

COPIES AND EDITIONS OF HAYDAR KHORAZMI'S EPIC POEM
"MAKHZAN UL-ASRAR"

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KALIT SO'ZLAR:

*Haydar Khorazmi,
"Makhzan ul-asrar",
"Gulshan ul- asrar", "
Mukhtasar", the copy of
Kazan, Abel Pave de
Courti, the copy of
Vena, the copy of
London, the manuscript
of Budapest, the copy of
Istanbul, the library of
Ayo Sophia, the
manuscript of Berlin.*

This article talks about the manuscript copies of Haydar Khorazmi and his work "Makhzan ul-asrar", their condition, preserved libraries, level of research and published parts. In addition, there is information about which scholars have studied the work, its complete copy, and the differences between the copies. The article contains facts about the existence of more than ten copies of the epic and where they are kept today. Special catalogs are used for this.

INTRODUCTION. Haydar Khorezmi is a skilled writer who lived and created his literary activities in the 15th century. From his epic poem "Makhzan ul-asrar", which has reached us, it can be understood that he was closely acquainted with the life of great artists of the East, such as Nizami Ganjavi, Khusrav Dehlavi and Saadii Shirozi..The poet's reply to Nizami's "Makhzan ul-Asrar" also confirms our opinion. This work is mentioned as "Gulshan ul-asrar" in "Mukhtasar" of Zahiriddin Muhammad Babur. Several manuscript copies of the work are currently preserved in major libraries in Kazan, London, Berlin,

Vienna, Istanbul, Budapest and other cities. Information about manuscripts and where they are kept is known to us through some catalogs, artistic-scientific works and dissertations.

We know that copies of some rare heritages of old Uzbek written literature in the old Uyghur script have also been preserved to this day. For example, one copy of Yusuf Khos Hojib's "Qutadgu Bilig", Ahmad Yugnaki's "Hibat ul-haqoyiq", Khorezmi's "Muhabbatnama", as well as many other works such as "Oguznama", "Me'rojnama", "Siroj ul-qulub", "Rohat ul-qulub", decrees of rulers, labels, and ghazals have been known in science for a long time.

In particular, a manuscript copy of the epic poem "Makhzan ul-asror" by Haydar Khorezmi, along with the rare examples listed above, was copied in the old Uyghur script and is kept in the National Library of Paris. The book "Me'rojnama" ("The Heavenly Journey of the Prophet Muhammad") by the famous French Turkologist Abel Pave de Courti mentions that this manuscript was brought from Tehran. The volume of the work is small, consisting of 55 leaves. On its 44th leaf, it is written that the work was compiled by Ali Shah Bakhshi. The manuscript dates back to approximately the 15th century, consists of a preface, a verse, the main part and a conclusion, and there are no headings.

Two manuscript copies of the "Makhzan ul-Asrar" are kept in the British Museum in London. The first manuscript is under the inventory number Add 7914/1U, and is much better and more complete than the second manuscript, under the inventory number Or 3491.

In G. Flügel's book "Arabic, Persian and Turkish Manuscripts in the Royal Library of Vienna", published in 1865, it is mentioned that a 26-page manuscript of Heydar Khorezm's "Makhzan ul-Asrar" exists in Vienna. This copy was brought to Vienna at the end of the 18th century, and in the 1950s, a photocopy of the same manuscript was brought to Kazan and is currently kept under the inventory number 5498.

According to K. Brockelmann, another manuscript of "Makhzan ul-asror" is in Berlin. In the "Appendix" section of the facsimile of "Kutadgu bilig" published in 1890 by the Russian orientalist V.V. Radlov in the old Uyghur script, several page samples from a total of 7 works are given in order to compare the handwriting of several works in Uyghur script. In this section, 4 page samples are also given from "Makhzan ul-asror". V.V. Radlov explains the facsimile samples in the "Preface" of this work and emphasizes that the parts quoted from "Makhzan ul-asror" are taken from the Uyghur script in the Berlin library. The information provided proves that another manuscript of "Makhzan ul-asror" in Uyghur script exists in Berlin.

According to A.M. Shcherbak, another manuscript copy of the work is kept in the library of Istanbul University. It is in the form of a collection and is called “Muhabbatnoma” (Abdullaev Nizom, 1994, p. 45) under the inventory number 2753². In addition to “Makhzan ul-asror” by Haydar Khorazmi, the work contains many ghazals by Mevlana Lutfi, Alisher Navoi, and Amiri.

Y.E. Bertels states that there is another manuscript version of the work in the Hagia Sophia library in Istanbul, and that the copy begins with this verse:

*Qofilaye barri Arabdin magar,
Qildi bani Tay hashamina guzar.*

(Ҳайдар Хоразмий, 1958, 3А-бет)

Today, two manuscript copies of “Makhzan ul-asror” are kept in the Manuscripts Department of Kazan State University. This manuscript, which is stored under the inventory number 60251, does not contain information about the scribe and when it was copied. The second copy, with the inventory number T.1356, was copied by the Russian Turkologist I.O. Gottwald (1813-1897) himself. However, he did not say which source he used, and the copy is not complete. Including the aforementioned photocopy from Vienna, there are currently 3 copies of the work in Kazan.

There is also a Budapest manuscript of the work, known to science. This copy is under the inventory number Perzsa O.81 and includes two epics. The first is a unique copy of the Persian text of the epic, which historians and literary scholars assumed was lost. The masnawi entitled “Alfiya va Shalfiya” is attributed to Azraqi Haravi. The second text is Khorezmi’s “Makhzan ul-asror”. (Abdullaev Nizom, 1994, p. 13) There is no information about who copied the manuscript and when. However, given the phonetic features of the modern Azerbaijani language in it, it can be assumed that the work was copied by a calligrapher whose language was Oghuz Turkic.

So, today dozens of copies of “Makhzan ul-asror” are known in science, which serve as a source in the study of this work of the poet.

Since the middle of the 19th century, interest in reading and studying the work of Heydar Khorezm “Makhzan ul-asror” has arisen among Russian and European Turkologists. As a result, work began to make the first examples of this work known to science. For the first time in 1857, the Russian Turkologist I. Berezin (1818-1896) published an excerpt from the Vienna manuscript copy of “Makhzan ul-asror” in the book “Turkish Anthology”, which included examples of monuments related to the cultural, literary and historical life of the Turkic peoples. However, he indicated that the author of the work was not Haydar

Khorazmi, but Alisher Navoi. In 1858, the Russian scholar I.O. Gottwald published the work in its entirety based on the Kazan copy.

The Russian scholars' attempt to publish copies also attracted the attention of European scholars. The French orientalist Abel Pavet de Courti, in his 1882 edition of another Chigatay text of the "Me'rojnom", quoted an excerpt from Khorezm's "Makhzan ul-asror".

Uzbek literary scholars also did not ignore this work. The collections "Guldasta" prepared for publication in 1947 on the occasion of the anniversary of Nizami Ganjavi, and "Navoiy zamondoshlari" prepared in 1948 in honor of the anniversary of Alisher Navoi, contain examples from Heydar Khorezmi's "Makhzan ul-asror". (Gafforov Nodir, 1993, p. 54) In addition, the "Uzbek literature" anthology was published in the collections "Navoiyning nigohi tushgan" under the same name, and in "Asrlar nidosi" and "Muborak maktublar" under the name "Gulshan ul-asror". Most of the text of the work was published in 1987 without introductory chapters under the name "Gulshan ul-asror".

Various copies of the work have been studied by many scholars and doctoral dissertations have been defended. Uzbek literary scholar Nizom Abdullayev defended his dissertation for the degree of candidate of philological sciences under the title "Khaydar Khorazmi and his "Makhzan ul-asror" in 2000, the Hagia Sophia manuscript of "Makhzan ul-asror" written in Uyghur letters, edited by Ayet Abdulaziz Goca, and defended it as a doctoral dissertation. A critical edition based on five manuscripts was published by Avni Gozutok in 2008. Since Gozutok did not use most of the manuscripts stored in Western libraries in his critical text, it is planned to compile a critical edition based on all of Khorezm's manuscripts by Benedek Peri in the near future.

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