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Academia Open

Vol 6 (2022): June

DOI: 10.21070/acopen.6.2022.4728 . Article type: (Bibliography. Library science. Information resources)

Originality Statement

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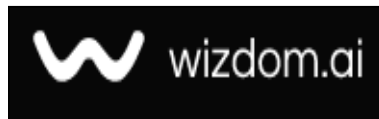
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Textual Features of the Epic “Hayrat-ul abror”

Fitur Tekstual dari Epik “Hayrat-ul abror”

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Abstract

A lot of work has been done to study and publish the works of Alisher Navoi, a great artist. In addition, the poet's epic "Hayrat ul abror" has been published several times on the basis of manuscripts and lithographs. The article introduces the traditional introductory chapters of Alisher Navoi's epic "Hayratul abror", ie the 6th volume of the XV volume of the collection, the 7th volume of the XX volume of the Complete Works, the 6th volume of the X volume of the Complete Works. Volumes were compared with the scientific-critical text compiled by the textologist P. Shamsiyev, and the differences in publication were identified

Published date: 2022-06-30 00:00:00

Introduction

Manuscripts and lithographs play an important role in the in-depth study and analysis of Uzbek classical literature. In particular, the discovery of manuscripts of Alisher Navoi's literary heritage requires a more systematic study of his works. Alisher Navoi's works have long been copied by calligraphers and scribes and passed down from generation to generation, but later became more popular in lithographic terms. Undoubtedly, the most popular work of the great poet over the centuries is "Khamasa", the publication of which as a whole book and the creation of a perfect text is associated with the name of Porso Shamsiyev. The epic "Hayrat ul abror" based on the scientific-critical text created by Porso Shamsiyev has been published several times. The text of the epic is included in the 6th volume of the 15th volume of Alisher Navoi's collection, the 7th volume of the XX volume of the Complete Works, the 6th volume of the X volume Complete Works. But a comparison of the above publications also reveals spiritual differences and spelling errors. One of the peculiarities of Alisher Navoi's "Hamsa" epics is that they begin with the traditional introductory chapters. In the beginning of the epic "Hayrat ul abror", in addition to the basmala, praise and supplication, there are chapters with five verses, word descriptions and descriptions of the heart. Below they are compared with the editions of the epic and their different features are analyzed.

Zoviyayi **jismg'a** har zotdin,

Ruh yoqib sham bu mishkotdin.[1,26]

The above verse, which describes the Prophet Muhammad (peace and blessings of Allaah be upon him), is given in the text of the epic from the collection of Perfect Works as follows:

Zoviyayi **hashmg'a** har zotdin,

Ruh yoqib sham' bu mishkotdin.[2,33]

Before determining which of the above words is correct, it is necessary to pay attention to the content of the byte and the meaning of both words. The meaning of the verse is as follows: The soul lit a candle on a shelf containing specimens of the Originator of everything that is collected in the body. The word body is used here to mean body. "Hashm" is not found in dictionaries. The fact that the words are read differently in the verses shows that the words are similar in form. The word is also used in the scientific-critical text of the epic as "jismg'a".

The following verse also shows differences in word usage:

"Hoi muhabbat **sanga** -o'qdur nasib,

Kim seni haq dedi o'ziga habib.[2,33]

The word "sanga" in the first verse is given as "anga" in the text of the epic, which is part of the Complete Works. At first glance, both words correspond to the content of the byte. However, when using the pronoun "you" in the second verse, it is appropriate to use the word "sanga" in the first verse. The meaning of the verse is as follows: "Ho" (meaning the letter "he" in Muhammad (saas)) means that you have been endowed with love, and Allah has called you His Beloved. The word is also used in the scientific text of the work as "sanga".

Shohid etib chehra bu ko'zgu anga,

Ul ne qilib, ko'rguzubon bu anga.[2,34]

The above verse is quoted in the text of the epic from the X volume Complete Works:

Shohid ochib chehra bu ko'zgu anga,

Ul ne qilib, ko'rguzubon bu anga.[1,27]

The words that make the difference in the verses are "witnessing" and "witnessing." Dictionaries use the word "witness" to mean "beautiful, charming," as well as "witness." In analyzing this byte, we also refer to the above bytes. The meaning of the above verse is as follows: What is hidden in the face of Allah will be revealed in the face of His Beloved. She has a beautiful face and it's a mirror. Whatever he does, the mirror shows him.

Kufr biyik **tog'iga** solib shikast,

Yerga bo'lub past butu butparast.[2,35]

The word "mountain" in the above verse is corrected to "mountain" in the text of the epic in the Complete Works. As we review the content of the byte, we will see that this correction is justified. The word "odd" is used to mean "a dome, an altar, or a curved part at the top of a shelf." It is understood from the verse that blasphemy inflicted

damage on the mountain of greatness, so that idols and idolaters also knelt on the ground. In the first verse, the word "mountain" is used appropriately, and in the next verse, the word "earth" is used. In this verse, the poet uses the words "single" and "earth" to create a brilliant example of the art of tazad.

Zoting edi **javhari** ulviy najod,

Tutmadi yer soyasi birla savod.[2,38]

The above byte is contained in the text of the epic from the Complete Works:

Zoting edi gavhari ulviy najod,

Tutmadi yer soyasi birla savod.[1,31]

Kim yuzin ayblab qaro g'amnok erur,

Shaqqi emaskim, yoqosi chok erur[2,39]

The above verse is written in the text of the epic from the Complete Works:

Kim yuzin **aylab** qaro g'amnok erur,

Shaqqi emaskim, yoqosi chok erur.[1,31]

The different spellings here are not only the words "accusation" and "accusation", but also the word "shaqqi" spelled the same in both editions. The word is spelled "shaqi" in a scholarly text. If the word were "shaqqi", the letter "qof" would have used a warning sign. The word "accusation" used in the first verse is also written as "□□□□" in the scientific text. To find out which of the words is used in the byte, it is necessary to pay attention to the content of the byte:

Tutmog'oning andin edi xomani,

Kim ul etibdur qaro ko'p nomani.[1,31]

The above verse is used as a "catch" in the text of the epic, which is part of the Complete Works. The meaning here is "cause to hold the pen." The text of the complete collection of works and the scientific-critical text of the epic are written in the style of "catch". I mean, the reason you can't hold the pen is because it's meant to have blacked out so many destinies. Which of the following is true is also possible by observing the preceding verses. At the top of the story is a byte:

O'pmadi ilgingni chu nolai qalam,

Motamiy aylabtur oni bu alam.[2,39]

As we look at these verses, we see that the word "catch" is used appropriately in the byte

Xasta Navoiy sori nazzora qil,

Kufr **anoniyatig'a** chora qil.[1,32]

The word "anonymity" in the second stanza is used as "inoniyat" in the text of the epic, which is part of a comprehensive collection of works. While the word "anonymity" means "arrogance," the word "anonymity" does not appear in dictionaries. This verse is quoted in the concluding part of the third verse, and if you do not ignore the sick Navoi, it will mean a measure of disbelief and arrogance.

Makkani chun qildi **judo** dayrdin,

Tig'' suyi birla yudi g'ayrdin.[1,34]

The word "judo" used in this verse is expressed as "very" in the text of the epic in the Perfect Collection of Works. You can determine which of these words matches the content of the byte by interpreting it. The content of the verse is as follows: He (Umar) separated Mecca from the temples. He cleanses the pagans with the water of the sword. The use of the word "judo" in this context serves to describe the content of the byte.

Vasl xayolidin etib ko'ngli **xush**,

Bahrdek ul jo'sh ila aylab xurush.[2,45]

The word "pleasant" in the first stanza is expressed as "josh" in the text of the epic and in the critical text of the complete collection of works. At first glance, the word "pleasant" also corresponds to the meaning of the byte. However, the use of the word "ul josh" in the second verse requires the use of the word "josh" in the first verse. The content of the verse is then analyzed as follows: Visol's mind was so excited that it was like the roar of the sea.

In publications, words are also used interchangeably.

Qolmadi yo'lida chun aslo makon,

Qildi makon bodiyai lomakon.[2,47]

This verse is given in the 6th volume of the X volume Complete Works and in the scientific-critical text as follows:

Qolmadi chun yo'lida aslo makon,

Qildi makon bodiyai lomakon.[1,38]

In the analysis of the epic 'Hayrat ul abrur ', we come across the following differences in the wording of the work:

Gar xud erur xanjari po'lod til,

Suftidag'i injulari so'zni bil. [3,15]

Pearls of Sufti know the word

If the tongue is like a steel dagger, the word is a pearl to which it is attached.

Gar xud erur xanjari po'lod til,

Sufti dog'i injulari so'zni bil.[2,58]

The word that caused the discrepancies in the editions is "sufti", which was corrected as "sufi stain" in the text of the epic in the Complete Works. In the scientific-critical text of the work, the word is also used in the form of "Sufi stain". If the word were "sufti", the critical text would not have written "alif" after the letter "dol".

Bois o'lub shah so'zi bedodg'a,

Tuhmat o'lub **o'rtag'a** jallodg'a[3,15]

Slander is a deadly executioner.

The word "middle" in the above byte is expressed as "in the middle" in the text of the epic in the Complete Works and in the Complete Works. When we interpret the content of a byte, we see that this correction is appropriate. The word "middle" appears in the scientific text of the work.

Borchasidin **haz** etar ahli uqul,

Gar xud uzoq cheksa bo'lurlar malul [2,60]

The word "haz" in the above verse is expressed as "hazl" in the 15th volume of the collection. You can tell which of them corresponds to the content of the byte by interpreting the verses. Dictionaries use the word "haz" to mean "pleasure, enjoyment," and "hazl" to "joke, to be thin." You will need to refer to the previous verses to interpret this verse in its entirety. "At the party, any musician will perform heartfelt melodies, and no matter how good the repetitions of the melody, no matter how good the repetitions in the rehearsal, people who understand all of them will enjoy and be satisfied. If the song goes on for a long time, they will get bored. " Therefore, it is appropriate to use the word "haz" in the byte.

Suvg'acha xoro bila **bunyod anga**,

Ko'kka degin porai **po'lod anga**. [3,22]

This byte is included in the text of the epic in the Complete Works and the Complete Works:

Suvg'acha xoro bila **bunyod etib**,

Ko'kka degin porai **po'lod etib**. [1,55]

It is appropriate to use the word "anga" in this verse, in which the poet wishes that the part of his "Khamasa" up to

the water should be made of stone, and the part that rises to the sky should be made of pieces of steel. . Because the poet uses the word "anga" to refer to "Khamsa". In addition, in the critical text of the work, the word is expressed as "anga".

Ma'nini ul xayl parizod etib,

Jonlarin ul xavfdin ozod etib[2,66]

The above verse is included in the text of the epic, which is included in the XV volume of works and the Complete Works:

Ma'mani ul xayli parizod etib,

Jonlarin ul xavfdin ozod etib[1,54]

In this verse, we will use a dictionary to explain the meaning of the different words "meaning" and "meaning." "Meaning" is used in the sense of content, while "meaning" is used in the sense of a place of safety, a place of fear and peace. Therefore, the content of a byte is not expressed by the word "meaning". The full commentary of the verse is: "It shall be a place of peace and security for the Parisians, and their souls shall be safe."

Tikmak uchun jismu uchurmoqqa bosh,

Anda qilib ta'biya ko'p o'qu tosh [2,66]

The word "tikmak" in the above verse is expressed as "tegmak" in the Complete Works. The reason for this difference is that in the old Uzbek script the letters "kof" and "gof" are expressed only by "kof". That's why one textologist read it as "sewing" and another as "sewing." Now, we come to the part where we talk about the middle ground: the word "touch." The word "sew" means "to sew, to pledge, to stab." The content of the verse is: "I will gather many bullets and stones to pierce the body of the beast and kill him." Therefore, the word "stitch" serves to describe the content of the byte.

There are also publishing differences in the verses of the epic that define the soul. Let's pay attention to the following byte of the epic from the collection of works of Alisher Navoi XV volume:

Ham oni dajjol topib, ham nabi,

Iyso ila tengmu bo'lur markabi?[3,25]

But the same verse is in the text of the epic in the twentieth volume of the Perfect Works:

Ham oni dajjol topib, ham nabi,

Iysi bila tengmu bo'lur markabi?[2,73]

In the text of the epic in the complete collection of works:

Ham oni dajjol topib, ham nabi,

Iso bila tengmu bo'lur markabi?[1,61]

In this verse, it is understood that if we say that the heart of the antichrist is the antichrist, that is, the naughty creature and the prophet, then we have equated Jesus with his donkey. In the scientific text of the work, the word is used in the form of "Jesus" and "with".

Gar ko'rubon chobuki **siymin tane**,

Xandai shirin bila sho'r afgane.[3,26]

The above verse has been modified in later editions of the work:

Gar ko'rubon chobuki **simintane**,

Xandai shirin bila sho'rafkane.[1,63]

The various words spelled here are "simintane", "simintane", and in dictionaries "simintane" does not mean anything. Silver-white means "simintane". The reason for this difference in the publications is that in the scientific-critical text of the work it is written that the sounds "i" and "y" are written with only one y.

Sokin o'lub o'tda samandar kibi,

G'o'ta urub suv aro gavhar kibi.[1,63]

The word "gota" in the above byte is written as "gotta" in the text of Alisher Navoi's XV volume of works and the collection of perfect works. When we look at the scientific-critical text of the work, we see that the word is spelled "gota".

Conclusion

In analyzing the chapters of the work on nat, word description, and mood, we can observe differences in these editions in some places. This is due to the fact that the dots are under- or over-represented in the text, the letters are similar in shape, and the vowels are not written. If we analyze them in terms of the content of the text, the characteristics of the weight, the idea expressed in the works of the artist becomes clearer, and his prose statements are also perfect.

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