


Description of Copies of Nodir's Epic "Haft Gulshan"

 Azamova Shodiya Burkhanovna

Basic doctoral student of the Tashkent State University of Uzbek Language and Literature named after Alisher Navoi, city of Tashkent, Republic of Uzbekistan, Uzbekistan

Received: 12 February 2026; **Accepted:** 09 March 2026; **Published:** 31 March 2026

Abstract: This article is dedicated to the description of the epic "Haft Gulshan" by the renowned poet Nodir, who lived and worked in the 18th-19th centuries, and the copies of the work identified to date. In scientific research on the topic, two manuscripts and one lithographic copy of the dastan were mainly referred to. However, almost no information is provided about the remaining copies. To date, we have identified two new copies of the work. They provide an opportunity for large-scale scientific research on the epic. This article provides preliminary descriptive information about all available copies of the "Haft Gulshan" epic. Some of their structural differences and features of writing are indicated. Textual analysis of the copies was carried out where necessary.

Keywords: Basmala, hamdala, na't, description of the four caliphs, description of the pen, manuscript, lithograph, publication, supporting copy, auxiliary copy, pseudonym, colophon, poygir, textual character, above-text character, sign and indicator, translated work, waqf, vasla, text analysis, kitobat, tammat ul-kitob.

Introduction: Many prominent representatives of Uzbek literature have emerged from the literary environment of Kokand and Namangan. Nadir is a skilled poet who belongs equally to both of these societies. His real name is Muhammad Sharif. He was born in Kasan in 1166 AH (1752-53 AD), became literate, and worked as a teacher, imam, and calligrapher. His years in Koson were spent in poverty. During the reigns of Amir Umar Khan and Muhammadali Khan, he worked in the palace. As a calligrapher, he copied the works of Navoi, Amiri, and many other writers. He compiled his poems into a "Devon." His poems were written in Uzbek and Tajik under the pseudonyms Uzlat(iy), Nodir(iy), Mahjur(iy), Sharif(iy). He regularly edited his "Divan." As a result, a change of pseudonyms was also observed in the poems. Under Nodira's guidance, he participated in numerous scholarly events. After Amiri's death, he not only became "a pearl in the world," but also compiled some of his poems and ghazals, "disheveled like the

morning breeze," and composed them with golden water in the style of "Divan." He died in 1848 or later.

Nadir created the epic "Haft Gulshan" in Kokand in 1824-1825. The work is dedicated to the poetess Nodira. Until now, 4-5 copies of the dastan were known. We managed to identify several other manuscripts and variants of existing lithographs. Below is a description of all copies of the dastan "Haft gulshan."

METHOD

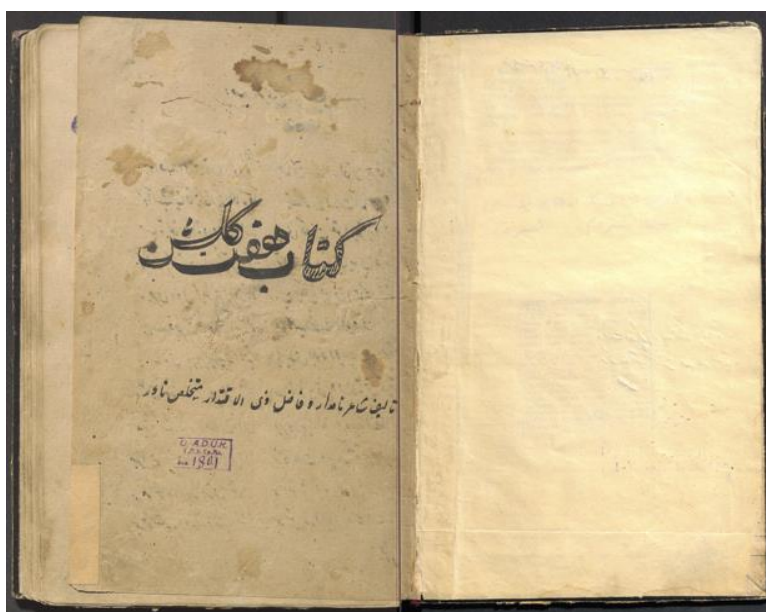
Currently, we know 6 manuscripts, 7 lithographs, and 1 edition of the epic "Haft Gulshan." T.Gafurjonova, who conducted extensive scientific research on this work, first wrote 3 manuscripts and 1 lithograph in her candidate dissertation [Gafurjonova. 1965, 5]; later, in his monograph on this topic, he indicated that there were 4 manuscripts and 1 lithograph [Gafurjonova. 1982, 12]. The scientist's research was mainly carried out within the framework of manuscript No. 1801, in comparison with which the manuscript No. 10114-II

and the lithograph printed in Tashkent were studied. The candidate's work also expressed an opinion regarding the copy in Kokand. However, no information is provided anywhere about the remaining copies.

Manuscript copies are:

1. Manuscript of Nadir's dastan "Haft Gulshan," stored under inventory number No1801 in the main manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan. The book is covered with a thick black cover. On page 1-a after the cover, the title of the work is given as "Kitobi Haft gulshan." At the bottom, the author's name is written as "Ta'lifyi shoiri nomdor va fozili ziliqtidor mutaxallas Nodir." The book is devoid of

special tables, titles, and decorations; there are no miniature illustrations. The main text of the book begins on page 1-b and continues to page 106-b. The book reflects all seven gardens of the century. It consists of about 5,900 bytes. The script is in nasta'liq script, lines on the pages are up to 16 lines, there are also poygirs and marginal inscriptions. In the map data, it is indicated that it has dimensions 15x24 and 15 stripes. In the margin, as a gloss, only sentences that do not fit in the line and explanations of some words are given. The book does not provide accurate information about the date of writing the work, without a colophon. The continuation of page 106-b contains stories and small sections dedicated to human body parts.



The poet himself says about this:

"So'z bahoristonining ixtitomi va bayon gulistonining tamomidin so'ngra murshid(i) haqqoni Amir Sayyid Ali Hamadoni kitobi ichra farosat bobidin ko'rub basharu anom(i) xos va a'vom manfa'atlari uchun taminnoyi guhar yanglig' nazm silkig'a tortildi." **Meaning:** "Following the conclusion of the spring garden of words and the completion of the garden of narration, the guide, in the book of Amir Sayyid Ali Hamadani, saw the chapter of wisdom (in the publication it is given as "fixrast") and, for the benefit of the people and the masses, was drawn to the silk of poetry like a jewel (in the publication it is given as "tinmay")." [Nadir. 1961, 200]

Thus, Nadir Amir poetically expressed the

chapter "Intelligence" from Sayyid Ali Hamadani's book and added it to his book.

According to Academician Aziz Kayumov, this part is an excerpt from the translated work:

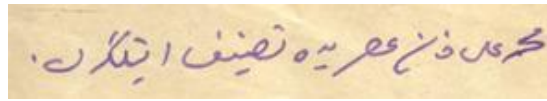
"After the seventh garden, the author cites stories translated from the chapter of wisdom of Amir Sayid Ali Hamadani's book and various narratives about human appearance. (vv. 106b-112b). This part of the book is unfinished. The total volume of the book is more than 6000 verses" [Qayumov. 2010, 165].

This opinion of the scientist is well-founded. Because there is no indication of the phrase "Tammatul kitob" and the completion of the book. The unfinished parts are supplemented with 1 parable in manuscript No



11873 and 2 parables in the Istanbul copy.




At the end of the book, on the page before the cover,

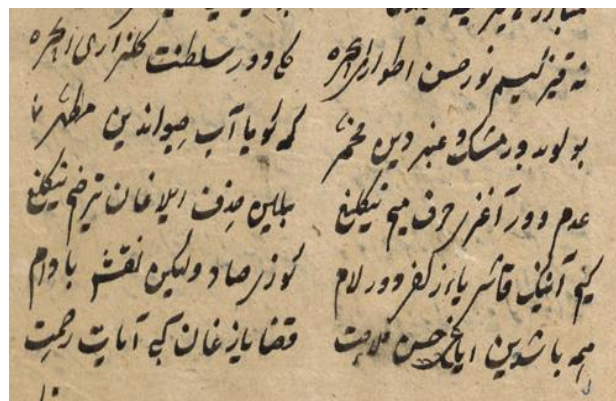
there is an inscription in old Uzbek script, with a pen: "Classified in the era of Muhammad Ali Khan." It can be assumed that this was written by a scholar:





As for the characteristics of the writing, it is clear that the work was written by a calligrapher.

In the manuscript, the above-text sign  serves as a doubling consonant tashdid, the under-text sign  as the dots of the letters che, jim, pe, and sin (چ ج پ س), the opposite of the same sign, and the under-text sign


, similar to the number 6, indicates the presence of the letter hoyi havvaz (ه) in the corresponding part of the word, and the above-text sign  is in place of the dots of the letter shin (ش). If there is a symbol  under the letter, then there will be the letter ha (ح).

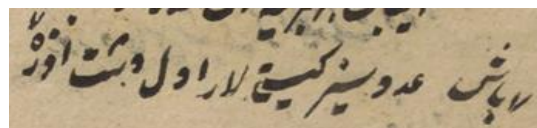


tanvin, in fact this is the Persian izafet indicator - hamza. Hamza's sign is given at the end of the word in the above form, and inside the word with a sign .

This indicator  was used as a reference mark, initially

placed in the appropriate place of the text, then expressed in the same way in the margin, through which the sentence was supplemented or explained:


When this above-text sign  appears in words, it is read as elongated -ii, -yi, although it is located above the text. Although at first glance it seems like fathali




... Adadsiz kestilar ul dasht uzra bosh

(A: 60a-15)

In this sign, one can see the poet's textual style. The index of the "Devon" with inventory number 474, belonging to the pen of Uzlat, kept in the Kokand

Museum of Literature,  is also found in many places. A.Madaminov, a textual scholar who carried out significant work on the "Devon," considered this feature important and explained it in detail in his research work [Madaminov. 1971, 12].

There is also a sign  in the dastan, which is reflected in seven places in this copy:




Hamul shahri-ki, Xurshid anda erdi,

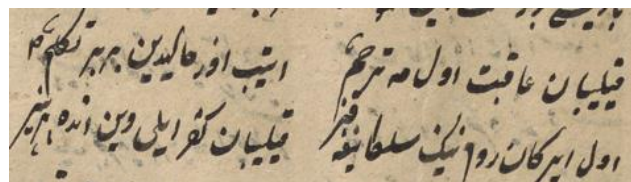
Eli anga tamomi banda erdi. ["Haft Gulshan." No. 1801, 97a-1]

It was usually written for waqf, that is, to give a stop

signal. That is, after the expression of this sign, they "paused for a moment" and moved on to the next line or couplet. Let's continue the definition with the following example:

"Na qiz kim, nur husn atvori ichra,
Gulidur saltanat gulzori ichra.
Bo'lubdur mushk-u anbardin muxammar,
Ki go'yo ob(i) hayvondin mutahhar.
Adamdur og'zi harf(i) mim yanglig',
Belin hizf aylag'on tarxim yanglig'.
Kim oning qoshi yoy(-u), zulfidur lom,
Ko'zi sod(-u), va lekin naqshi bodom.
Hama boshdin ayog'i husn-malohat,
Qazo yozg'on kabi oyoti rahmat."
"Haft Gulshan." No1801, 24b-12]

Meaning: She is like a flower in the garden of the kingdom, radiant with beauty, fragrant with ambergris, a pure and pure girl among all creatures. The verse ends with this sign . There is a slight break in the definition, and the mode changes. Now the description of the girl is given through the art of calligraphy: Her mouth is small like a mim, so small that it can be said no. Her eyebrows were bow-shaped like arrows, her locks curled like twigs, her eyes large like simple letters, yet delicate like almond patterns. Allah's mercy is such



This sign may indicate that the explanation of the content in the bayt it represents continues in the next bayt. It also resembles a vasla sign in appearance and is considered a connecting tool. This sign was found in five places in the book.


Incorrectly written sentences were mainly carefully crossed out on the pencil itself to avoid appearing rough on the general surface.

This copy was accepted as a reference copy as a relatively perfect example in our research work. The capital letter **A** was designated as its conventional symbol.

2. Manuscript of Nadir's dastan "Haft Gulshan," stored in the main manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan named after Abu Rayhan Beruni under inventory number 11873.

that there is beauty and grace from head to toe.

It should be noted that this reference is not common to classical literature, but is expressed according to the purpose of each scribe.

In addition to these, there is another hint , which usually appears at the end of the line. At first glance, it can be assumed to be some punctuation mark, the letter m, or the number 4. However, it is not a punctuation mark (there is no punctuation mark in Uzbek classical writing), it is the letter m, which does not represent the introduction, and if it is a number, other numbers should be given before or after it in some verse. In our opinion, it's just a hint. With this, the scribe either wanted to say that the lines within one bayt, the consecutive bayts are interconnected in meaning, or simply pointed to some Arabic borrowed words. For example:

"Qilibon oqibat ul mah tarahhum,
Etib o'z holidin bir-bir takallum.
Ul erkon Rumning sultonig'a qiz,
Qilibon kufr elidin anda parhiz".
["Haft Gulshan." No1801, 78a-4,5]

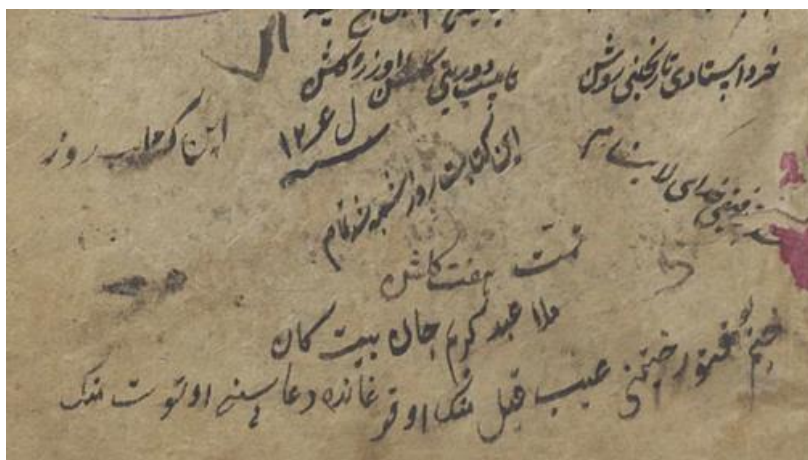
This manuscript, copied in 1265 AH (1848-1849 CE), was transcribed by Mulla Abdulkarimjon. The first page is lost and the next page is also sufficiently damaged, a small part is missing as a void (due to moisture or candles). At the end of the book, unlike the reference copy, there is information written by the author about himself and an additional story. At the same time, a large part of the text is omitted at the beginning of the book. It is obvious that the page on which this text is based already exists.

Perhaps due to readers, the calligraphic pen had a different style of "Bismillahir rohmanir rohiym," and the pen had initially titled "Seven Gardens," then "Seven Gulshans."

The book is green, hardcover, and gilded. It was copied with good taste in Nasta'liq script. Pages measuring 12.5 x 20.5 cm, the text is written in Uzbek based on 13

lines. All poetic parts are in double columns. There are poygirs and marginal inscriptions.

The prose part, which serves as an introduction to the subsequent events of the dastan, as well as the titles and titles, are written in dark red ink.









The book is listed as 97 pages according to the map data, but the main part consists of 103 pages. Colophon exists. It states that the date of printing this copy was 1265/1848-1849 CE. It also says:

"Tammat(i) "Haft gulshan" Mulla Abdukarimjon yetgon. Bu futur xattini ayb qilmang, o'qug'onda duosini unutmang" ["Haft Gulshan." No11873, 103a].

It was transferred to the collection of the Institute of Manuscripts in 1967. In Uzbekistan, the main work on the work "Haft Gulshan" by rare studies scholars was carried out until 1965, and subsequent work was also based on known manuscripts. Therefore, it can be confidently stated that this specimen has been excluded from research.

Speaking about the properties of the text, the following can also be added:

The dots of the letters are clearly indicated. As in the reference copy, certain sub-uppositions do not represent three dots. The sign of tashdid  is also indicated by a traditional gesture. It comes with the indicator  of the izafet means. The mark at the end of the line  is also present in this text. The letter kaf (ك) is most often given in floral form . The presence of the letter hoyi havvaz (ه) in the word is indicated by the sign  of its text, and the simple letter ha (ح) is indicated by the sign  of text:

*Hama so'rdi Adam mulkig'a mahmil,
Qilib savdo eli bir yerg'a manzil.*

(B: 5a-4)



The word "Adam" in this verse is given as "Adan" in copy A, which is also reflected in the edition. Dictionaries state that "adam" means "absence, absence" [Dictionary. 1953, 12]. Judging by the content, the name used by Nodir is "Adan." We can also prove our point with the following analysis:

When we read the city of Rome mentioned in the first garden of "Haft Gulshan," we imagine it as Rome. But this is not Rome, Italy. The name Rum was historically used only in relation to Byzantium. After the conquest of Asia Minor by the Seljuks, it began to be called the Roman Sultanate [Internet].

The anthology dedicated to Uzbek literature published in Turkey provides detailed information about Uzlat, commenting on the first garden of his work "Haft Gulshan," stating: "Since this masnavi's first garden mentions today's Turkey under the name of Rum, it is also significant for Turkish Turks".

[Anthology of Turkish Literatures. 2000, 141].

The young man in the story was born in Rum and, having grown up, went to Aden with the desire to travel. The historical city of Erzurum (abbreviated as "Rumi of the city of Erzen" "Erzenur-Rum" Erzurum, referring to the soils of Anatolia), currently located in Eastern Anatolia, is the Rum mentioned in the story. Aden refers to one of the ancient cities of present-day

Yemen. In another instance, it says: "The next day, the king of Eden, in the name of the young man's rich Anatolian father, writes a letter about great wealth". [Anthology of Turkish Literatures. 2000, 142].

Rum (Anatolia) and Aden are adjacent regions. We can also see Nodir's geographical genius in the choice of regional names.

On the margins of page 4a of the copy, it is written in pen: "Gifted to the king of Namangan."

There is a large gap between the end of page 79b and the beginning of page 80a. That is, from 85a-10 of copy A (*Muruvvat go'shtini ayla tanovvul, Kim andin bo'ldi zohir bu tafozil*) The text up to part 90a-6 (*Necha kun lo'li birla etti ishrat, Bo'lub zoil tanidin ranj-u mehnat*) is missing.

At the end of the book, based on the shape and color of body parts, some proportions and evidence of organs are presented. This part is also available in this copy. Only the parts "Qorinning daloyili" and "Angusht-u kafning daloyili" are not reflected. In copy A, the book ends with the indication of body parts, while in this copy, after this part, as mentioned above, there is a text of a parable. The hero of the story is the ancient Greek philosopher Plato. At the end of the story, Aziz Qayumov's analysis that it exists in the Tashkent lithographic copy [Qayumov. 2010, 165-166] - one history:

"Xirad istadi ta'rixini ravshan, Ta'rix
(1240/1824-1825)

Topibdur yetti gulshan uzra gulshan" ["Haft
gulshan". №11873, 103a].

In the abjad calculation, the numerical value of the expression "seven gardens" is 820, and if we add the numerical value of "gulshan," that is, 420, we get the

year 1240 Hijri, and if we align it with the Gregorian calendar, we get 1824-1825. This is considered the date of Nadir's writing of the dastan "Haft Gulshan."

Due to the fact that the book contains complete gardens, colophon data, and it was found by the author of these lines before the Istanbul copy, it was accepted as the first noteworthy auxiliary copy with the letter B index.

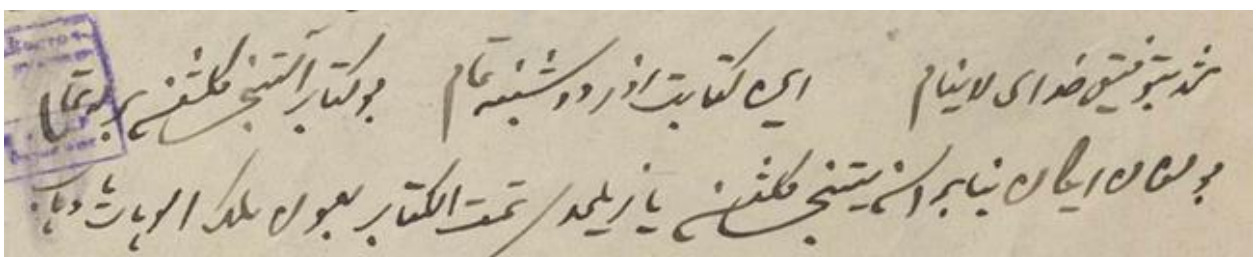
3. Manuscript of Nadir's dastan "Haft gulshan," stored in the main manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan named after Abu Rayhan Beruni under inventory number No. 10114-II. The dastan is presented in a hardcover binding with a blue-green, red symbolic sign. Scholar T.Gafurjonova, providing information about this copy, says that it is kept under the same cover as the work of a religious nature [Gafurjonova. 1965, 5]. The book contains a total of 4 works, the second of which is "Haft Gulshan." There are parts describing basmala, hamdala, na't, and chaharyar. In this example, as in copy B, a large piece of text is missing at the beginning of the work. The work is written only up to the 6th rose garden, and the last sentences are completed like the last couplets of the sixth rose garden of other copies:

*"Ketur soqiy, manga jom(i) nasihat,
Ichib ko'ngil aro qilg'on saroyat.*

Bo'lub oyna yanglig' sof-u ravshan,

Maqom etsun bu dam yettinchi gulshan" ["Haft Gulshan." No10114-II, 127a 10-11].

The following 2 lines of colophons contain the reason for the absence of the 7th garden in the work and the time of "Tammam ul-kitob":



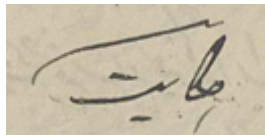
*"Shud ba tavfiq Xudoyi loyanom,
In kitobat ro'z(i) dushanba tamom.*

*Bu kitob oltinchi gulshan birla tamom bo'lg'on
ekan. Binobaron yettinchi gulshan yozilmadi. Tammam*

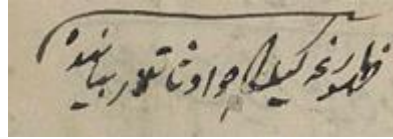
al-kitob bi a'vni mulk ul-Vahhob, yo Vahhob" (**Meaning:** "This book ended with the sixth garden. Consequently, the seventh garden did not open. Tammam al-kitob bi a'vni mulk ul-Wahhab, ya Wahhab"). ["Haft Gulshan." No10114-II, 127a 12-13].

The dastan is presented from page 65a to page 127a of the book, measuring 17x22 cm, consisting of 13 lines, a total of 63 pages, 4982 lines. In Uzbek, in nasta'liq script, copied in Hijri 1334/ Gregorian 1915. Both the mansur and manzum parts of the copy text are

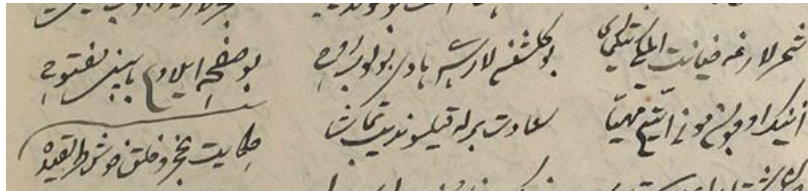
often combined, that is, the sentences in place of the title are written mixed with the main text. The headings written in a separate line, as well as the headings added to the poetic text, are marked out by the calligrapher himself:



C: 67a-7;



C: 66b-6;



C: 67b-4

The dastan is written in three columns, in the same black pencil. There are also poygir and margin inscriptions.

In the work, the dots of each letter are clearly expressed. A Persian izafet is given with two parallel lines above the text, and a consonant-doubling tashdid sign is given with the symbol. The presence of the letter ha ح with the under-text sign, the presence of the letter hoyi havvaz "ه" with the symbol, and the presence of the letter sin س are indicated.

Incorrectly written or colored words that became unclear were corrected by writing the correct variant on the margin, and sometimes on top of that incorrect word.

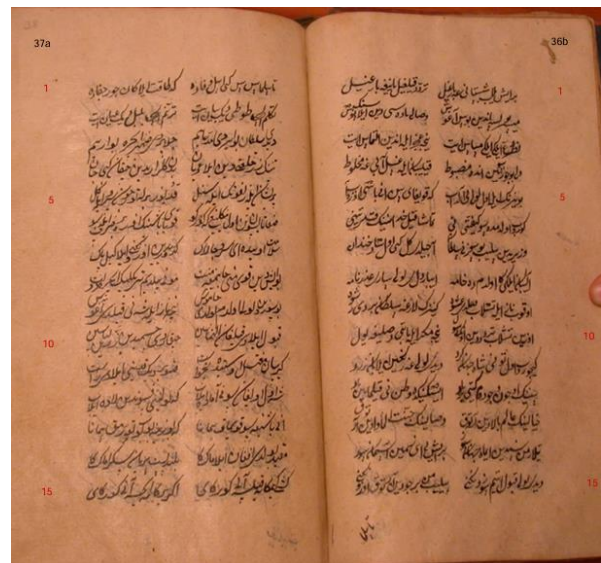
This manuscript was marked with the conventional symbol C and accepted as an auxiliary copy.

4. Manuscript "Gülşennâme," stored under inventory number 045492, order 0240 in the Department of Rare and Manuscript Works of the Research Library Yapı Kredi in Istanbul, Turkey. In three different places of the copy, the title of the work is mentioned as "Yetti gulshan."

The book has 102 pages, measuring 25x15 cm. The main text is written along a minimum of 10 lines, a maximum of 16 lines, most often 15 lines. With the exception of prose parts and couplets of a concluding nature, each line has a colon.

The first and last lines of the headings are depicted in bright red pencil. Signs in red ink are placed on the text in black ink in the middle lines. It was written in

nasta'liq script on thin, starched, and smooth paper. The cover of the book is thick, green, and has a symbolic sign characteristic of classical manuscripts. On the inner cover of the book, probably by those who read the work, various verses and drawings are written. The main text begins on page 1b. There are description of Basmala, Hamdala, Na't, Chaharyar parts. The description of the pen, the description of Kalamullah, the description of Amiri, Nadira and their children, the description of the palace, and prayers for the noble people are not reflected in this manuscript. In their place, there are 20 verses describing the poet's own situation. Structurally, it is very similar to the previous copies B and C.



Each page of the facsimile page of the work is numbered (in the form of 2a, 2b). Each line 5 is indicated by the corresponding serial number. They have poygirs. There aren't many marginal inscriptions. In total, there are 4-5 of them: in particular, when the

message of the first garden is given, in the margin it is said "Gulshani avval voqeahi khishrez," indicating that this garden begins with this story. On page 74a, the 11th line of the verse is written in the margins. On page 54a, ink was applied, making most of the 10-line text illegible. Similar rubbing damaged the 6 lines of page 49b.

At the end of the book, in addition to the story of Plato, there is also a story about Sheikh Ladho. This is not found in any other copy of the work. It depicts the life of a sheikh living in India. A traveler passing through the Sheikh's garden, distributing charity, falls in love with a girl. As the girl went to her homeland, the sheikh died while seeing her off. The disciples buried him in their garden. Exactly a year later, when the girl was returning to her father's house, they rested in that garden. He

عزلت نی جوروحی ایلاکای شاد
کوب مهر ایله لطف بیعددلار
هر حاجتیم ایلاغیل مهتیا
دولت جمبینه ایله خرسند
تابسون وطن ایچره عمر جاویچ
قویمه منی هم خراب نومید
تمت الواقعه الشیخ

*"Bu safhag'a oni ayladim yod,
Uzlatni chu ruhi aylagoy shod.
To holig'a aylagoy madadlar,
Ko'b mahr ila lutf(i) beadadlar.
Yo hazrat(i) qutb Shayx Ladho,
Har hojatim aylag'il muhayyo.
Ahbob ila mulk, barcha farzand,
Davlat(i) jambinda ayla xursand.
Tobsun vatan ichra umr(i) jovid
Qo'yma mani ham xarob, navmid
Tammatul voqeah Shayx!"*

[“Gulshannoma”. № 045492-0240, 102b-9].

As we know, the pseudonym Uzlat belongs to Nodir and is mentioned as the author of the book at the end of the work. He is praying to Sheikh Ladha for the fulfillment of his wishes and for the joy of the soul of Uzlat.

Within the epic, there are many such events that

hears about the sheikh's fate from people around him. Feeling guilty of this incident, he prayed to God before his grave. At that moment, the grave splits in half, the sheikh emerges and takes the girl with him. The grave will be closed again. After this, the astonished people, especially the girl's son-in-law, opened the grave and saw with amazement that the two bodies there had merged into one body. This is also called unity. The girl's relatives, resigned to fate, departed for their destinations. The mausoleum was named Masranbur and became a pilgrimage site. Those seeking help come to this place hoping for it and seeking miracles from its spirit.

The following verses cited by the scribe at the end of the book caught our attention:

بو صفحه غه آنی ایلادیم یاد
تا حالیه ایلاکای مددلار
یا حضرت قتب شیخ لدها
احباب ایله ملک برجه فرزند

appear as polytheism for the Muslim world. They indicate that the work appeared at the intersection of written literature and oral folk art. Indeed, Nodir was a man of deeply religious knowledge.

This manuscript was accepted as copy I with the initials of the place of its storage.

5-6. In the Kokand Museum of Literature, manuscripts of Nodir's epic "Haft Gulshan" are kept under the number 4112 in total, 15 manuscripts, under the number 4155 in total, 235 manuscripts. Since these copies of the work do not yet exist in our possession, we considered it appropriate to give the definition of the first of them given by T. Gafurjanova. According to the description, this copy kept in Kokand is considered one of the oldest copies. The pages of the book have not been fully preserved, consisting of 103 pages and 5071 verses. It is assumed that the written monument dates back to the first half of the 19th century [Gafurjonova. 1965, 5].

The Kokand manuscripts of the work are conventionally designated as copies **K₁ (4112/15)** and **K₂ (4155/235)**.

There are also the following lithographic and printed copies of the epic "Haft Gulshan":

A lithographic copy of Nodir's epic poem "Haft Gulshan," stored under inventory number 657 in the

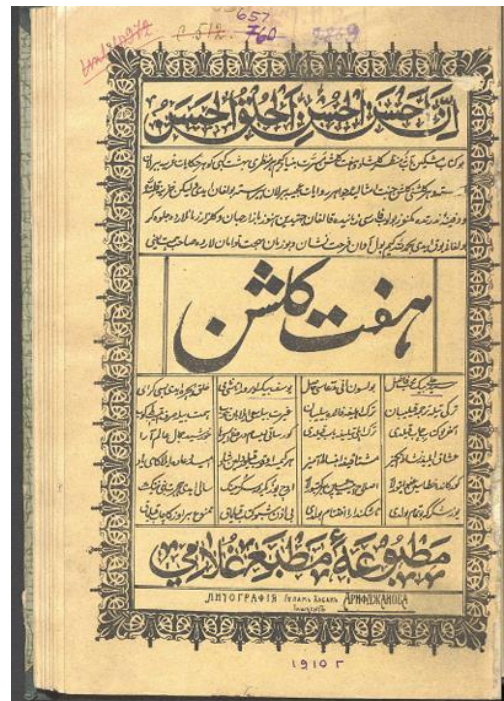
main manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan named after Abu Rayhan Beruni. The work was published lithographically in Tashkent in 1328 AH (1910 AD). Publisher: Said Alibek Yusufbek ugli.



On the title page of the work, it is stated that the book was translated from Persian, and Said Alibek Yusufbek ugli is indicated as the translator. It is 167 pages long. Basmala is beautifully expressed at the beginning of the work together with the image of a garden. The tables are clearly reflected, and the pages, in addition to titles and headings, have two columns. In the middle of the two-column tables, at the ends of the headings, a space is left for order and clarity. Printed in identical black ink.

The date of the work's writing is a hidden date, and scholars who studied Nodir's work, in particular A. Kayumov, interpreted it from this very copy [Kayumov. 2010, 159-206].

The scholar states: "In addition to the mention of the Namangan Shah, there are many other abbreviations in the copy. In particular, entire chapters about the aforementioned Umar Khan, Muhammad Ali Khan, and Mohlar Oyim were omitted in the lithographic copy. At the end of each dastan, poems praising Mohlar-oyim are also omitted in this copy. Therefore, the statements on the title page of the lithographic copy that this dastan is a translation from Persian also require deeper verification," says [Qayumov. 2010, 164].



The thoughts about the translator on the title page were given in the style of praise as follows:

بولسون انى مدعاسد حاصل
خلق ايچره ايدي بسى كرامى
تورك اهليغه فائده بيليان
همت بيله سرف ايتليلب كوب

Reading: "Said Alibek muhibi fozil,

Bo'lsun ani muddaosi hosil.

Yusufbek erur atosi nomi,

Xalq ichra erdi basi karomi.

Turkiy tilla tarjima qilibon,

Turk ahlig'a foyda bilibon

G'ayrat bila sa'y aylabon xo'b,

Himmat bila sarf etilib ko'b..."

["Haft gulshan". № 657, 1].

On the title page at the end of the book, thirty years after the printed edition was written "In the pencil 'Haft Gulshan' number 1801, the book is indicated as from Nodir. (Nosirof 19.03.41) The book was compiled during the reign of Muhammad Ali Khan, one of the Fergana khans. The pen is also in Uzbek, it is indicated that it is from Nodir." Continuing the thought, it is noted below: "The book was not translated and published. Originally in Uzbek, it also has the pencil of the same copy, number 1801, and when publishing this book, the word "translated" is incorrect" ["Haft

In lithograph:

كيتور ساقى منكا اول جام ادراك
ايچيبان ايلان كونكولوم نى من پاك
فراست دين قىلاى ايمدى ميبين
جراكه تمت اولدى يتى كلشن
خرد ايستدى تاريخينى روشن
تاپيب دور يتى كلشن اوزره طلشن
تمت الكتاب بعون الملك الوهاب ۱۳۲۸ سنه

The location where the source is stored has been designated as T copy.

The same printed form of the book is also kept in the fund under inventory numbers No 9550, 19227, 19602,

سید علی بیک محب فاضل
یوسفبیک ایرور اتاسی نامی
تورکد تیل بیلہ ترجمہ قیلیان
غیرت بیلہ سعی ایلابان خوب

gulshan." No. 657, 168].

The phrase "Classified in the era of Muhammad Ali

Khan" at the end of the copy number 1801, which we mentioned earlier, was also written in this same handwriting. So, before A. Kayumov, it was emphasized that the work was not a translation by the noble scholar Nosirov. We think so too. If the epic poem is based on lithographic editions and exists in several manuscript copies written some time ago in Uzbek under Nodir's authorship, how can it become a translated work when being published?! There is some confusion in this matter.

There are many abbreviations in the copy. In particular, the chapter "Intelligence" of the book of Amir Sayyid Ali Hamadani and the stories are not reflected at the end of the book. The main part ends like this:

Reading:

Ketur soqi, manga ul jom(i) idrok,
Ichibon aylayin ko'nglumni man shod.
Farosatdin qilay emdi mubayyan
Jaroki, tammam o'ldi yetti gulshan.
Xirad istadi ta'rixini ravshan,
Topibdur yetti gulshan uzra gulshan.
Tammam al-kitob bi avnul mulkul Vahhob 1328!
["Haft gulshan". № 657, 167].

20878 under four other covers. Since it is a lithographic work published at the same time (except for various inscriptions written in plain pencil in the copies), the text is also repetitive. In the card data of the copy with

inventory number 19227 the title of the work is incorrectly given as "Haft manzar," the title inside the book is "Haft gulshan." There is reason for such confusion. In the Kokand Literature Museum, the Persian work "Haft manzar" and the lithographic text "Haft gulshan" are kept under the same cover, and in Kokand there is also a separate version of the Tashkent lithograph (No 657), published in 1910. As a collection of this information, it can be said that 7 lithographic copies of the work with one base are known.

The book edition titled "Haft Gulshan," transliterated based on copy A and published in Cyrillic script.

The dastan was prepared by Candidate of Philological Sciences Tamila Gofurjonova and published in Tashkent in 1961. A dictionary section is also attached at the end of the work. The description of na't and chahor yor, the section "Exposition of the Description of Kalamullah," as well as the chapter "Intelligence" drawn into verse from Amir Sayyid Ali Hamadani's book at the end of the work, and 2 stories about Plato and Sheikh Ladho are omitted. The book consists of 214 pages.

We designated this copy as the Tashkent edition with the conventional symbol **Tn**.

CONCLUSION

Until the 60s and 70s of the 19th century, there were not many opinions in Uzbek literary studies about Nodir's personality, his literary heritage, as well as his epic poem "Haft Gulshan." However, recent studies, in particular, the incomparable merits of such scientists as A. Kayumov, T. Gafurzhanova, A. Madaminov, have become the basis for proving many facts about the author. Among them are the dates of the poet's birth and death, his activities, literary heritage, and the monographic study of the epic "Haft Gulshan."

As can be seen from the above information, the distribution of the dastan "Haft gulshan" did not remain within the framework of two or three manuscripts. Of these, copies with inventory numbers No. 11873 and No. 045492 have not yet been studied in Uzbek literary studies and textual criticism and have not been published in the scientific community. The description of these copies, stored in domestic and foreign collections, is being presented to the scientific community for the first time.

The text of the lithographic copy under inventory number 657 is very close to the text of the manuscripts

under inventory numbers 11873, 10114-II, 045492, and when comparing it with the manuscript under inventory number 1801, selected as the reference copy, general differences were noted. We considered it appropriate to provide detailed information on the textual differences of the copies in our further research.

REFERENCES

1. نادر. هفت گلشن. کتاب هفت گلشن. Qo'lyozma: O'zFA ShI, Inv. № 1801. – S.114.
2. نادر. هفت گلشن. Qo'lyozma: O'zFA ShI, Inv. № 10114-II. XX asr 1915. – S.63.
3. نادر. هفت گلشن. Qo'lyozma: O'zFA ShI, Inv. № 11873. XIX asr 1848-1849. – S.103.
4. گولشنامه. Qo'lyozma: Türkiye, İstanbul, Yapı Kredi Araştırma Kütüphanesi Nadir ve Yazma Eserler Bölümü. Dem. № 045492-0240. – S.102
5. نادر. هفت گلشن. Toshbosma: Inv. № 657. – Toshkent: Matbuoti "Matbaa olami" O'zFA ShI, – B.168
6. Шамсиев П.; Иброҳимов С. Ўзбек классик адабиёти асарлари учун қисқача луғат. – Тошкент: Ўзбекистон ССР ФА нашриёти, 1953. – 12 б.
7. Қаюмов А. Қўқон адабий муҳити. – Тошкент, 1961. – 250-301 б.
8. Қаюмов А. Асарлар. Қўқон адабий муҳити. 7 жилд, 1 китоб. – Тошкент: Мумтоз сўз, 2010. – 159-226 б.
9. Jalolovna, H. O. (2022). Improvement of the Science of rhyme in treatises of the timurid period. American Journal of Interdisciplinary Research and Development, 10, 342-348.
10. Гофуржонова, Т. Нодир. Ҳафт гулшан. – Тошкент: Ўзбекистон ССР ФА нашриёти, 1961. – Б.212.
11. Jalolovna, H. O. (2023). SHAMSIDDIN KAYSI RAZI'S" AL-MO'JAM FI MAOYIRI ASH'AR UL-AJAM" IS AN IMPORTANT SOURCE OF POETICS. Academia Repository, 4(11), 81-86.
12. Гафуржонова, Т. Нодир ва унинг "Ҳафт гулшан" достони. – Тошкент: Фан, 1982. – Б.95.
13. Гафурджанова, Т. Надыр и его поэма «Ҳафт гулшан» ("Семь цветников"). Автореферат. – Ташкент: Наука, 1965.
14. Jalolovna, H. O. CORRELATION BETWEEN THE SCIENCE OF RHYME AND THE SCIENCE OF BADE'.

SCIENTIFIC REPORTS OF BUKHARA STATE UNIVERSITY, 181.

15. Мадаминов, А. Узлат и его лирические наследие (10.000. филологические науки 10.642. Литература народов СССР) Автореферат дис. ... кандидата филологических наук. – Самарканд, 1975. – Б.37.
16. Hamroyeva, O. J. (2022). CLASSIFICATION OF FINE ARTS IN " HADOYIQ US-SIKHR". Scientific reports of Bukhara State University, 2022(1), 47-56.
17. Türkiye dışındaki Türk edebiyatları antolojisi 15. Özbek edebiyatı II. – İstanbul: Özener Matbaası, 2000 – S.141.
18. <https://uz.wikipedia.org/wiki/Rum>