

Principles of Preparing Navoi's Works for Publication

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Abstract: This article discusses Uzbek publishing in the 20th century and examines the scientific and analytical perspectives on the publication of the epic "Saddi Iskandariy" by Mavjuda Shokir qizi Hamidova. The publication specifically highlights the shortcomings of the manuscript and how these issues were addressed during the editing process.

Keywords: epic, manuscript copy, published copy, manuscript, textualist, literary source studies, scientific text, collective text, scientific-critical text.

INTRODUCTION

Since the discovery of writing—one of the greatest achievements of human intellect—mankind has sought to record its accomplishments. Archaeologists and technologists have studied the history of writing, often from monocentric and polycentric perspectives. Unfortunately, defects found in 19th-century copies of Alisher Navoi's works persist in some 21st-century editions.

Mavjuda Hamidova also brought publications of Alisher Navoi's "Khamsa" to the research object, and a number of textual discrepancies and various confusions related to the writing were clarified. A scientific and objective evaluation of the processes between the transliteration of the text in the Arabic script of "Khamsa" and the published text in the Krill script is given.

In different years of the 20th century, the text of the epic "Saddi Iskandariy" was published several times in Tashkent in Uzbek and Russian.

For example, "Saddi Iskandariy" was published in Tashkent in 1941 and 1949. In 1946, Sadridin Ainiy abridged and published the texts of "Khamsa" in Tashkent. Porso Shamsiev published "Khamsa" in full in 1960 and "Saddi Iskandariy" epic with comments in 1970. Academician Aziz Qayumov published the pamphlet "Saddi Iskandariy" in Tashkent 1975. In 1978, Inoyat Makhsomov published a prose version of "Saddi Iskandariy" in Tashkent. In 1991, Mavjuda Hamidova published the scientific and critical text of the epic "Saddi Iskandariy" and a prose description in Tashkent. In 1993, it was republished in Tashkent by M. Hamidova in cooperation with T. Ahmedov.

THE MAIN FINDINGS AND RESULTS

Publications are mainly made today for two different purposes. The first is intended for the general public, such as newspaper and magazine

publications. The second is scientific publications, which are literature intended for scientists.

"Before covering this chapter, we should mention that we did not set a separate task to talk about the edition of the epic. But while compiling the scientific and critical text of the epic, I had to refer to it many times. This was because some words and phrases in the critical text compiled by P. Shamsiev sometimes did not correspond to the text of the published copy. Also, some words and phrases in the published copy did not correspond to Abdujamil's secretary's copy, which was the basis for the teacher's text. To determine the reason for this, it was necessary to compare the published copy as a control copy with the critical texts of Abdujamil and Porso Shamsiev. As a result, we found that about a hundred words and phrases differ from the text of these copies. These textual differences in Abdujamil's copy differ not only in form but also in meaning." [Hamidova, M, 1994. 27-28]

The philologist-textual scientist Qasimjon Sadikov gave his views on scientific-critical text, summary text, facsimile text in general and the principles of text composition as follows:

"Along with the achievement of the scientific-critical text, it also has its own flaws. For example, when a textologist combines several texts, he willfully creates a new version of the work. Also, the text he creates is relative in any case." [Sadikov, Q, 2017]

The scientist who critically examined Porso Shamsiev's scientific-critical text and the copies of the 1960 edition concluded that "... we found that about a hundred words and phrases differ from the text of these copies." The proof of teacher Q. Sadikov's above opinion is clearly seen in such a case: "In any case, it is relative."

In the 20th century, in addition to the works of Alisher Navoi, many rare masterpieces of Uzbek literature were published in the Uzbek alphabet based on the Cyrillic script. This is the period of Uzbek textual studies that developed. Aftondil Erkinov, doctor of philological sciences, expressed the following opinions about the publications of this period:

“In the second half of the 20th century, the legacy of the following artists was published in the form of scientifically different texts based on reliable manuscripts: Hafiz Khorezmi (prepared by Hamid Sulaymanov, Fazila Sulaimanova), Sakkokiy (Qavomiddin Munirov, Mashhura Hasanova), Atoiy (Ergash Rustamov, Sayfiddin Rafiddinov), Gadoi (Erkin Akhmadhojaev, Kadirjon Ergashev, Hafiza Aslanova), Lutfiy (Sodir Erkinov, Erkin Akhmadhojaev), Husayn Boygaro (Suyima G‘anieva, Vahid Juzhoni, A. Erkinov, Husnigul Jo‘raeva), Sayyid Kasimi (Bobokhon Kasimkhanov), Bobur (Sabohat Azimjonova, Iya Vasilevna Stebleva), Nadira and Amiri (Mahbuba Kadirova, O.Davlatov, Zebo Kabilova), Makhmur (Aziz Kayumov), Muhammad Reza Ogahi (Subutoy Dolimov, Ghulam Karimov, Nurboy Jabbarov, Nuryogdi Toshev, Hilola Nazirova), Furqat (Khalid Rasulev, Abdullatif Turdialiev), Muqimi (Ghulam Karimov, Abdullatif Turdialiev), Zavki (Ahmadjon Madaminov, Abdullatif Turdialiev), Dastagul (Muhammadali Koshakov, Abdullatif Turdialiev), Hazini (Ahmadjon Madaminov, Otabek Joraboev) and others. This list can be continued.” [Erkinov, A. S., 2019]

Publications played a massive role in re-presenting rare masterpieces of Uzbek classic literature to our people. As in any work, it is natural to encounter errors and shortcomings in these works. The source scientist Alimulla Habibullaev describes the order in which the theoretical aspects of published literature and published texts should be:

“Each of the publications of written monuments will need different scientific references (scientific apparatus) according to their character. Scientific publications are created to provide a certain field of science with material for its further development”.

In particular, the scientific edition of the literary heritage is an invaluable resource for illuminating the theoretical issues of literary studies, the stages of development of language and literature, and the life and work of its individual representatives. These references aim to give as much insight into

the work or book as possible. They complement the information we get from the work and its text.

References are included in the publication by the author, researchers and publishers. They may consist of the following.

* Foreword (from the publisher)

* Research

* Login

* footnotes.

* applications:

- index of works
- index of names
- index of geographical names
- vocabulary of difficult words...”[Habibullaev, A, 2000]

This theory is the same for all nations. Historical source, literary source, folklore, letters, etc. Mavjuda Hamidova commented on some differences between the scientific-critical and published copies of the “Saddiy Iskandariy” saga as follows:

“True, there is a five to six years gap between the edited text and the published copy. But all the texts compiled by teacher P.Shamsiev were based on Abdujamil’s scribe’s handwriting. We think the edition of “Saddiy Iskandariy” is based on this manuscript. We took as a basis the critical text of the “Khamsa” epics, which has been working for a long time in preparing “Khamsa” for publication, writes the textual scholar. But for some reason, some words and phrases in the published copy are not found in Abdujamil’s copy. In addition, there were cases of changing the place of some words and phrases, as well as using its synonymous form instead of a word or its variants that are completely different from the form and meaning, which in our opinion lead to the modernization of the epic text.

Here it is

فلک چونک بی مهر لیک قلدی فاش
غروب ایتتی اول نوع روشن قویاش

stanza does not exist either in Abdujamil or in the text compiled by P. Shasiev, but it appears in the published copy as stanza 2425. It is appropriate to include the byte in the publication copy. Because it is close to Navoi’s style in both meaning and content. If we read the above verses from the verse, we will see that it is about the killing of Sultan Abu Said by his officials. This verse is recorded in the text of the epic as the conclusion of the poet’s opinion about this historical fact.

At the same time, this verse exists only in two ancient manuscripts – Bade’uzzaman and Sultanali.

Therefore, P. Shamsiev published this verse from the manuscript of the Sultanali secretary but did not find it necessary to include it in their text.

We have included this verse in our scientific and critical text because it is found in Bade’uzzaman’s copy on which we base it.” [Hamidova, M, 1997].

The scientist scientifically substantiates his matn. First, there is not much difference between the year of the scientific-critical text and the year of publication. Second, the text relies on Navoi’s method and text content. After the above stanza was added to the text, its meaning was perfected. An understanding of the text’s complexity, that is, its integrity, requires understanding that it is about the death of the Timurid prince, Sultan Abu Sa’id Mirza.

The manuscript that Hamidova used for her research provided the basis for a complete understanding of the chapter, providing the perfecting of the existing verse edition in Bade’uzzaman’s copy. Since the copy used by Porso Shamsiev is also in the Sultanali scribe’s manuscript, he suggests that he took it from that copy.

The publication divided the differences in the copy’s text into groups of scholars and involved them in their work. There is also confusion about transliteration and transcription.

“Spiritual differences arising from the transliteration of words that are written the same but read differently.

There are words that have been adopted from the Arabic language; although they are written the same in writing, they differ in pronunciation by reciting with movements. When converting such words to the current current alphabet (here we mean the Uzbek alphabet based on the Cyrillic script. A.Q.), if the flow of meaning in the sentence is not followed, it is natural for any textologist to make a mistake.

This situation is observed in the text of the title of the epic. It begins with these words.

صبا صبحی نینگ صبا حتی تعریفی داکیم
وشباب گلزار نیتگ نزاکتی وصفی داکیم

.....

Transliteration in the printed version: I am in the description of the sabohat of Sabo Subhi and I am in the description of the femininity of Shabob Gulzaring.

At first glance, the flaw in the title is not immediately apparent. If the sentence is interpreted, the textual difference will immediately appear.

Sabo, as we know, means gentle wind. Subh is the time of the morning. Sabohat is a beauty. Hence, the silly meaning “the beauty of the morning of the wind” comes out. If we read the word Sabo صبا in the form of صبا - the meaning would be clarified, and the author’s idea would come out clearly; that is, صبا - siba is a pure Arabic word that means youth, childhood. If we read it with this word in the sentence, it finds its correct analysis as follows:

In the description of the beauty of the morning of youth and the flower garden of youth the poet wants to say. This word in the sentence requires the meaning of youth in the second line.

It seems that the textual error made by the teacher is not in the writing of the word, but in the reading.” [Hamidova, M, 1994. 37]

Transliteration also plays a key role in publishing texts. In P. Shamsiev’s scientific and critical text, he correctly wrote in the ancient Uzbek script, which is based on the Arabic script. However, a mistake in the pronunciation in the publication’s text caused the idea that the poet wanted to express to completely change and acquire a different meaning.

Scholars transliterate in two different scripts: Krill and Latin. Today, they mostly use the Latin script.

Qasimjon Sadikov expressed a very reasonable and critical opinion about the necessity of transcription.

“Scientific publications in Turkology are often given in transcription. The accuracy and perfection of the transcription depends on the level of knowledge of the specialist and how well he knows the classical text language.

In major Turkological centres abroad, Turkic written monuments, in particular, from the oldest inscriptions to monuments of the old Uzbek language, are presented in scientific transcription. Even the scientific publications of the works of Maulana Lutfiy, Alisher Navoi, and Zahiriddin

Muhammed Babur, either in their original writing or in transcription. For some reason, our scientific publications do not pay attention to transcription. Even in doctoral theses, examples from the works of classical artists are in the script we are using now. After all, publications prepared by Uzbek scientists are not recognised abroad. This is why our scientific publications cannot be equal to world sharkology and foreign Turkology [Sadikov, Q, 2017. 140p].

Textologists of the present time should effectively use transliteration and transcription in preparing texts. Otherwise, as Q. Sadikov said, people of knowledge will not recognise it. The ground is created to approximate the published texts to the author's text.

Textologist and literary scholar Otabek Joraboev, in his monograph "The Secrets of the Text", comparatively studied the Cyrillic and Latin editions of Alisher Navoi's Complete Collection of Works (MAT) and brought out the existence of textual tofuts.

Five verses in "Hayrat-ul-Abror" make up 173 verses (346 verses). When comparing the text of this part with the two later editions (MAT, Vol. 7, pp. 32-48; Hayrat-ul-Abror, pp. 27-38), it was found that there were 60 (sixty) changes. That is, the textologist V. Rahmonov found so many mistakes in these 346 verses of the epic published in 1991 and made corrections in the version of the text published in the new alphabet in 2006 [Joraboev, O, 2017].

The scientist carefully made serious observations on the text and found that there were textual confusions in the new edition, that is, in the editions in the Latin script.

"At this point, while emphasising the advantages of the text of the epic "Hayrat-ul-Abror" in the new alphabet, we think that it is necessary to say that some defects were allowed in this edition as well. For example:

Aylamasun deb yel ila parda sayr,
Bayzasidin tugma toqib anda tayr (MAT, 7-j., 42-p.) –
stanza appears to be in the new edition, correctly given in MAT

given incorrectly:
Aylamasun deb el ila parda sayr,
Bayzasidin tugma toqib anda tayr (Hayrat ul-abror, 34-b.) –

It is not known at first glance. In the scientific critical text of the epic, "yel" is also given (with two letters "yo"). If the words "yel" and "el" are read correctly ("yel"- "yel" and "el" as "el") in connection with the pronunciation of the new and old alphabets, it will be understood that the meaning of the text is changing. That is, "el" in the old alphabet is turning into "halq" in the text of the new alphabet, and of course it is changing the meaning of the verse. However, in the prose description of the new edition, it is emphasized that "the curtain does not fly in the wind" (Hayrat-ul-abror, p. 260).

Of course, there are only a few such places, but if we consider that the level of the text of the work increases from edition to edition, such shortcomings are also significant. Or, let's focus on how another stanza has changed from edition to edition.

In the text of P. Shamsiev:
"Ho"i muhabbat anga-o'qdur nasib,
Kim ani haq dedi o'ziga habib (Khamsa, 24-p.)–

In the MAT text:
"Ho"i muhabbat anga-o'qdur nasib,
Kim ani haq dedi o'ziga habib (MAT, 7-j., 33-p.)–

In the text of V. Rahmanov:
"Ho"i muhabbat anga-o'qdur nasib, "
Kim seni haq dedi o'ziga habib (Hayrat-ul-abror, 28-b.) –

For the accuracy of the verse, let's look at the prose description of the edition based on the new alphabet: "Ho"si senga muhabbat nasib bo'lganin anglatib, Alloh seni o'ziga "Habib" dedi." ("Ho" means that you were blessed with love, and God called you "Habib".) If we pay attention, we will see that the statement is based on the MAT text. Then where is the last third text statement?.. This third text statement should have been like this: «"Ho"si unga muhabbat nasib bo'lganin anglatib, Alloh seni o'ziga "Habib" said.»

That is, in one stanza, the second and third person are referred to [Joraboev, O, 2017].

CONCLUSION

So, the above shows that it is necessary to conduct severe textual studies by textual experts on the published copies of Alisher Navoi's works. We think that reprints would not be without merit compared to the original or the actual scientific-critical text.

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