Porso Shamsiyev and G'ulom Karimov. Vahob Rahmon worked on the preparation of the text, while the prose summary, initially compiled by Amir Umariy and Sharifjon Husaynzod, was expanded. The final version for re-publication was prepared by Vahob Rahmon and Naim Norqulov. "Sab'ai sayyor" dostoni ham Vahom Rahmon tomonidan Porso Shamsiyev tuzgan ilmiy-tanqidiy matn asosida tayyorlangan, nasriy bayon esa Inoyat Maxsum hamda Saidbek Hasanov tomonidan

tayorlangan. The Saddi Iskandariy epic was prepared based on the scholarly-critical text by Mavjuda Hamidova, with Mavjuda Hamidova and Vahob Rahmonov working on the final preparation. The prose summary, initially compiled by Inoyat Mahsum, was revised and finalized by Mavjuda Hamidova for publication. In 2011, Alisher Navoi's To'la Asarlar To'plami (Complete Works Collection) in ten volumes was published on the eve of the 20th anniversary of independence. In this collection, volumes 6-8 contain the Khamsa epics.

The sixth volume of To'la Asarlar To'plami contains the epics Hayrat ul-abror and Farhod va Shirin. The text and annotations for Hayrat ul-abror were prepared for publication by Abduqodir Hayitmetov and Ibrohim Haqqul, while the text and annotations for Farhod va Shirin were prepared by Suyima G'aniyeva.

The seventh volume of To'la Asarlar To'plami contains the epics Layli va Majnun and Sab'ai Sayyora. The epic Layli va Majnun was prepared for publication by Ibrohim Haqqul, while Sab'ai Sayyora was prepared by Sayfiddin Rafiddinov and Marg'uba Mirzaahmedova.

The eighth volume includes the epic Saddi Iskandariy, with the text prepared for publication by Toshpo'lat Ahmedov and Sayfiddin Rafiddinov.

In 2020, Vahob Rahmon prepared Alisher Navoi's Khamsa for publication in Latin script, and it was released in this form.

In classical literature, most of the epics written in the masnavi style and various artistic forms created in prose often begin with a muqaddima (introduction). These introductions typically discuss issues related to the poet's worldview—such as the nature of the universe, the essence of existence, cosmology, and other philosophical matters. This passage discusses how, in the 20th century, Alisher Navoi's Xamsa was studied and published, particularly focusing on the muqaddima (introduction) sections and the religious and mystical aspects. It highlights that these parts were either overlooked or given less emphasis, with a stronger focus on worldly themes. The mystical and Sufi aspects, especially related to divine attainment and allegorical love, were largely ignored. It also notes that during this period, some parts of the Xamsa—including those promoting Sufism—were shortened or omitted entirely. The reason for this, as explained, was that these sections were deemed unrelated to the main plot of the epic. Furthermore, Porso Shamsiyev's introduction to the complete Xamsa edition points out that the current demand was to publish the work in its entirety, which contrasts with previous approaches influenced by the ideological constraints of the time. During the Soviet era, scholars had to align their work

with the political ideologies of the time, which led to the selective publication of parts of the work that conformed to the era's ideological framework.

The passage concludes that many 20th-century researchers emphasized the need to publish sections that were more aligned with the period's views, while traditional elements, particularly those reflecting Navoi's religious and philosophical ideas, were often abridged or omitted. "The introductory part of Hayrat ul-abror has been scarcely studied". Although each poem in Alisher Navoi's Khamsa has its own preface, unfortunately, these have not been specifically studied until now. This could be particularly important in examining the religious, mystical, and philosophical aspects of the works. Researchers have often linked these prefaces to general views and ideas, but a full analysis of their content, as well as a clear examination of Navoi's worldview and literary approach, has not been conducted. Each of the epics in Alisher Navoi's Khamsa is accompanied by an individual introduction. However, unfortunately, these have not been specially studied until now. The reason for this is that the Soviet government's religious policy at the time obstructed the publication of parts of the poems that dealt with praise (hamd), eulogy (na't), prayer (munojot), and other religious content. M. D. Pardayeva, in her article, also addresses this issue by studying the works of Navoiy scholars from that era. She states: "During the Soviet era, Navoiy scholars consciously and deliberately avoided the religious and mystical ideas in the works of Hazrat Navoiy, especially in his poems. The reason for this is that in the 1960s to 1980s, Islam and Sufism were not supported by the ruling ideology, and their role in history was only evaluated negatively. Additionally, the worldview of major representatives of Sufism could only be discussed in terms of their mystical and world-renouncing aspects. For instance, E. Rustamov, who tried to objectively portray the worldview of Yassavi through his work Hikmat, was politically accused." Pardayeva then concludes: "First, the idea of the perfect human in the works of this great thinker was analyzed more from a worldly perspective, in accordance with the demands of the time. Second, scholars approached the Sufi movement cautiously, focusing more on its practical aspects, namely ethics and moral principles. Third, the theoretical aspects of Alisher Navoiy's Sufism were not emphasized, particularly the teachings of wahdat al-wujud (Unity of Existence), but instead, his thoughts on ethics, morals, and education were given more attention".

Therefore, the abbreviation and omission of certain chapters or important aspects in the publications of Navoiy's Khamsa before independence were not only related to literary reasons but were also linked to

political and ideological causes. The ideological policies of the Soviet era, in turn, restricted the freedom of scholarly research conducted by Navoiy scholars. "For this reason, our scholars were forced to present 'communist' poets and creators to readers by avoiding aspects of literary history that did not align with the 'socialist worldview'".

CONCLUSION

In conclusion, it can be said that the history of the publication of Alisher Navoi's "Khamsa" has been an important research object for the fields of textual studies and literary criticism. From the 15th century, the work spread through manuscripts, and from the late 19th century onwards, it began to be disseminated to the wider public through printing technology. In the 20th century, scientific and critical editions were created, but under the influence of Soviet ideology, some religious and philosophical aspects of the work were altered or shortened. During the years of independence, complete scientific and critical editions of "Khamsa" were prepared, restoring the original content of the work. This article analyzes how "Khamsa" was published in different periods, the changes in it, and the traditions of textual studies. According to the results of the research, creating complete and reliable editions of "Khamsa" remains a relevant issue.

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