

ON FORCE TRANSLATIONS AND MANUSCRIPTIONS OF
«MAJOLIS UN-NAFOIS»

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ANNOTATION:

Alisher Navoi's «Majlis un-nafois» was written in Turkish (Uzbek) and is one of the most important sources in the study of the history of Persian literature as well as in the study of Turkic literature. The tazkira, which is part of the history of Turkish literature, includes commentaries on Persian poets from Samarkand to Sheroz and from Badakhshan to Tabriz.

Keywords: “*Majlis un-nafois*”, translation, *Fakhri Hiravi*, “*Latoyifnoma*”, *Hakimshah Qazvini*, “*Hasht bihisht*”, manuscript, *Sipahsolor library*.

INTRODUCTION:

Alisher Navoi wrote «Majolis un-nafois» in the Turkic-Chigatay language between 1491 and 1492 years, in which he described the situation of about 385 poets, each of whom wrote poetry in Persian, in eight sessions:

- 1) Poets who heard about them at the end of Navoi's life but did not go to see them (42 people)
- 2) Poets who visited Navoi in his childhood or youth, but died at the time of writing Majlis un-nafois (90 people)
- 3) Poets who visited Navoi or came to see Navoi (137 people),
- 4) Fozils who are not famous for writing poetry, but sometimes practice poetry (52 people)
- 5) Emirs and nobles of Khorasan who had a talent for writing poetry but did not develop it (19 people)
- 6) Fozils outside Khorasan, who were contemporaries of Navoi and each had a collection of poems (27 people)
- 7) Sultans who had a talent for writing poetry and sometimes wrote poetry in some way (16 people)
- 8) Sultan Bayqara's commentary on the state of affairs

Main part: It should be noted that the «Majolis un-nafois» has been translated from Turkish into Persian several times. Fakhri Hiravi was the first to translate «Majolis un-nafois» from Turkish into Persian in 1521-1522, 32 years after it was written. According to Ali Asghar Hikmat's "Tazkirai Ilohi", in the preface to the Iranian edition of «Majolis un-nafois», there was a qasidaplace of Fakhri Hiravi shah Tohmasb, and he wrote a tazkira called «Javohir ul-ajoyib» for female poets, as well as he had two collections of ghazals «Bo‘stoni xayol» and «To‘hfat ul-habib». [1:16] Then, referring to Qomus ul-Elam, he said: “Fakhri was originally from Herat and wrote a tazkirah called «Javohir ul-ajoyib». He also mentions that he inherited two other works, «Tazkirat un-niso» and «Tuhfat ul-habib» [that place]. After translating the eight sessions of the «Majolis un-

nafois», Faxriy Hiraviy independently renamed it the «Latoyifnoma», adding the ninth session, which consisted of nine parts. At the ninth session, the author of the translation describes Navoi's commentary and 189 poets who were contemporaries but were not mentioned by Alisher Navoi. At the same time, the interest in this tazkirah grew among the Persians.

«Latoyifnoma» was the first translation of «Majolis un-nafois» from a modern point of view, and its prose was more fluent than Qazvini's translation, which was typical of the 16th century. Unlike other translators, Fakhriy Hiraviy strived to preserve the meaning of the Turkish text, not to stray from the text, and translated as much of the Turkish text as possible into Persian.

Compared to other translations, this translation played an important role in the writing of later commentaries. The Tazkiranavis used the Persian translation as much as they used the Turkish text of the Majlis un-nafois. The author of such works as «Urafot ul-oshiqin», «Riyoz ush-shuaro», «Haft iqlim», «Xulosat ul-ash'or» and «Xazinai ganji ilohi» used widely in his work both Turkish and Persian versions of "Majlis un-nafois" and "Latoyifnoma", we can even see that these two works were widely used in the writing of relatively recent works, such as «Azzari'a», «Farhangi suxanvaron», «Torixi nazmu nasri forsiy» and «Torixi adabiyot dar Eron».

Two years after the Fakhriy Hiraviy translation, in 1522-23, Hakimshah Qazviniy completed the second Persian translation of this work. Ali Asghar Hikmat, based on historical sources, gives the following information about Hakimshah Qazvini:

حکیم شاه از مشاهیر علما و اطباء زمان سلطان بایزید دوم است... وی اصلا ایرانی و از اهالی قزوین و از شاگردان جلال الدین
«دوانی بود.»

(«Hakimshah (Qazvini) Sultan Boyazid is one of the famous scholars of his second time ... He was originally from Iran, that is, from Qazviniy, and was a disciple of Jaloliddin Davoniy.») [1:17]

After translating the seven sessions in the «Majolis un-nafois», Hakimshah Qazvini translated the last eighth session with abbreviations and added it to the end of the seventh session, and at the end of the translation there was another «bihisht» consisting of two «ravza». He renamed the work «Hasht bihisht», meaning «Eight heavens». The first «ravza» provides commentary on 70 poets from the time of Sultan Salim Usmani (918-926), while the second «ravza» provides information on 82 poets from the time of Sultan Salim.

Fakhri and Qazvini unknowingly each other began to translate «Majolis un-nafois». Ali Asghar Hikmat writes in the preface of the «Majolis un-nafois»:

ترجمه فخری در هرات با این ترجمه (حکیم شاه) تقریبا هر دو در زمان واحد انجام گرفته اند و این ترجمه بر خلاف ترجمه هرات
«که به نام شاه اسماعیل اول است به نام رقیب و خصم او یعنی سلطان سلیم خان بن سلطان بایزید میباشد.»

«(The translation of Fakhri was made in Herat at the same time as this (Hakimshah's) translation, in contrast to the translation of King Ismail's first name in Herat, dedicated to his rival and murderous enemy Sultan Salim Khan in Istanbul)»[2:J]

After Fakhri and Qazvini, three other translators translated Majlis un-nafois into Persian. Prince Foyiz Nimardoni was the first to translate Majlis un-nafois into Persian in 1553. Only one manuscript is known to date and is kept in the personal library of Sayyid Muhammad Tahiri Shahab in Sari. [3:77] After Shayxzoda, in the

early 17th century, Shah Ismail bin Abdullali translated the work into Persian, and only one manuscript is known from it and is preserved in the British Museum. [that place.]

Finally, the last translation was made by Mirza Abdalboki Sharif Razavi, known as «Vafo», in the mid-19th century, and a manuscript copy of it is kept in the library of a madrasah in Calcutta. [Ibid.]

The Turkish text of «Majolis un-nafois» was published in Tashkent in 1961 by Uzbek Navoi scholar Suyuma Ganieva through a comparative study of several copies of the work. Fakhriy Hiravi's «Latoyifnoma» was published in Tashkent in 1908 for the first time and the second by Dr. Sayyid Abdullah in Pakistan in 1931-1933. Shortly afterwards, in 1944, Ali Asghar Hikmat, an Iranian scholar, compiled Fakhri's «Latoyifnoma» and Qazvini's «Hasht bihisht» in a book and published them in Tehran. The book was the second republished in Iranian in 1984 at the request of fans.

It is clear from Hikmat's introduction to the «Latoyifnoma» that in publishing this book, he used only one Persian copy of the «Latoyifnoma» and then compared it with the three Turkic manuscripts of the «Majolis un-nafois». He first re-edited the Persian text of the «Latoyifnoma» on the basis of a manuscript of Haji Muhammad Nakhjavani, written in 1583, and then in the Turkish manuscript of Muhammad Ali Tarbiyat, published in 1588, and in the Sipahsolor library, published in 1620 and 1640. Compares with the other two Turkish copies kept under numbers 2729 and 100. However, he himself said in the introduction that all the Persian and Turkish copies had errors and that there were attempts.

Conclusion: In his preface to the Majlis un-nafois, Ali Asghar Hikmat described the «Majolis un-nafois» as a link between Davlatshah Samarkandi's «Tazkirat ush-shuaro» and Som Mirza's «Tuhfai Somiy». [2: 2] As mentioned above, the tazkira «Majolis un-nafois» is one of the most important historical sources for Persian-Tajik literature, along with Turkish (Uzbek) literature, and dates back to the 15th and 16th centuries AH. any literary critic or historian who wished to write a history of Persian literature at the turn of the century referred to it and made extensive use of it. For example, the famous Iranian literary critic Zabihullah Safa repeatedly referred to this commentary in the fourth volume of his book «Ta'rixi adabiyot dar Eron» so it is not difficult to understand how important this work is for the Persian people.

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