

## MAKHDUM VASILIJ FUND AND MANUSCRIPT COPY OF “KHAMSA”

Makhmud Hasaniy

Doctor of History, Leading researcher of the Institute of Oriental Studies Academy of Sciences  
of the Republic of Uzbekistan

<https://doi.org/10.5281/zenodo.10246205>

**Abstract.** *This article will give focus on manuscript of “Khamisa” and specific peculiarities related to the history of it.*

**Keywords:** *Khamisa, saint, epic, Spiritual Heritage Center, orientalists*

Until 1917, dozens of scholars lived in Marhamat (ancient Mingtepa) region of Andijan region, many of them went to Bukhara and studied at Mirarab Madrasah. One of them was Mulla Hasanjon Makhdum ibn Mulla Muhammad Ibrahim (1898-1979), who created under the name of Makhdum Wasili. After graduating from Mirarab, Makhdum Vasiliy came to Mingtepa, his native land, and lived on the sixth street of Marhamat village, engaged in creativity and wrote 44 works. However, his life was not easy, he was always under the persecution of the KGB. Currently, two master's theses are being defended about him. A book of ghazals was published. In the yard where he lived, the Spiritual Heritage Center is working. About a thousand works in Arabic, Persian and Turkish languages are stored in the center. The street where he lived was named after the scientist. A mausoleum is currently being restored to him by the Marhamat district administration. Vasiliy was also a saint, and a book was published about his merits.

About three thousand pamphlets are kept in the Makhdum Vasiliy Center in about one thousand manuscripts and lithographic volumes. The name of this fund is familiar not only to Uzbek scientists, but also to foreign orientalists. Many scholars come to the shrine and get acquainted with the wealth of the fund. In particular, there are two unique manuscripts in the background, which are the focus of attention of visiting scholars. One of them is Alisher Navoi's "Khamisa", the second is "Mulhaqat al-Surah".

Dozens of copies of Navoi's "Khamisa" are stored in the manuscript treasury of the Institute of Oriental Studies of the Academy of Sciences. Even among them, there are "Khamisa" and other sasrs, which were in Navoi's hand and were copied by famous calligraphers of his time. However, the manuscript copy stored in the Vasili fund under the number 41 also has its value. This "Khamisa" was originally owned by a person living in Akkurgan district of Tashkent region. Later, by that person to Mahmud Hasani gifted. At the beginning of this copy, which was copied by calligraphy, Navoi's work "Tarihi Muluki Ajam" was also attached.

The headings in the manuscript are copied in red ink, and the text is copied in black ink. The size of the hamsa is 36/23 cm. 296 sheets (580 pages). The year of transfer was 1229 Hijri (1813). It is written on Kokand paper, the cover is made of thick cardboard. The name of the writer on the cover is "Amali Abdurrashid Qadiri" (The work of Abdurrashid Qadiri). The date 1274 Hijri (1857) can be seen under the name of the scribe. From this it becomes clear that the Hamsa has been repackaged.

This Khamisa was copied by two scribes. Usually, when copying large-scale works, the king or governors distributed them to the scribes of their time. One of the clerks pretends to be

Mulla Qoldosh. The epic "Hayrat ul-Abrar" was copied by the hands of Mulla Koldash, who himself says about it:

Yozdi avroqga xati beanjom,  
Mulla Qoldosh xasta zahroshom.

At the end of the saga "Farhad and Shirin" there is a saying "In kitab dar tumani Ohugir ba itmam rasid" (This book was finished in Ohugir district). However, the secretary did not reveal his name. Judging by the letter, it seems that Mulla Qoldosh copied this epic too. After that, the secretary attached 10 ghazals and one muhamma of Navoi.

The epic "Layli wa Majnun" was copied by Mirza Sayyid Ma'sum, as can be seen from the following verse:

Yozdi avroqga xati beanjom,  
Mirzo Masum xasta zahroshom.

The secretary did not provide any other information here. However, at the end of the "Sabai Sayyor" saga, Mirzo Ma'sum added the necessary information. It turned out that the secretary was a good poet. He wrote a poem of 60 verses about the virtues of Navoi and Khamsa. It describes the period in which the transfer took place as follows:

Bo'ldi bu nusxai sharif tamom,  
Yavmi yakshanba erdi bul itmom.  
Sana ming ikki yuz yigirma to'qquz,  
Rajab oyining axiyrida bu kunuz.

From these verses, it is known that the epic was recited in 1229 Hijri (1813), at the end of the month of Rajab, on Sunday. The scribe also gives information about the period in which he lived and writes as follows:

Asri sulton Amir Haydar shoh,  
Erdi ul vaqt bir yol ogoh.  
Erdi sulton bo adolatu dod,  
Kim, Buxor viloyatiga imod.

As you can see, Khamsa was moved during the time of Amir Haidar, the emir of Bukhara. The years of Amir Haydar's rule correspond to 1800-1826. He is the son of Amir Shahmurad (reigning years 1785 - 1800), and although Bukhara was somewhat peaceful and developed under his father, there were many wars and rebellions during the reign of Amir Haydar. This did not affect the life of the secretary. Therefore he writes:

Qoriyo, agar ko'runsa sahvi qalam,  
Afu nishi birla kotorgil ham.  
Xotirim asru besarishta erdi,  
Jigari qon, bagri pora erdi.

At the end of the last saga "Saddi Iskandari" the name of the scribe is not given, but it is recorded that it was copied in Khamsa 1229 (1813).

It can be concluded from the writings that Khamsa was copied by Amir Haydar or his court librarians and did not have perfect artistic decorations due to the deceptions of the time. At the beginning of each saga there is a place for the title, but the pattern is not worked out. Nevertheless, this Khamsa has its value in the study of past cultural life and the art of literature. It is especially noteworthy that it is the only one in Marhamat district, but also in the valley.

## REFERENCES

1. Alisher Navoiy. Xamsa. –Toshkent: Sharq, 2009.
2. Абдуғафуров А. Навоий сатираси. –Тошкент: Фан, 1966.
3. Абдуғафуров А. Буюк бешлик сабоқлари. –Тошкент: Фан, 1995.
4. Маллаев Н. Ўзбек адабиёти тарихи. –Тошкент: Фан, 1976.
5. Иномхўжаев С. Алишер Навоий ва бадий сўз санъати // Ўзбекистонмаданияти. – Тошкент, 1966.
6. Yusupova D. Alisher Navoiy “Xamsa”sida mazmun va ritmning badiiy uygʻunligi. – Toshkent: Mumtoz soʻz, 2011.
7. Рустамов А. Навоийнинг бадий маҳорати, –Тошкент: Фан, 1979.
8. Mavlonova R.A. Rahmonqulova N. Boshlangʻich taʼlim pedagogikasi innovatsiyasi va integratsiyasi. –Toshkent: Gʻ.Gʻulom, 2013.
9. Umumiy oʻrta taʼlimning adabiyot fanidan davlat taʼlim standarti va oʻquv dasturi. – Toshkent, 2017.
10. Niyozmetova R. H. Uzluksiz taʼlim tizimida oʻzbek adabiyotini oʻrganish. – Toshkent: Fan, 2007.
11. Qozoqboy Yoʻldosh, Begali Qosimov, Valijon Qodirov. Adabiyot 7-sinf uchun darslik. – Toshkent: Oʻqituvchi, 2014.
12. Муслимов Н.А., Усмонбоева М.Х., Сайфуров Д.М., Тўраев А.Б. Инновацион таълим. –Toshkent: “Sano standart”, 2015.
13. Шайхзода М. Навоийнинг фалсафий қарашлари ва поэтик маҳорати ҳақида. – Тошкент, 1978.
14. Ўзбек адабиёти тарихи. Муаллифлар гуруҳи. 5 томлик. 2-том.–Тошкент, 1977.
15. Хайитметов А. Творческий метод Навои. –Ташкент, 1965.