

ABOUT THE MANUSCRIPT FUND OF THE MUSEUM OF LITERATURE

Shafolat Khasanova

Doctor Of Sciences In Philology, Acting Professor

Al Bukhari University Of The Republic Of Uzbekistan

ABSTRACT: The article tells about the establishment of the Manuscript Fund of the Academy of Sciences of the Republic of Uzbekistan named after Alisher Navoi since its inception, as well as the successful work of Hamid Suleymanovich Suleymanov in the search and collection of monuments of our spiritual heritage.

KEYWORDS: Manuscript fund, scientific expedition, miniature, microfilm, manuscript copy, devon, exposition.

INTRODUCTION

The State Museum of Literature named after Alisher Navoi of the Academy of Sciences of the Republic of Uzbekistan is the largest scientific and educational center of the republic, which has a rich collection of manuscripts of poets and writers of Uzbekistan. The museum is known as the country's leading scientific institution for its scientific potential in the field of textual and source studies.

When the museum was first established in 1967 as part of the Academy of Sciences of Uzbekistan, its first director was Doctor of Philology, Professor H.S. Suleymanov set a grand plan to establish a manuscript fund in the museum as the main task of the museum. For this purpose, archeological expeditions were organized and the purchase of manuscripts and lithographs from the population was organized.

As a result of scientific expeditions to the manuscript funds of a number of foreign countries under the leadership of the great Navoi scholar Hamid Suleymanov, a rich manuscript heritage was brought to our country. Rare works created by our great ancestors are preserved in almost all funds of the world.

THE MAIN FINDINGS AND RESULTS

Hamid Suleymanov traveled to Afghanistan, France, England and India to identify and collect copies of Oriental manuscripts kept in the World Manuscripts Fund and private libraries, especially those related to the peoples of Central Asia. In particular, as a result of the Indian expedition, 297 of the 138,305 manuscripts in Arabic, Persian, Uzbek and Azerbaijani languages were briefly described, microfilms of 41 manuscripts, book art and Oriental miniatures, and color slides of more than a thousand rare specimens were brought. Photographs of Zahiriddin Muhammad Babur's "Aruz risolalasi", "Boburnoma" from the libraries of France and England, 15th century poet Gadoi's divan, Haydar Khorezmi's "Gulshan ul-asror", Alisher Navoi's "Kulliyot", colorful miniatures of his art manuscripts and works was brought. All these materials have been published in the country and put into scientific use. The only manuscript of the Khorezmian Uzbek poet Abdurahim Hafiz Khorezmi, which was kept in the fund of the Salarjang Museum in Hyderabad, India and lived in the XIV-XV centuries, but is unknown to science, has been identified by a scientist. A copy of the Devonian was translated into the present alphabet and published. The second greatest poet to be found in India was Said Qasimi, who lived in the 15th century.

In addition, microfilms of Diyda and Forigi, who live in India and write in Uzbek, were brought. In the personal library of one of the Hyderabad scholars, a copy of Abdurahman Jami's work "Ijozati al-tabi", which is not yet known to science, was also photographed.

Thus, as a result of the fruitful work of the teacher Hamid Suleymanovich Suleymanov in the search and collection of monuments of our spiritual heritage, Alisher Navoi's "Ilk devon", "Badoe' ul-bidoya", "Navodir un-nihoya", "Devoni Foniy", ten Persian poems "Sittai zaruriya" and "Fusuli arbaa", 57 ghazals not included in "Hazayin ul-maoniy" and some rubai, qita, Gadoi "Devon", Said Qasimi's masnavi complex, etc.

By 1978, the museum had collected about 10,000 manuscripts and lithographs. Later, this huge cultural and educational heritage became the basis for the establishment of the Institute of Manuscripts on the basis of the museum, which was named after Hamid Suleymanov by the government. Until 1991, the Museum of Literature functioned as an exhibition department of the institute.

In order to consolidate the literary heritage of Hazrat Navoi, Hamid Suleymanov collected the most authoritative copies of the poet's manuscripts from the book funds of France, England, Turkey and India in the Navoi Scientific Laboratory of the Alisher Navoi State Museum of

Literature through scientific expeditions and scientific contacts. He prepared a facsimile edition of a copy of the collection kept in the National Library of Paris, supplementing it with other works that were not part of the collection. He published a ten-volume Russian edition of the poet's works in collaboration with the museum staff.

In 1998, the Institute of Manuscripts was closed. The fund of manuscripts and lithographs at the Institute of Manuscripts was transferred to the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of the Republic of Uzbekistan.

After the transformation of the Museum of Literature into an independent organization of the Academy of Sciences of Uzbekistan in 1991, under the leadership of his student Saidbek Hasanov, great work was done to re-enrich the museum's manuscript fund and collect and purchase our rich manuscript heritage. A special group of scientists was formed to collect manuscripts, their primary processing, scientific description and cataloging. Academician Aziz Qayumov has been leading this group for many years. To date, through the efforts of scientists, the museum fund has been enriched with about 2,000 manuscripts and lithographs.

Among them are the collection of Saadi Sherazi, copied in 1636, a copy of the manuscript "Tuhfatul ahror" by Abdurahman Jami, copied in 1578, Ancient copies of manuscripts of Nizami Ganjavi's "Makhzan ul-asror" of the 16th century, Khusrav Dehlavi's "Khamsa" copied in 1575, Figani, Nazim Hirawi, Abdullah Hotifi, Hussein al-Kashifi, Temur Shah Afghani and other poets and writers stand out. .

Among the manuscripts and lithographs, in terms of weight, of course, the copies of the works of Hazrat Navoi lead. There are 67 manuscripts, 72 lithographs and photocopies. A rare manuscript of the work "Badoe'-ul-bidoya" kept in the museum fund was copied during Navoi's lifetime. The calligrapher Ali ibn Nur completed this divan in 891 A.D. and 1486 A.D. in Herat. It is the most complete of the Badoe' ul-Bidoya manuscripts. This manuscript is a shining example of the ancient book and calligraphy art of Herat.

Literary manuscripts form a large part of the museum's treasury. Along with famous representatives of Uzbek and Persian-Tajik literature, there are manuscripts of works that have not yet been studied or are little studied. Among them are the work "Qush tili" by Mavlono Khoja Qazi Rizai Payvandi, the epic "Layli and Majnun" by Nasir Khoja, Manuscripts of the works of Ahmad Hilmi on the Naqshbandi sect "Hadiqat ul-Awliyya", "Gulshani Tawhid" dedicated to

the Mawlawi sect of Shahidi, “Majma ‘ul-Gharayib” by Sultan Muhammad Balkhi can be included in Khojazoda.

In recent years, a group of our scientists has prepared catalogs of manuscripts and lithographs in the museum, prepared for publication in Uzbek, Russian and English and presented to the scientific community.

A number of measures are being taken to study the rich and diverse creative heritage of Alisher Navoi, to promote his immortal works in our country and abroad, and to immortalize his memory[1].

As a gift to the 580th anniversary of the great poet and thinker Alisher Navoi, a senior researcher of the State Museum of Literature named after Alisher Navoi, Candidate of Philological Sciences Yu. Tursunov published a new scientific edition of “Muhokamatu-l-lug’atayn”. The publication includes a scientific-critical text, a translation and a simplified text in Uzbek, with a photo and other manuscripts of “Muhokamatu-l-lug’atayn” by Alisher Navoi “Kulliyot” kept in the Salarjang Museum in Hyderabad, India, brought by Hamid Suleymanov.

CONCLUSION

During these years, not only manuscripts of works of poets and writers, but also manuscripts and lithographs of history, Islamic philosophy, mysticism, medicine, geography, astronomy, linguistics and other fields of science occupy a worthy place in the museum fund. They are periodically displayed in the exhibition halls of the museum, arousing the audience’s sense of pride in the spiritual wealth created by our people, as well as attracting the attention of domestic and foreign scholars.

REFERENCES

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