



FITRAT - TEXTOLOGIST

(Based on the complex "Examples of Uzbek literature")

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Annotation

Abdurauf Fitrat, one of the leading representatives of Jadidchilik movement, deeply understood that the essence of this movement is to convey the spiritual wealth of the people, manuscript works to the people. That's why he created serious researches with the aim of making the classical works known to the people and the people of science and to retrieve these sources. Excerpts from classic works of the scientist's "Examples of Uzbek Literature" complex are examples of this research. The article focuses on Fitrat's scientific research related to the manuscripts he acquired during his studies in Turkey and the publications of the same period.

Keywords: Text, source, manuscript, lithograph, didactic work, collection, manuscript, literary publication.

Introduction

The modernist movement is important in literary studies not only as a social movement, but also as a renewal of science and enlightenment. The renewal of the education system, literary types and genres, textual studies and source studies is clearly visible in the actions of Fitrat, who immediately saw the progress in the world education system and science and tried to bring these innovations to his country.

Methods

Through the study of Fitrat literary collections, which served as the basis for the formation of Uzbek textual studies and source studies, which emerged at the beginning of the 20th century, the activity of the scientist in the development of this field and its practical results can be seen. It is no secret that at the beginning of the 20th century, the study of the history of literature was at an early stage. Creating strict





rules for studying the historical development of our national literature has been one of the greatest tasks of our scientists.

Naturally, the experience of the fraternal Turkic peoples: Ottoman Turks, Tatars, and Azerbaijani scientists was needed on this path. However, the creation of literature with a consistent scientific basis in almost all Turkic nations dates back to the 20s of the century. "The first mystics in Turkish literature" by F. Koprulu, "History of Turkish literature", "History of Turkish literature" by Ismail Hikmat, "History of Azerbaijani literature", "History of Tatar literature" by A. Rahim, A. Aziz, "History of Tatar literature" by Abdurahman Sa'di "History", the results of Turkish, Azerbaijani and Tatar scientists in this regard inspired Fitrat.

The need for the creation of scientific principles, collections and textbooks, which are the basis for creating the history of Uzbek classical literature, led Fitrat to collect materials for the history of Uzbek literature, put them into a consistent scientific system in chronological order and prepare them for publication. Due to the need for theoretical sources, collections expressed views on periodization of the history of literature in prefaces and theoretical information presented in front of each section, and in letters and scientific treatises.

Fitrat's greatest service in this direction was to prepare for publication the manuscript texts in the author's possession by comparison with the lithographs distributed in mass copies in his time. "Fitrat's contribution to the development of textual studies can be seen in his purely textological studies." The fact that the scientist conducted serious research on each work in the collections is reflected in the forewords of the collections, broadcast letters, and scientific-theoretical articles. A thorough study of the sources and texts leads to a correct judgment about the work.

"A good supply of theoretical generalizations allows one to find a way in any conditions of practical activity." Abdurauf Fitrat's research in this direction is reflected in the collections "Samples of the Oldest Turkish Literature" and "Samples of Uzbek Literature". Although these two collections are the first literary collections created in Uzbek literature, they also reflect the scientist's scientific views.

One of the sources we want to analyze is the work "Hibat ul-haqayq" by Ahmed Yugnaki, Fitrat was one of the first to present this work to science, published excerpts in the "Examples of Uzbek Literature" complex, and compared it with existing copies. There are many copies of this work, and we Fitrat We would like to draw attention to the copy that he was aware of while studying in Turkey.

This copy of the work was copied in Istanbul in 1480 by Sheikhzada Abdurazzaq Bakhshi. Some of the texts in the copy are given in Uighur, some in Arabic script. The copy consists of 74 pages, from pages 2-69 the work "Hibat ul-haqaiq" is presented.





The volume of the work is 255 bytes, 241 main part, 14 bytes - appendix. In addition to "Hibat ul-haqayq", this book also includes examples of the works of artists such as Lutfiy and Sakkokiy. Fitrat, in his article "Hibat ul-haqayq", elaborates on this copy. The main reason for Fitrat's attention to this copy was the Turkish scientist Najib Osimbek's publication of "Hibat ul-haqaiq" based on this copy. These publications are stored in the Manuscript Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni under numbers 1773, 1774, 10724, 12023, 20941. The lithograph under the number 1773 was published in Istanbul in 1915 in Ottoman Uighur. In 1914, Najib Osim found a Mongolian pamphlet in the library of Hagia Sophia mosque in Istanbul. This treatise is the work of Ahmad Yugnaki "Hibat ul-haqaiq", published in 1915 along with the full text of the work, commentary and glossary.

At the end of the publication, Najib Asim gives an "Afterword" for the work and explains that he commented on the work: "The "Sarf" we are going to present here is related to the kalmalarak form that we saw in "Hibat ul-haqaiq". 20941 inventory digital lithograph printed in 1916. Analyzing the achievements and shortcomings of this publication, Fitrat notes the shortcomings of the publication one by one in many places of the article. The scientist said that Najib Osimbek re-read the copied texts, translated them, annotated their dictionaries, and added a special dictionary section. Najib Osimbek gives detailed information about the work and its author in the preface of the publication.

Fitrat severely criticized the vocabulary part of this publication. He cited the misread words one by one. The reason why scientist Najib Osimbek made such a mistake is that he did not use the edition of "Devonu lug'otit turk". "... When Najib Osimbek commented on these dictionaries, it seems that he did not refer to the "Devon(i) dictionary". Because Najib Osimbek made so many mistakes in this regard, especially after the "Devon(i) dictionary" was published, it is not possible for a linguist to make so many mistakes.

In the article, Fitrat cites 15 misread words and gives their correct form based on evidence. At the end of the article, he points out that many such mistakes are caused by only some of them.

Fitrat has devoted a lot of space to the works of Zahiriddin Muhammad Babur in the "Examples of Uzbek Literature" complex. While presenting the samples, he did not ignore the publications in Turkey. In order to determine the source used by Fitrat, we turned to samples of Babur's ghazals published by the Turkish scientist Fuod Koprulu in the "Milliy tatabbu'lar" complex, in order to study Babur's works before Fitrat (except for A.N. Samoylovich). This source is mentioned in Babur studies under the name of "Istanbul Edition", and it was published in 1913. H. Boltaboev clarified the





year of publication of this collection in his article "In the interpretation of Boburshah Fitrat".

During the period when Fitrat's collection was published, Fitrat was continuing his studies in Istanbul and met and exchanged ideas with Turkish scientists such as Fuad Koprulu, Mehmed Akif, Abdurashid Ibrahim. He must have been aware of Babur's poems published in "Millii tatabbu'lar". OZR FASHI The lithography section of the Manuscripts Fund has several publications containing Babur's poems. Babur's poems are presented in a large edition under inventory number 8814, titled "Baburshah's Poems".

The "Istanbul edition" we mentioned above is the same edition. Along with Babur's poems, the work "Wolidiya" is presented in the lithograph, which was published in 1914. As part of the lithography, the "National Tatabbu'lar" complex, "The Origin of Turkish Literature", "Arznoma. Works such as "Turkish culture" and "Kitobiyot" are presented in Onadoli. The lithograph is composed of the works of Fuod Koprulu. Babur's poems appear in various places in the lithograph. Pages 235-256, 308-246, and 465-480 contain Babur's poems, while the above-mentioned works are given on the pages in between. In the sequence of works, ghazals are presented first, followed by masnavis, rubai, problems.

Only the work "Volidiya" is presented in the last part of the publication. "Poems of Baburshah" begins with Babur's ghazal "Topmadim". The texts in Fitrat's complex also started with this ghazal. In both sources, the sequence of ghazals and rubaiyyahs is the same, and they are not numbered. No differences were found in the text of sources, stanzas, order of verses, reading of words.

From this it can be concluded that when Fitrat was choosing Babur's ghazals for "Examples of Uzbek literature", he initially relied on A.N. Samoylovich's publication as a base source. Later, when it was realized that the order in it was broken and incomplete, it became known that the rest of the ghazal was taken from the "Istanbul edition" printed on the basis of the Rampur manuscript. It is understood that Fitrat did not have a single manuscript copy of Babur's "Devon" from the collection of texts from various sources. Because if Fitrat had Babur's "Devon" in his hands, firstly, he would have made a note about it, and secondly, he would have turned directly to the manuscript source without "filling up" his complex by selecting from the publications of A.N.Samoylovich and Fuod Koprulu was.

Conclusion

In conclusion, it can be said that Fitrat, as a major textologist and source scholar of his time, aimed to introduce unique manuscripts to scholars and people. He prepared





and published an article on resources in order to prevent the removal of rare resources kept in the hands of the people. And as a result, manuscript copies of several of our classic works were taken away. Manuscript copies of Yusuf Khos Hajib's "Kutadgu Bilik" and Poshshahoja's "Miftah ul-adl" and "Gulzor" are among them.

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