

Ahmad Tabibi's Protodevons

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Abstract

In textology, the history of the text covers the processes that took place from the emergence of the artistic intention for the creation of a literary monument to its completion, while genealogy includes the process of gradual improvement of manuscripts, which is the basis for the creation of the perfect version of the literary monument. takes

Collections that are the basis for a perfect collection of a certain creator are called "proto-collections". The main condition of the protodevon is that he himself participates in the process of compiling the lyrical heritage of a certain artist, bringing it to the state of a collection under the control of the author.

In the article, comments are made about the sources and the composition of the medical books.

Key words: Ahmad, Tabibi, manuscript, devon, protodevon, genealogy, text, text history, fund.

INTRODUCTION

Studies in the field of textual studies and literary source studies are important in terms of providing valuable information about the literary heritage of a certain creator or a source. Today's scientific work in the field is fundamentally different from traditional research. In other words, the use of new research methods is a priority among the scientific achievements of traditional textual studies in this direction. Accordingly, the step-by-step analysis of the genealogy of manuscript sources will undoubtedly lead to high scientific results in the field of research. If the history of the text covers the processes that took place from the emergence of the artistic intention for the creation of a literary monument to its completion, genealogy includes the process of gradual improvement of the works that are the basis for the creation of the perfect version of the literary monument.

At the initial stage of his medical career, he practiced poetry as an amateur poet. Later, many collections of his poems were arranged.

In addition to the manuscripts of Ahmed Tabibi's medical offices, the fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of UzRFA has many other manuscript sources from which his lyrical works were copied.

In this article, our comments on the sources of the medical lyrical works of were described.

Currently, the collections that served as the basis for a perfect collection of an artist are called "proto collection". The word "proto-" (proto) means "first", "initial", "initial" and means the initial, immature, forming stage of something. In order to be a protodevon, other people, for example, not fans, but the author must participate in creating the initial state of a devon - the first appearance. The main condition of the protodevon is that he himself participates in the process of gathering the lyrical heritage of a certain artist, bringing it to the state of a collection under the control of the author. This approach to the issue is also useful in the study of the Medical Literary Heritage.

The main part

In the manuscripts numbered 654, 2033, 1122, 1123, 1124, 1148, 6949 in the Main fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of UzRFA lyric by Ahmad Tabibi his works were copied. In this source, the poet's ghazals in Turkish and Persian are copied. Ghazals are copied up to page 120 b of the manuscript, translations are copied from page 121 a .

From the colophon of the manuscript, it is understood that this collection was compiled in 1325/1907. It is noteworthy that this source can be called the prototype of "Hayratu-l-ushshaq". Almost all the poems in this collection were included in the poet's collection "Hayratu-l-ushshaq" unchanged. This collection was compiled under the supervision of the poet before the book "Hayratu-l-ushshaq" and was the basis for the creation of the Tabibi "Hayratu-l-ushshaq" book. The collection includes 17 ghazals, 5 tarje'bands, 3 sokinamas and one fard in the Turkish language.

Poems in manuscript number 654 were later included in full in the poet's perfect divans.

The study of the literary heritage of Ahmad Tabibi shows that the main source for the poet's divans is manuscript number 2033. Although this bayoz is similar to the manuscript number 1122 according to its external signs and structure, it is considered to be the oldest source of the poet's lyrical works. This source has a total of 96 pages, and its last page (page 96a) contains detailed information about the reason for writing the book and the author. The manuscript was copied by Muhammad Yaqub Devon 1324 (1906). This date (1324/1906) indicates that the poet's lyric works were just beginning to be collected by his admirers. The collection includes 173 poems of Tabibi. In this source too, the text is divided into two columns on one page, each column has three verses, and a total of 6 verses are copied on one page. The text is written in black ink on factory colored paper. The

pages are bordered with gold and air color lines. The edges of the pages are bordered with a red frame.

The manuscript was named "Bayozi Tabibiy" by the scribe. Bayoz contains Persian and Turkish (Uzbek) ghazals. First, 30 Persian ghazals were copied, then Uzbek ghazals.

2033 This period of digital transfer is considered important due to its relative antiquity. The poems in this manuscript were later included in two Turkish divans of the poet - "Munisu-l-ushshaq" and "Hayratu-l-ushshaq" . According to this, this source can be called the proto-divans of "Munisu-l-ushshaq" and "Hayratu-l-ushshaq".

Manuscript number 1122. This source also contains only Tabibi lyrical works. Three embossed stamps are printed on the cover of the manuscript. The text is copied on Kokan paper, its size is 156 (1 b -156 a) pages.

This manuscript is significantly different from other sources of the poet's literary heritage. The reason is that the lyric works in this source are not found in the poet's two existing divans in Turkish. Lyrical works in this manuscript are most likely the main poems of the poet's third Turkish divan - "Tuhfatu-s-sultan". Accordingly, it is more correct to name this source as the terma divan of the poet, not a proto-divan. The secretary also conditionally named this collection "Devoni muntakhabi Tabibi" . Because the poems in this manuscript, according to their structure, size and genres, are considered sufficient for one divan. This resource contains 399 lyrical works of the poet, and these poems were the basis for the poet's divan "Tuhfatu-s-sultan".

Munojot, masnavi, masnavi dahrnama, tuyuq, fard, and chistons in the manuscript are also of a philosophical nature, such as the unfaithfulness of the mortal world, the lack of profit from greed for wealth and the world, the condemnation of greed, and the fact that people always do good to people.

This indicates that the poet's lyric works in this manuscript were written at the end of his life. Although Tabibi died quite young (42-45 years old), the analysis of the poet's lyrical works gives the impression that they belong to the pen of an old artist with great life experience.

Manuscript number 1123. The external signs, appearance, and formal structure of this source are very similar to manuscript number 1122, and it is approximately its logical continuation. This manuscript contains 362 ghazals of the poet. Due to the fact that only ghazals are included in the collection, it can be considered as a prototype of "Tuhfatu-s-sultan". The length of the manuscript is 156 pages, and 156 a pages contain information about the reason for writing the book and the author.

Manuscript number 1148. The list consists of ghazals and murabbas. The external signs and structure of the manuscript are almost the same as source number 1122. There are 3 traditional engravings on the covers.

This resource contains a total of 5934 verses of ghazals, 224 verses of murabbas, and a total of 6158 verses of lyrical works of the poet. This source is a logical continuation of the manuscripts numbered 1122 and 1123, which also contains the lyrical works that are the basis for the divan "Tuhfatu-s-sultan". In this respect, this source can also be considered as the proto-devotional of "Tuhfatu-s-sultan".

6949 digital manuscript. This manuscript consists only of ghazals, its total volume is 136 pages.

Although the manuscript mainly contains Tabibi's poems, 129 b -130 a , 130 b -133 b - among the pages are six of Sadiqi, 135 a -136 b - pages with Khadim's ghazal copied. In the introduction of Bayoz, there is a note "Bayozi Tabibiy" and "Ghazaliyoti Tabibiy".

The collection contains a total of 187 ghazals, of which 180 belong to Tabibi.

Investigations show that the ghazals contained in this bayaz are not found in the poet's two existing Turkish divans - "Munisu-l-ushshaq" and "Hayratu-l-ushshaq". This shows that this bayaz poet was the proto-devotional of the third Turkic divan - "Tuhfatu-s-sultan".

The analysis of the sources shows that the sources numbered 1122, 1123, 1148, 6949 in the Main fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of UzRFA are the main sources of the "Tuhfatu-s-sultan" divan.

Manuscript No. 5894/4 in the fund of the "Ichan Qala" state museum-reserve is also a prototype of "Tuhfatu-s-sultan". The reason is that the lyric works in this manuscript were copied relatively earlier, and they are not found in the poet's Turkish divans - "Munisu-l-ushshaq" or "Hayratu-l-ushshaq". Most of the lyric works in these manuscripts are unique in terms of genre, form and content. The structure of the lyrical works in the manuscripts, their sequence similar to the divan order, shows that they served as the basis for some divan. Although "Tuhfatu-s-sultan" is considered as Tabibi's first Turkish divan, there is information that this divan of the poet was copied at the end of his life, i.e. in 1910, and its only manuscript is kept in Tajikistan. is available. Actually, the manuscript of "Tuhfatu-s-sultan" book has not been found in the funds of our Republic. Manuscripts numbered 1122, 1123, 1148, 6949 in the main fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of UzRF, and numbered 5894/4 in the fund of the "Ichan Qala" state museum-reserve were copied before the decree was issued. In addition, the lithography resource No. 5884/3 in the fund of the Khiva "Ichan-Qala" State Museum-Reserve was also printed in lithography in the same year after the order of the "Tuhfatu-s-sultan" divan was issued.

Manuscript number 1124. This manuscript has 120 pages in total, and the list consists of ghazals (1 b -120 a). The manuscript was copied by Muhammad Sharif Devon in 1325 (1907). The text is diagonally copied in two columns of three bytes for a total of 6 bytes per page.

129 ghazals of Tabibi have been copied to this source with numbers. Almost all ghazals in the manuscript consist of 11 stanzas. All of them are available in "Hayratu-l-ushshaq" book. However, according to the chronology, the number 1124 source is more ancient. The poet almost completely used the lyrical works from this collection when arranging the collection "Hayratu-l-ushshaq". It can be said that manuscript number 1124 is the prototype of "Hayratu-l-ushshaq".

Manuscript number 1159. This manuscript source is significant because it was copied earlier than other collections of medical poems. The manuscript is 118 pages in total. On page 118 there is information about the reason for writing the book and the author. The manuscript was copied by Muhammad Yaqub Devon ibn Ollobergan Devon. A total of 158 poems are numbered. According to its structure and external signs, it is very similar to the manuscripts numbered 1122, 2033 in the Main Fund of the Oriental Studies Institute named after UzRFA Abu Rayhan Beruni. The text is divided into two columns on one page, each column has 3 bytes, a total of 6 bytes per page.

The list consists mainly of ghazals (pages 1b-118a), and the ghazals are in Turkish and Persian-Tajik. The collection also includes two varsoqis (these varsoqis were later included in the poet's "Munisu-l-ushshaq") book, and one 5-volume traje'band. About 10 ghazals are in Persian-Tajik language, the rest are Turkish ghazals.

The analysis shows that this manuscript was compiled relatively earlier, and the lyrical works in the collection were later included in the poet's book "Munisu-l-ushshaq". This manuscript numbered

1159 served as the main source for the arrangement of the poet's first Turkish divan "Munisu-l-ushshaq". Although "Tuhfatu-s-sultan" has been recorded as the first Turkish divan of Ahmad Tabibi, observations confirm that the poet's first Turkish divan is "Munisu-l-ushshaq". So, the digital manuscript in the main fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of UzRFA 1159 served as the basis for the arrangement of the Tabibii "Munisu-l-ushshaq" department.

Manuscript number 243. The State Literary Museum of the RFA also has a manuscript containing the lyrical works of Ahmad Tabibi. The manuscript consists of 184 pages in total. In this poem, 200 ghazals of the poet are copied in alphabetical order. Text factory colorless and colored qo g' little i with black ink nasta ' li The poem is copied from 3 bytes in letter q, in two columns, 6 bytes in total on one page. The text is not included in the table. In the upper center of each page, the page numbers are placed by the secretary. On the last page of the collection, in blue ink: " I present this book to the Institute of Literature of the Academy of Uzbekistan. Gafur Ghulam. 26/9.57 .", there is a note.

184a page contains information about the reason for writing the book and the author.

According to the order of Feruz, this book was also copied by Muhammad Sharif Devon ibn Ollobergan Devon. The ghazals in the collection are also included in the poet's collection "Hayratu-l-ushshaq". This bayaz was compiled earlier according to chronology, and it was included in the poet's book "Hayratu-l-ushshaq".

Source number 5894/1 in the fund of the Khiva "Ichan Qala" state museum-reserve also contains 28 ghazals from the "Hayratu-l-ushshaq" collection.

The manuscript consists only of ghazals, in which the ghazals of court poets were copied.

There are a total of 177 ghazals in the collection, they are Tabibi, Mirza, Raghیب, Gholomi, Nadimi, Avaz, Umidi, Ajiz, Devoni, Mutrib, Bayani, Khadim, Shinosi, Chokar, Asad, Doi, Aqil, These are the ghazals of poets such as Inayat, Ghazi, Khayoli, and Niazi. This collection was copied by Muhammad Ya'qub Devon in 1325 (1907) according to Feruz's decree. The ghazals from this source also served as a source in the composition of Tabibi's book "Hayratu-l-ushshaq".

The manuscript numbered C-767 in the fund of the Institute of Manuscripts of the Azerbaijan National Academy of Sciences consists of two parts, the first part consists of Persian poems written by the poet, and the second part consists of lyrical works included in the collection of "Munisu-l-ushshaq". The quality of the manuscript is low. The poems are copied out of order. Poems are also copied in the margins. Some pages are faded. There is no information about the secretary in this manuscript. Accordingly, the writer of this manuscript may be the poet himself.

Summary

Manuscripts No. 2033, 654 in the main fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the UzRFA, No. 243 in the fund of the State Literary Museum of the UzRFA, No. 5894/1 in the fund of the State Museum-Reserve "Ichan Qala" poet "Hayratu- He served as one of the main sources in the creation of the "Ushshaq" office.

The sources of Akhmad Tabibi's literary heritage are currently in the Institute of Oriental Studies named after Abu Rayhan Beruni of the UzRFA, the State Literary Museum of the UzRFA, the fund of the "Ichan Qala" State Museum-Reserve in Khiva, private archives, and the Institute of Manuscripts of the Azerbaijan National Academy of Sciences. kept in the fund. The sources of the poet's works in these funds can be divided into two

types: the sources consisting of Tabibi's lyrical works, and the collections containing the works of the poets of the Khorezm literary environment of the end of the 19th century and the beginning of the 20th century.

The poet creatively used collections of his lyrical poems by his contemporaries to organize his divans. In particular, numbers 1122, 1123, 1129, 1148, 6949 in the main fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the UzRFA, in the fund of the state museum-reserve "Ichan Qala" Manuscripts numbered 5894/4 played a fundamental role in the organization of the "Tuhfatu-s-sultan" court. The structure of the lyrical works in these bayoz-collections, the sequence similar to the divan order, shows that they were later compiled in the divan style. In addition, the lyric works in these manuscripts are not found in the poet's Turkish divans - "Munisu-l-ushshaq" or "Hayratu-l-ushshaq".

The book "Tuhfatu-s-sultan" is shown as the first Turkish book of Tabibi. According to its chronological and structure, "Munisu-l-ushshaq" is considered the poet's first divan. The fate of the manuscript of Ahmad Tabibi "Tuhfatu-s-sultan" is unknown. Analysis shows that the lithography source number 5884/3 in the fund of the Khiva "Ichan Qala" State Museum-Reserve is a printed version of the book "Tuhfatu-s-sultan" and that this book was ordered then shows that it was lithographed in the same year.

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