

Methods, Principles and Practical Problems in the Study of “Hamsa” Texts by Alisher Navoi

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Abstract: This article analyses the methods and principles involved in studying the texts of "Khamasa" by Alisher Navoi, highlighting practical problems and addressing modern methods of textual criticism. It explores the use of contextual studies in accurately interpreting Navoi's literary texts and enhancing understanding of his worldview. Key areas of focus include innovative text-studying techniques, the importance of textual studies in preventing Navoi's textual problems, and the role of challenging words and expressions in comprehensive text study. The research also explores the ambiguity in the "Explanatory Dictionary of the Language of the Works of Alisher Navoi" (EDLWAN), the disregard for the text's evolutionary nature, and the spelling differences between classical and modern writing.

1 INTRODUCTION

An in-depth exploration of the concealed works of prominent authors of spiritual values fosters a robust foundation for the perpetuation of our national traditions. At present, studying this heritage in alignment with the demands of modernity is increasingly essential. "...Firstly, we must meticulously examine the unique heritage of our creative genius populace, explore a comprehensive understanding of the life and scientific activities of distinguished scientists and thinkers, and cultivate the younger generation in the spirit of humanistic ideas, national pride and dignity" (Mirziyoev Sh. M. (2017)). Consequently, investigating the content of Alisher Navoi's primary works, their novel directions and methods, presents a timely scientific task.

The publication of the 20-volume "Complete Collection of Works" by Alisher Navoi unquestionably represents a singular achievement of Navoi specialists. Nevertheless, further research revealed that this publication did not evade some textual shortcomings. If we accept the impossibility of building a well-rounded research study based on a flawed text, the scientific necessity of research in this direction, founded on new criteria, directions, and methodology, becomes apparent. This, in turn, establishes the relevance of this study's subject matter.

A. Navoi's abundant literary and scientific heritage has frequently been the subject of scientific research in the past, with numerous studies still being conducted in this field. Notably, in earlier times, dozens of manuscript dictionaries dedicated to the poet's works were created (Nisobi Navoi). This endeavour persisted into the twentieth century (Shamsiev P., Ibrohimov S. (1953), 784). Among these works, the most comprehensive is the four-volume "Explanatory Lexical Dictionary of Works by Alisher Navoi", published in 1983-1985 (.: Science, 1983 - 1985., 656). This dictionary exhibited two shortcomings. Firstly, the dictionary was published during the era of authoritative Soviet ideology, leading to many terms and expressions in Navoi's works not being correctly interpreted. Secondly, the publication of an explanatory dictionary of the poet's works was based on a 15-volume collection. Its enrichment based on the 20-volume "Complete Collection of Works" is of special interest for studying the content of the poet's works. The task of addressing this scientific and practical issue directed the relevance and scope of this dissertation's topic.

2 LITERATURE REVIEW

As Navoi's works are composed both poetically and prosaically, text study necessitates a comprehensive

examination adhering to the criteria for studying both poetic and prose works. The application of this principle is well-suited for all artistic, scientific, and historical texts of the great poet's works, helping to identify the unique trajectory of Navoi's work development.

Until now, various textual research methods have been employed in studying Navoi's works, particularly artistic and hermeneutic methods for text interpretation. However, the prosaic exposition of the poetic text holds particular significance. The outcomes of this research serve in two ways for the evolutionary development of textology: a) implementing scientific and popular scientific publications of the poet, supplemented with comprehensive commentary based on creating scientific and critical texts of Navoi's works; b) fulfilling the task of the primary factor for theoretical scientific research conducted to study the text of the poet's works.

During the former union era, significant literary renewal occurred in the emerging field of literary studies - the examination of Navoi's heritage. Regrettably, at that time, the religious features of the poet's works were not fully investigated. The textual representation of each nation's religious values and its international prestige is determined by the people's adherence to religious tradition principles and the development of religious symbols rooted in long-standing religious traditions. A poet's artistic style evolves from employing religious poetic images and symbols grounded in religious and traditional values. Tradition, based on religious perspectives, is a spiritual and religious phenomenon essential to identifying new features, ensuring successful continuation, and future evolutionary development of a specific new industry. In the course of work, religious layers of the text and textual religious implications in the poet's works are annotated. These implications are commented upon based on several principles, including textual meaning, comparison of the manuscript, edition, and BSC, justification and comparison with the Holy Quran's original, reliance on "tafsirs", justification and mixing with hadith, and more. Words with religious connotations can carry both historical and lexical meaning, serving as a significant source not only for textology or lexicology history but also for classical literature history. Therefore, such characteristic words provide substantial information for fields like linguistics, literary criticism, textology, source study, ethnography, archaeology, geography, logic, psychology, philosophy, and Sufism. Furthermore, the analysis of the verses of the Holy Quran, hadith

and quotations, can significantly contribute to fundamental research conducted on religion history.

3 RESULTS AND DISCUSSION

The research results can serve as a vital resource in publishing textual and literary source studies, Navoi studies, classical works and manuals on Uzbek language history, and addressing challenges in scientific spheres such as palaeography, historical lexicology, word science, bibliology, and literary criticism. The results offer researchers, textologists, literary critics, orientalists, linguists, and historians the accurate interpretation of hitherto unknown, difficult words with abstract meanings, aiding them in studying Alisher Navoi's work comprehensively and conducting new research.

Since past centuries, Uzbek classical literature has made its mark, as reflected by the extensive research material accumulated in global literary criticism and textual criticism. The figure of Alisher Navoi, who left his descendants a significant literary and scientific legacy, stands out.

In Alisher Navoi's literary wealth, the "Khamsa" ("Five") holds a leading position in terms of volume and importance. In his "Muxokamat ul-luratayn" ("Litigation of Two Languages"), he writes, "I put five fingers on the five of 'Hamsa'. At first, my talent's flowers were revealed in the garden of 'Hayrat ul-abrar' ('Amazement of the Righteous'). Sheikh Nizami's spirit poured pearls on my head from his 'Mahzan ul-asrar' ('Treasury of Secrets'). When my thought was attracted to the allure of darkness in 'Farhad and Shirin', I lit my lamp from the flame of 'Shirin and Khosrov', from Mir Khosrov's breath. When I turned the feet of love to the valley of 'Layli and Majnun', I found precious stones that Khoja Himmati had wasted in 'Gavhar-name'. When my heart's gaze turned to 'Sabai Sayyar' ('Seven Planets'), seven beauties from Ashraf's 'Khafat Paykar' ('Seven Beauties') appeared before me. When my soul's architect laid the foundation for 'Saddi Iskander' ('Wall of Iskander'), the drum of support and aid resounded from Hazrati Mahdum (Jami)'s high degree 'Hiradname' ('Book of Wisdom')."

Prominent orientalists such as E.E. Bertels, A.N. Kononov, A.A. Semyonov, S.L. Volin, M. Salye, Gafur Gulyam, S. Ainiy, S.M. Mutallibov, G.K. Karimov, and H. Sulaymonov have extensively studied this work.

However, a detailed study of A. Navoi's original poems and scientific treatises suggests that there are still numerous "blank spots," unexplored,

incomprehensible, and untranslated words, phrases, and expressions, warranting further interpretation. This work demands the utmost accuracy from the researcher, hence modern methods of conjecture, glosses, and interpolation seem the most fitting and appropriate for the subject of the study.

"Conjectures are significant in two respects: for the publication of the text (we will consider this issue later) and for the restoration of the text's history. The degree of confidence in conjecture varies widely. Nevertheless, for the text's history, even those conjectures with very little proof can be important. P. Maas, author of a renowned work on textual criticism, advocates for leaving all possible conjectures in the text's discrepancies, believing that they may eventually be confirmed with the discovery of new listings."

D.S. Likhachev states: "... The researcher must continually bear in mind that even the most compelling conjectural corrections of seemingly 'obvious' errors can sometimes prove incorrect. For instance, the publishers of the third volume of the 'Complete Collection of Russian Chronicles' (St. Petersburg, 1841) corrected in the Novgorod First Chronicle under 1194, the word 'tirovati' to 'fat' (Blass Fr. (1891), 71–183).

However, besides knowledge, and primarily language knowledge, conjectural corrections require wit and resourcefulness. Regarding this, the renowned scientist V.V. Vinogradov writes: "The writer's work can be precisely established and correctly read only by those who know well or have deeply studied the writer's language."

At present, conjectures are mainly made after the text's publication. Textologists identify errors and shortcomings in a published work based on the text's meaning. This indicates that the duties of conjecture include correcting errors in various types of sources after fully understanding and presenting the original's lexical and semantic features.

A gloss is a clarification of a difficult or obsolete word, a defect in the text, or obscure reasoning. D.S. Likhachev writes about the restoration and interpretation of the gloss: "The terms 'glosses' and 'interpolations' are often used interchangeably. However, they should be distinguished as follows. A gloss is a note in the margins or within the text of a given manuscript that does not graphically merge with the main text. An interpolation, on the other hand, is an insertion into the text of a work that graphically and essentially fuses with this text, though often awkwardly. The scribe can make an interpolation in the text directly during the process of

transcription, but more often the interpolation is a gloss rewritten by the scribe."

We find exhaustive information from the Uzbek lexicography of the 15th century in Alisher Navoi's poem. The explanation of a gloss - an incomprehensible word, the root morpheme of their analysis, as well as the scientific attributes of the homonyms in "Muhokamat ul-lughatain" ("Litigation of two languages") can be determined by comparing them with the text of the poem.

Regarding the dictionaries of famous works created for Navoi's consideration, the Turkologist A. K. Borovkov wrote: "The languages of Eastern Turkestan and the Chagatai dictionary language are very rich and interesting as a resource, as a source of historical and cultural significance. In particular, Navoi's high artistic skill made a great contribution to the study of these dictionaries; it facilitated the compilation of dictionaries, dictionaries of these poems in Western Europe."

Dictionaries are compiled in a specific way for each of Navoi's poems, according to the language of the works. The dictionaries "Hamsa bahalli lugat", "Glossary of Atrakiya", "Glossary of Chagatai and Türko-USmani" consist of eight thousand words or more. The dictionaries differ in the nature of word description, order and arrangement according to the alphabet, as they are composed of Arabic, Persian and Turkish lexical units. Such a mechanism - using dictionaries of the poem's language - aids in understanding the text of works more quickly.

A slightly different principle of using dictionaries is employed for understanding "Saddi Iskander" ("Iskander's Wall"), "Leyli and Majnun", and "Sabai Sayyor" ("Seven Planets"). The "Glossary of Atrakiya", containing over eight thousand words in Persian, and the two-volume "Glossary of Chagatai and Türko-USmani", also with a dictionary of eight thousand words, have A. Navoi using only 350 words in his explanations and comments.

Undoubtedly, Navoi's dictionaries will contribute to a deeper study of the text of works, and the category is an important factor in identifying errors and shortcomings.

Alisher Navoi's role in shaping the language of literature and science and in expanding and enriching the lexicon is invaluable. There is a long-standing tradition in Uzbek Navoi studies of creating dictionaries for Alisher Navoi's works. These dictionaries facilitate the work of translators of the great poet's works. The most renowned among these dictionaries are: "Badai-al-lukat" ("Rarities of words") by Tali Imani Herat (15th Century), "Abushka" ("Old man"), "Sanglakh" ("Rocky place")

by Mirza Mahdihan (13th Century), and the "Concise Dictionary of the Works of Uzbek Classical Literature" (1953) and the "Explanatory Dictionary to the Works of Alisher Navoi" (1972) created by Porso Shamsiev and Sobirzhon Ibragimov. Batyrbek Khasanov compiled "A Concise Dictionary to the Works of Alisher Navoi" (1993). These dictionaries provide interpretations of numerous Turkic, Arabic and Persian words found in the poet's works. Presently, the aforementioned "Explanatory Dictionary of the Language of the Works of Alisher Navoi" (1983-1985) is considered the most comprehensive. We compared words and expressions from the twenty-volume collection of Alisher Navoi's "Khamsa" with the vocabulary of the "Explanatory Dictionary of the Language of Alisher Navoi's Works", thereby identifying 1136 words and expressions (1262 with repetitions) not included in the explanatory dictionaries. These words were given a gloss interpretation.

These dictionaries provide interpretations of thousands of Turkic, Persian, and Arabic words and expressions used in Alisher Navoi's works. Thus far, the most complete is the four-volume "Explanatory Dictionary of the Language of Alisher Navoi's Works". Despite the existence of numerous dictionaries on the language of Navoi's works, they do not fully reflect the lexical richness of the poet. Therefore, this article compares the new words and expressions we have identified from the twenty-volume "Complete Works" of the "Khamsa" (PSS) of the poet with the four-volume "Explanatory Dictionary of the Language of the Works of Alisher Navoi" (EDWAN) and conducts a textological study. In this study, words and expressions not included in EDWAN were selected based on seven principles:

1. In the textual study of words and expressions not included in the dictionary, the author relied on the "Explanatory Dictionary of the Language of the Works of Alisher Navoi", recognised as the most complete and perfect to date.

2. In collecting newly revealed words and expressions, we relied on the twenty-volume Collected Works of "Khamsa" by Alisher Navoi.

3. Words and phrases were collected from each volume by reading the text and comparing them with the manuscript.

4. The recipient and the statistics of words and expressions are clearly indicated.

5. Spelling errors in the multivolume edition and the dictionary are corrected based on manuscripts.

6. This study also notes the available individual phonetic variants of the words in EDWAN.

7. The work occasionally presents the lexical or textual meanings of characteristic words not given in EDWAN.

4 CONCLUSION

In studying the texts of Alisher Navoi's "Khamsa" and the contemporary methods of textual criticism that align with the subject of study, conjunctions, glosses, and interpolations are crucial factors in providing comprehensive and precise interpretations. This, undoubtedly, could represent a significant contribution to the foundational research of the poem. Everything mentioned above reaffirms that further research in this direction is certain to lead to new discoveries and results. Moreover, the investigations we conducted on the interpretation of newly revealed, challenging-to-understand words and expressions from the texts of Navoi's works demonstrate that the words of the "Khamsa" text are commented on for the first time using various methods.

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