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PIECES FROM “BOBURNOMA” IN ABDURAUFG FITRAT’S COLLECTION

There are considered and analyzed the differences between the editions Fitrat and Hasanov.

Keywords: poetry, Uzbekistan.

“Boburnoma” of Bobur is one of the great work collections of some branches of knowledge’s and its edition was the main problem of that time. The great scientist Porso Shamsiyev and Sadik Mirzayev edited the 2 volume Cyrillic alphabet 1948-1949 [16]. In this edition the scientist use 2 types of the edition. And in these years “Boburnoma” was translated by the Russian oriental scientist Mikhail Salle. This edition was predated in 1993. [4] To the 475 anniversary of Bobur in 1958 the creative life of Bobur was announced. In 1960 the scientific edition of “Boburnoma” was printed. [15] It Begins with the preface of academic V.Zokhidov “Activity of Bobur and his literary inheritance”. This edition was perfectly well done, the scientists use Kazan and London’s version, and they compare the Turkic and Russian translation and study the proper nouns. This edition of “Boburnoma” was spread among the readers, and served as the resource for another one. In 1966 “Bobur: Elections” III volume, 2-3-part, [14] In 1989 the edition of “Yulduzcha” editory [25] and for the schools books 1960’s edition were served as the base.

Although, there were the masterpieces of “Boburnoma”, nobody create the scientific-comparative text about it. The first scientific-comparative text about “Boburnoma” was written by Eydji Mano. [1] He edited this text in 1995, and as the continues of it edited the another volume which is named “Kursatkichlar” (Index) [3]. This critical text is prepared by the 4 copies of “Boburnoma” and it’s copies in Persian. The author used four copies of original (Elfinston, Xaydarobod, Britain, Kazan), 2 Persian copies of the museum in New Dehli (Vokeoti Boburiy), the copy from the London library. The copy of Xaydarobod was the base of create the scientific –critical text, (7 copies, 4 Uzbek ones and 3 Persian copies).

“Boburnoma” was translated into many languages. It printed in London in 1826 by the name “Translation of Leyden-Erskin” [9]. In 1828 in Leyspig A.Keyzer annouce the German version of Boburnoma. In 1871 the French version was made by Pave de Kurteyl [22]. The new edition was finished in 1921 by Luks White King, he compare with the rench ones [17]. In 1922, the

famous oriental scientist A. Beverish looks through the lacks of the work and on the base of Xaydarobod version [5]. Long time after in 1996 the professor of Harvard University Willer Texton fulfills the new version of Boburnoma and announces it [24].

In 1943-1946 's Rashit Rakhmat Arat Printed the 2 volume in urdu of "Boburnoma" on the base of Xaydarobod version [3]. The descendant of Bobur Mirza Nasriddin Xaydar Kuragoniy did the new edition of the masterpiece in 1924 in Dehli, in 1962 in Karachi [21]. The Persian-Tajik version of "Boburnoma" is prepared by Rushan Oro Begim with the help of Abdurakhmon ibn Bayramkhon.

In 1980, by UNESCO the French scientists translated it to trench and printed 3 volume of it. It shows us the great interest to the work.

It is known such great work with many faces; the treasure is paid attention of Fitrat. The scientist, as the investigator, worked hard at this masterpiece. "Boburnoma" of Bobur was interesting to Fitrat from the childhood. During his studies at madras, he already has been known with the text of the work. While he studies at Istanbul, he introduced with Istanbul's copies of "Boburnoma" on the base of Kazan and Khaydarobod. Such kind of information is given in the translation of Turkish version of "Boburnoma", Rashid Rakhmati Arat. Many versions of Boburnoma were spread not only among Istanbul, but among the madras of Bukhara. The author looked through the text of "Boburnoma" and used it in his all works. For example in the article about "Mirza Bedil", he relayed on the information from Boburnoma and wrote his life and creation period [19]. In order to learn, the author seriously studied the thinking about Navoiy in "Boburnoma" and given the samples from Boburnoma [20]. 12th edition. In "Literary rules", (Adabiyot qoidalari), "Samples of Uzbek Literature" (o'zbek adabiyoti namunalari), "After XVI century the generall look to Uzbek literature" (16-asrdan so'ngra o'zbek adabiyotida umumiy bir qarash). Fitrat analyze the connection with "Boburnoma". He considered, "Boburnoma" not only the literary text, but as the historical work. When we analyze the literary value of "Samples of Uzbek literature", we can say that the literary text is very rich of Boburnoma. Fitrat gives examples about "Hindiston"(India), he described the event's of 1519, wrote about the geography, politics, animals, water animals, birds "tuyur", plants and flowers. He paid attention to season, measure and units of measure. The author chooses with pieces in order to introduce the period of Boburids, their works and India. Because, in this period there was not any source which was introduced about India. And in the period of colony Turkistan looked like India. That's why, Fitrat payed big attention India and its people.

While we are analyzing Fitrat's pieces from "Boburnoma", we observe the big difference between the work of P. Shamsiyev. It is known, Fitrat has the Kazan's version of "Boburnoma". Because, in 1960 when Porso Shamsiyev prepared the London's version of "Boburnoma" to edit, we could show the

differences between, “things” to “what”, “two” to “alone”, it showed us that this copy belonged to Xaydarobod version of “Boburnoma”.

In our next investigation we differed and analyzed the two version of Boburnoma, the 1st one is the piece from “Samples of Uzbek literature” and the 2nd one is the one which is prepared to edit by Porso Shamsiyev, Sodiq Mirzayev and Japan linguist Eijji Mano [12]. This book was prepared by Saidbek Hasanov. The piece from the collection is given from the part of “Hindustan” (Boburnoma) and described the event of 1525-1526’s. While we are analyzing this version of Boburnoma with 2002’s version, we learn these differences.

1. Phonetic differences. For example; a-o, i-e, u-o’, k-q, g-g’, d-t, p-b.

The piece from Fitrat: (*Hindiston, Bangola, viloyatiga boripdur, qo’yubdurlar, ushbuncha, ekiz, daryosidan, qilindi*)

Saidbek Hasanov edition: (*Hinduston, Bangala, viloyatiga, boripdur, qo’yubturlar, ushmuncha, ikiz, daryosidin, qilildi*)

In spite of, the double consonant changes to one: For example (*ikk-iki, yeti-yeti*).

2. Morphological differences. For example, the conjunction and possessive form of third person are differ. In Fitrat’s collection: (*yer, suv, yog’och, tosh; xartunning ikki yonida; shimoldag’i*).

Saidbek Hasanov: (*yer va suv, yog’och va tosh; xartunning ikki yonida; shimoldag’i*)

3. Lexical differences. The differences between the words. The text from the collection and the one from Saidbek Hasanov edition were differing. We can see it in the name of places. Also, we can observe the changes of words and omission of it.

In Fitrat’s collection: (*Bayoq, Raht, chiqara olmaydurlar, Daryolar oqar suvidur, tog’lardindur, ushbu tishlarni qo’yub qilur, bir qator tevaning bo’g’zini*)

Saidbek Hasanov’s edition: (*Biy’ah, Rapat, chiqarmaydurlar, Oqar suvi daryolardur, tog’ raklaridindur, ushbu tishlar bila qilur, ikki qator tevaning bo’g’uzi.*)

After the “*Devong’a fil o’q berurlar*” phrases, Fitrat understand clearly: “*Ya’ni solug’larini ham fil bilan beradurlar*”.

Such sentences is not observed in edition of Saidbek Hasanov: “*Hindustoniy “haatiy” derkim*”

In Fitrat’s collection, he don’t limited with the text from “Boburnoma”, he gives example from the rubaii of Zakhiriddin Mukhammad Babur. The lyrics of Babur came for us as the “Devon”, and now it has many editions. The copies of “Devon” are saved in “The National library of Paris”, the library “Rizo” in India, Rambur city, in the museum of Solarjans, in India, in the library “Saltanat” in Iran, in the castle “Tupkhop” of the University in Istanbul and in the library of Mallim Javdat. The interest to the creation of Z.M.Babur was great, that’s why; many versions are typed. In 1910 the manuscript of the

“Rampur” library of India was translated into the English by the oriental scientist Denison Ross as the edition and photocopy. Professor A.Samojlovich, on the base of the edition of “The National library of Paris”, and the edition of the library “Rampur” was represented the wonderful copy of the collection to the study in 1917 [22]. By the Turk scientist F.Kuprulu on the base of Babur hand wrings are represented, Nowadays, this edition is saved in the University’s library of Istanbul, Turkey. The poems of Babur in 1843 were translated into Russian in Tashkent. It begins with the introduction of E.Ye.Bertels. Especially, this edition was pre-edited in Leningrad in 1957. The whole creation of Babur were edited by the scientist academy of Uzbekistan (O’zFA) as “Devon” in 1958 [10]. S.Azimjonova and A.Khajumov (1958, 1965) [13], S.Khasanov (1982) [11], A. Abdugafurov (1994) [6] are pre-edited the succession of Babur many times. On the base of Paris’ copy, S.Hasanov is printed the lyrics succession of Babur in 1993. For the 500th anniversary of Babur, the oriental scientist Shafikha Yozkhim compared the edition of the National University of Turkey, the edition of Tupkhopi castle, and the edition of Muallim Javdat, the edition of Paris National library and the edition of “Rampur” library in India, the edition of Bangol, Istanbul, Petersburg, Tashkent and Moscow’s edition and created the unique ones of collection in 1983 [18]. Soon, the literate A.Abdugafur by this edition declares his new one by the name “Zakhiriddin Mukhammad Babur Devon” [6]. Avganistan scientist Shafikha Yozkin’s edition was not fulfilled, so in 2004 it’s represented as “Babur’s Devon: the edition to Kobul’s one” [7]. In this edition the gazel, (5), kitta (10), masnavii (9), turtlik (10), tuyuq (2), fard (57), muammo (53) masnua, rubaii, tarjeband and one noma of Babur are added. In the collection you can see the Uzbek and Tajik poems. In this edition 195 poems of Babur are represented to the people.

S.Azimjonova and A.Khayyumov who are represented the whole creation work of Babur; they collected the poems which are belonged to the period of Babur in Central Asia. They used the edition of the Paris National Library as the base. This edition was copied by the secretary Al-Abd Mukhammad Bokii with the “nastalik” writing style. The edition begins with the articles of Babur. The poems are given by the order of the time. So, the ganre is. The time of copy out is unknown. But, by the signs of the text we can say, that it’ is belonged to the 2nd part of the XVI century. In the copy there are 89 garels, 63 rubaiis, 1 masnavii, 11 tuyuk, 1 kitta, 29 muammos, 21 fards and 1 unfinished garel.

The main part of poet’s creation life consists of the rubaii. When we are pointed on the rubaiis of Babur, the Uzbek readers read it in the collection of Fitrat. In the collection there are given 28 rubaiis. For example, in 1948 in “anfology of Uzbek poetry” there were given 15 rubaiis of the Fitrat’s collection. O.Sharafiddinov repeated this in his “The chrestomathy of the history of Uzbek literature” in (1945) while, we are analyzing the text, there is born the question, how he choose the examples and which literature he used. To answer the question, the necessary think is to analyze the text of the collection. One of

the given editions is A.Samojlovich's one. This edition has the lack and messing. This position is considered by Porso Shansijev: "We don't have even the copy of hand writing of Babur and autographic. But, it is unknown, if Babur could to but in order his poems or could not. But, the text of A.Samojlovich is mixed. The last editors put in order the text".

In many researches and articles, especially by the information of V.Zokhidov and X.Yakubov, the completed and the most unique edition of the poems of Babur were edited to the 475 anniversary of the poet. "Choose creation works". This edition is declared by A.Samojlovich [23], and collected in the base of the edition which is saved in National Library of Paris. Especially, on the base of this edition 3 volume of "Asarlar" are edition by the name "Devon". In Devon the poems of Babur are given in Cyrillic alphabet. That's why, in comparing the gazelles of "The examples of Uzbek literature" with the edition, we didn't achieve the good result. Only that was known, in the next edition of Babur there was not the 18 the gazelle. To understand this event deeply, we rely on the works of Fuod Kuprulu "Milliy tatabbu'lar". This work was edition by the name "The Istambul's edition" in 1913. When that edition was edited Fitrat was continued his study in Istambul, and he met with Fuod Kuprulu, Mekhmed Akif, Abdurashid Ibrokhim and exchanged the opinions. It is known, he knew the poems of Babur which were represented in "Milliy tatabbu'lar". That's why, The Istambul edition has some gazels, which are not in the edition of A.Samojlovich.

The order of collection of the rubaii text is created in Babur creation work, we decide to researcher, in order, to study the edition of S.Azimjonova and A.Kayyumova. By our researches, we observed the word in the poem. The 3rd line of the rubaii "Ko'ngli tilagani murodiga etsa kishi", of Babur (If the man achieves what he wants):

*Bu iki muyassar o'lmasa olamsa
(If this event were not happened)*

S.Azimjonova added "Ish" between "iki" and "muyassar". One should consider, the author gives the poems by the mind, he did not relay on the collection. Such problems we can observe in the poems of Alisher Navoi. Maybe Fitrat gives in below mentioned line by mind. As the result, the word "ish" is omitted. Such, position is observed in the 3rd line of rubaii:

*Yo'lda iqomat etti, Bobur dersiz,
(Babur lived in the way, you said)*

But in "Devon"

*Kobulda iqomat etti, Bobur dersiz,
(Babur lived in Kabul, ypu said)*

In the rubaii of Babur "Tolei' yo'qqi jonimga baloliq bo'ldi" we can see such mixings. The 4rd line of Fitrat's collection:

*Vah-vah netayin ne yuz qarolig' bo'ldi
(Oh, my God, I had many unhappiness)*

In “Devon” in order to “Vah-vah” there is given “Yo rab”. The mixing of the line is not changed the meaning. The differences between the collection and “Devon” are not belonged to the meaning. The differences are the usage of the synonyms. The differences among the rubaiis are less than in the text of “Baburnoma”.

Although, there are many difference between the text of Fitrat’s and Hasanov’s edition, but the meaning stays similar. So, we can say that Fitrat in “Samples of Uzbek literature” considers every work as the interpretation one. He tried to leave the original version of the text. That’s why “Samples of Uzbek literature” is the masterpiece for all periods.

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