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THE HISTORY OF THE TEXT AND SOME COMMENTS ON ITS GENESIS

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ABSTRACT

The article analyzes and summarizes the theoretical views on the term text history, which is the basis of textual studies except that, the alternative method of study is discussed. The author justifies the need to develop an integrated system of text history research. Based on the views of the great poet and thinker Alisher Navoi, was defined the scientific criteria on which this system is based. It has been scientifically proven that the study of the history of the text has been used in the study of the history of hadith texts and that the highly effective method of interaction has been applied to the process of bibliography and scientific research of literary monuments. It was concluded that one of the main conditions for achieving scientific accuracy, textual perfection in the study of the history of the text of works of art is the use of the method of contrast.

KEYWORDS: *Text, Manuscript Source, Devon, Text History, Counter Style, Art Text, Text Error, Analysis.*

INTRODUCTION

It is impossible development of textual science of without an in-depth study of the history of the text of classical works of art. Because the concept of text history is one of the basic theoretical foundations of textology. "The history of the text includes everything from examining the genealogy of manuscript sources to studying the worldview and ideas of the author and the copyist, from the realization of the author's creative intent in the creation of the work to the study of its interrelationships with other literary monuments" [6.9] makes it even clearer how important it is to study this scientific problem. Such an approach to the history of the text is

described by the Russian textologist D.S Likhachev: “The concept of the history of the text covers all aspects of the text of a particular work. Only a complete (or, if possible, complete) study of all issues related to the work will allow us to fully explore the history of the text of the work ”[7.33] clarifies and complements it.

Today, as in the study of Uzbek classical literature, the methodology of scientific research in the field of textology has not been developed. The scientifically based criteria and principles of studying the text of classical works of art that can be applied to research in this area have not yet been determined. This, in turn, requires the development of an integrated system of text history research, which is the basis of both textual studies and literary-scientific analysis. The question arises: what scientific criteria should this system be based on? In our opinion, it would be more correct to look for the answer to this question in the views of Alisher Navoi, who raised the national literary and aesthetic thinking on a global scale.

What requirements did Hazrat Navoi set for poetry and literary text in general? In the preface of the devoni "Badoyi'-ul-bidoya": "How many kinds of work do I have here, it is mar'i, it is not seen in any other davawi" [1.20]. Although the great thinker spoke here about the requirements for the order of the devon, for artistic creation, these requirements can also be applied to the process of studying the textual history of the work. These requirements are:

1. Begin each of the thirty-two-letter ghazals on the devon with praise or naat. Hazrat Navoi writes about this: “... there is no difference in style between the ghazal of each letter and the previous ghazal. It is inevitable that in every commandment, the Haqq subhanahu wa ta'ala praises the Messenger of Allaah (peace and blessings of Allaah be upon him) for a moment, or a commandment that does not seem to be ignorant of these two things. If this bliss is not achieved for a moment, then in the opening ceremony of every particular commandment, there will be a kind of taqwa and takosul ”[1.21]. This feature should be taken into account when analyzing lyrical devons in terms of text history. Especially, the basics of the author's worldview, the concept of creativity are expressed in the poems of Alisher Navoi in the lyrical divans with the content of praise and praise. Given that the history of the text is related to the plan or purpose of the poet or writer in the creation of the literary text, the importance of studying the essence of praise and ghazals, which reflect the concept of creativity of the great thinker, becomes even clearer.

2. That there should be ghazals on the devon that share the rays of enlightenment in the mind and heart of the reader, and that each ghazal should contain verses in the spirit of the sermon. According to the great poet: “I will not find Devon, I will not find a ghazal and our ghazal will be a ghazal, I will not find a byte of your sermon. If the world is finished, all the hard work and effort will be wasted ”[1.21]. Here, too, one of the foundations of Alisher Navoi's creative attitude is expressed. It turns out that the devon, which is a collection of lyrical poems, should pay attention to the enlightenment content and the essence of the sermon, which is embedded in the text, as each work is analyzed. Since it is related to the author’s conceptual views, it should be noted that this feature is of particular importance in the study of text history.

3. Matla '- the meaning of the beginning byte(poem) should be proportional to the content, form and style of the ghazal to the praise. In other words, the poem begins with one content and does not end with another, in the words of Hazrat Navoi: "... if there is a matla'e waqi in each content, I will be mostly andag, the praise will be in accordance with the nature of the picture" [1.22].

That is, the author must maintain this balance in form and content to the end, no matter what image (genre) and meaning the text begins with. The formation and perfection of the text - this criterion related to the history of the text is important in terms of expressing the process of realization of the author's plan and purpose. According to the textologist Nafas Shodmonov: "... the author of the text, while reflecting the reality of the action, undergoes a certain creative mental process. In the process, it can change its attitude to certain parts of the text under the influence of objective and subjective reasons and make corrections of different sizes. Such corrections and changes form the basis for the study of the historical, artistic, ideological and methodological aspects of the material, creation, formation, construction, etc. of the text. Therefore, in the coverage of the history of the text, the process of its formation as a work of art can be realized only by analyzing the factual material contained in it "[8.22].

The requirements and criteria of Hazrat Navoi analyzed above are valuable in terms of reflecting the text of the work of art and the process of its creation. Consequently, relying on these criteria in the study and evaluation of text history will yield the expected results. The fact that the great poet himself fully complied with these requirements, in particular, increases their literary-aesthetic and scientific value. But, unfortunately, the publication and study of Alisher Navoi's works do not pay enough attention to these features.

It is known that Alisher Navoi, who set these requirements in Badoyi ul-Bidoya, in his first official office, perfected this criterion in Khazayn ul-Maoniyy College. Proof of this is the perfect harmony, from the number of poems written to each letter to the way they reflect the content of praise and praise. It is especially important that these requirements are followed in his prose and scientific works. However, the publications of their text, unfortunately, have too many shortcomings in terms of research. The reason for this can be explained by the fact that the textual history of the works of the great thinker was thoroughly studied, and then the publication was not signed. Here is an example: Nasoyim ul-muhabbat was first published in the 17-volume 17-volume Collection of Perfect Works of the great poet. In the naat part of the work, the following words are written: "And for the sake of Hazrat was the wife of the prophet, and then the door of prophecy was closed. Every month, the imperfect have named the perfect scholars of the Ummah to perfection, so that they may take the place of the ancient prophets and show the way to those who have gone astray, as the scholars of my Ummah are like the scholars of the Children of Israel "[2.14].

There is a serious error in the translation of the hadith text in this quote. This is because the meaning of this hadith should be, "The scholars of my ummah are like the prophets of the Children of Israel." In the same edition, the text of the hadiths is in fact in Arabic.

In particular, the text of this hadith was given correctly at the end of the publication as اسر ائيل بنى كانبيا امتى علماء. But if we take into account the fact that not only the average reader, but even most experts do not have the ability to read and understand the original, it becomes clear how serious a mistake was made in the table. Unfortunately, this mistake was repeated in Alisher Navoi's ten-volume Collection of Complete Works. The difference is that in this edition, the original text of the hadith is given side by side, and the translation is given in a strange way: "The scholar of my ummah is like the scholars of the Children of Israel" [2.92]. This mistake was corrected in the scientific-critical text of "Nasayim ul-muhabbat" prepared by Hamidkhan Islami and published in 2011 [3] and in the published editions [4] in 2017.

Research on the problems of textual studies, speeches in the press are dominated by the textual errors in the publications of the works of Alisher Navoi and other classical poets and writers, the views on the need to eliminate them. This also needs to be addressed. But without a deeper elaboration of the theoretical foundations of textual criticism, and without a transition to the evaluation, analysis, and study of the literary source on that basis, it is likely that it will remain as it is. The main problem of textual studies is the history of the text.

The commentators of the Qur'an have provided valuable information about the reasons for the revelation of the verses and the book history of this divine source. In the same way, the hadith scholars have determined the reasons for the inclusion of the hadiths of the Prophet (peace and blessings of Allaah be upon him), the date, that is, who narrated them, and determined the degree of authenticity of the hadeeths accordingly. In particular, it should be noted that these views on the order in which hadith books are narrated are related to the history of the text: "In Muslims, written information, especially hadith books, is narrated under a number of conditions. The muhaddith recites the hadith to the people while reciting the hadith based on his collection. Those who wish will record the narrated hadiths. If the church is large, certain people will be appointed to deliver the word of the muhaddith everywhere. They deliver every word out loud to those far away. The student who has written the hadiths in full then examines what he has written: the teacher takes what the student has written, the student takes the teacher's book, and examines each hadith verbatim and compares it to the original to the last letter. This method of copying a book is called "muqabala" [5.29].

The method of "cover" is valuable in the study of the history of the text of works of art, as well as in terms of achieving scientific accuracy, perfection of the text. This method of dealing with the history of hadith texts should also be applied to the process of bibliography and scientific research of the text of literary monuments. True, today is the age of computer technology. There is no need to read and compare literary sources aloud in public. But in the sense of literal, literal comparison, this method should also be applied to the process of studying literary texts, and if approached in such a style, it would be possible to achieve significant scientific results in the study of literary texts.

Of course, in any text by the secretary, if it is copied by hand, some mistakes may be made even when the author is copying. The information on how the error in the text was corrected in the style of Muqabala shows how serious the attitude of Muslim scholars towards the hadiths of the Prophet (peace and blessings of Allaah be upon him) was and how careful they were to make sure that the text was correct. is written. The work will be so precise that if a word or line is incorrectly copied or repeated, it will not be possible to delete it. If Bordiu seems to have been deleted, this copy has lost credibility and no one has accepted it. Because if you draw on it, you can see what's underneath. And the reader passes by without reading it. But if it is turned off, there is a suspicion that perhaps what is needed has been turned off, and therefore it will not be accepted. If the copy is reviewed by the sheikh and the teacher is satisfied with its accuracy, he allows the student to teach from this book and copy it to others with his signature in writing "[5.29].

In applying the method of dialogue to the process of studying textology, in particular, the history of the text, it is necessary to pay special attention to the following important features: 1) scientists work as a team with the sole purpose - to restore perfect text without errors; 2) letter-

by-letter, word-for-word comparison of the text; 3) in order to eliminate errors, experts check the texts they have prepared by exchanging them with each other; 4) work on the text without deleting errors; 5) to establish the issuance of a special permit by the Society of Textologists today, if previously a written permission was given by a teacher-scholar to teach a lesson on the restored credible text. Due to the inability to form a scientific community united in the pursuit of a great goal, the lack of a systematic scientific approach to the publication of the works of Alisher Navoi and other classical poets and writers, the twentieth century has passed, but errors in the text have not yet been corrected.

The cover style is based on the experience of working on text on paper. In today's age of computer technology, the question naturally arises as to whether there is a need to apply such a method, whether it will give the expected effect. In fact, it should be noted that even when working with computer technology, there is a great chance of successful application of this method. For example, by drawing on an error in the text on a computer or by painting the error word in a certain color, you can achieve the same result as if you were working on paper.

The alternative method of studying the history of the text is also valuable in that it requires teamwork - the collaboration of a number of scholars. Naturally, scientific cooperation is highly effective, especially in textual work. If it is done in this way, there will be no need for such an unscrupulous practice as striving for self-respect and self-promotion. The issue of preparing a great scientific goal - the works of Alisher Navoi and other classical poets and writers for publication at a high level, without textual errors, comes to the fore. In this regard, one of the priorities of textual studies is the study of the history of the text, the application of the method of correspondence in the process of making perfect and reliable editions of classical literature.

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