

## History of the Study and Publication of Lutfi's Works

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### Abstract

This article provides information about the study of the life and work of one of the greatest poets of Turkish literature, Maulona Lutfi. The study of Lutfi's work by scientists of the 20th century is analyzed analytically. New changes made in subsequent years are indicated.

**Keywords:** Lutfiy, devan, "Gul and Navroz", new approaches.

### Introduction

The special place and significance of the creative heritage of Lutfi in the history of the literature of the Turkic peoples. The work of Lutfiy, which is the fruit of artistic perfection and embodies subtle meanings, has fascinated and won the hearts of people for centuries. The works of the poet, rich in fine lines, rich in art, and harmoniously representing the world of meaning in poetry, combining content and form, have made a great contribution to the development of Turkish poetry. The high appreciation of Lutfiy's creativity in Uzbek literature is, firstly, that he wrote in the Turkic language, and secondly, that the works of this creativity were created with high artistic skill, that he made the Turkic peoples enjoy the beautiful examples of gazelles, the genres of tuyuk and rubay, as well as the fact that he made a great contribution to the development of Turkish literature with his fruitful work.

The life and work of Lutfi received great recognition in their time. If the disputes around the creative heritage of Lutfi are interpreted ambiguously in Uzbek literary criticism, then from the information given by Navoi in "Majolis un-nafois", it is easy to understand that at the time of the poet there were a lot of different opinions and considerations. This description is based on the events that Navoi witnessed in Samarkand, on the description of the poet Sakkoki, who is highly respected by the people of Samarkand: "All the good poems of Maulana Lutfiya belong to him, he stole them and made them his own." There are no analogues to this type in those places, and sometimes there are tasteless fights" (Navoi: 1997, 53). Alisher Navoi stated that Lutfiy Sakkokiy steals gazelles and uses his pseudonym, but in fact all the gazelles of Lutfiy Sakkokiy belong to Sakkoki. From these opinions, it is not difficult to understand that Samarkand people respect Sakkoki very much.

The first explorer of Lutfia is, of course, Alisher Navoi. For example, the definition of "malik ul-kalam" from the Navai language, the relationship between a teacher and a student within the framework of life relations in "Majalis un-nafais", among poets who create in the Turkic language, in "Muhokamat ul-lugatain" are "shuaro Sakkoki, and Geydar Khorazmi, and Atay,



and Mukimi, and Yakini, and Amiri, and Gadoydek. "And no one figured in the discussion of this Persian shuaro, except for one Maulan Lutfiyidin, who has several matlachs, he can learn from Tabakhli," his assessment is also important in determining the literary value of Lutfiy's work (Navoi: 2000, 25). ). It is a great honor for any poet to be recognized by Navoi, the sarcor of the Nazmovites. Navoi's assessment of Lutfi's work has been recognized at all times.

In the period up to the beginning of the 20th century, the folk works of Lutfiy, subtle verses, the freshness of the Turkic style served as one of the main sources of creative influence on poets, to continue the tradition. The poets experienced the creative influence of Lutfiy's gazelles, knitted tahmas, created beautiful examples of rubais and tuyuks. Bayaz, collected at the end of the 19th century and published by lithography at the beginning of the 20th century, traditionally continued examples of Lutfi's work, including Atoyi, Navoi, Sakkokiy. Today, the handwritten lists of the poet's divans and many lists of poems included in the bajoses are stored in the manuscript fund of the Tashkent State Institute of Oriental Studies.

The systematic study of Lutfi's work began in Uzbek literary criticism at the beginning of the 20<sup>th</sup> century. Abdurauf Fitrat deals with the periodization of Uzbek literature and pays great attention to the literature of the Timurid era. The works of Atoya, Lutfiya, Sakkoka are analyzed and included in their collections. On the eve of the 500th anniversary of Alisher Navoi, Buyuk Karimov prepared Lutfi's book for publication, but it was not published. In this regard, the scientist Hadi Zarif published the collection "Contemporaries of Navoi".

It is necessary to recognize the contribution of a number of scientists to the study of the creative heritage of Lutfi in Uzbek literature and bringing it to the general public. A great contribution to the study of the poet's work was made by such Uzbek scientists as Khodi Zarif, Ergash Rustamov, Sodirkhan Erkinov, Abdugadir Khaitmetov, Suima Ganieva, E. Akhmadkhojaev. A great contribution to the monographic study of Lutfi's work and the presentation of his sofas to the people in the current alphabet was made by Doctor of Philology Sodirkhan Erkinov. The scientist devoted his Ph.D. work to the study of the creative heritage of the poet, published monographs. All the poet's poems published in Uzbekistan in different years were prepared for publication by S. Erkinov. It is reported that more than ten studies of the scientist Lutfiy are in the fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, as well as in foreign countries such as Turkey, Paris, Great Britain, Moscow, and St. Petersburg. He says that the Paris copy is the most perfect of them, that the number of ghazals in the manuscript exceeds three hundred, and that there are also fards. Among the Devonian manuscripts, he mentions that the London copy is valuable for its antiquity, since it was copied in 1511, and that the poet used photocopies of both manuscripts in preparing his Devonian manuscript for printing and compared it with the copies in Uzbekistan (Erkinov: 1987).

In the new edition of the divan Lutfiy, published in 2009, S. Erkinov says that the advantage of the divan is that the gazelles are compared, and Persian gazelles are also given with their Uzbek meaning, proving that certain results were achieved in Lutfiy's research. creative legacy. E. Akhmadkhodzhaev, a candidate of philological sciences, published many articles on such issues as the manuscripts of Lutfi's cabinet, the circulation of the cabinet's manuscripts, and their proximity to the poet's era.



Textbooks and teaching aids played an important role in bringing Lutfiy's creativity to the people, teaching it in the system of higher education, general education schools. For example, in the textbook "History of Uzbek Literature", prepared by the great scholar Natan Mallaev for philology students of the university, information is given about the life and work of the poet, his poems are deeply analyzed (Mallaev: 1986).

The epic "Flower and Navruz" was analyzed and interpreted on the basis of a system of images, themes and a world of ideas, linking it with the artistic skill of Lutfi for many years, and this information was accepted by almost all Uzbek readers. The existing information changed when the scientist Ergash Rustamov brought from the United States of America the book of Sheikh Ahmad Tarazi "Funun ul-Baloga" and made it known to the scientific community. It became clear that the interpretations were wrong. The preface to the book was written by the scientist A. Khayitmetov, who created a special scientific study of the literature of the Timurid era. The information in the book makes two important points. Sheikh Ahmad Tarazi claims that the epic "Gul and Navroz" belongs to Haydar Khorezmi as follows: "Maulana Haydar read "Gul and Navroz" and its rhymes are either funny or bad" (Khayitmetov: 1996, 3).

In his work, Sheikh Ahmad Tarazi again quotes two lines from the Lutfiy ghazal, unfamiliar to the Uzbek reader, and says that Lutfiy belongs to Shoshi. After this information from the source, investigations began to identify the author of the Gul and Navroz saga. These opinions are confirmed by Navoi's information in "Majolis un-nafois" that Haidar Khorezmi created an epic for Iskandar Mirza. Today the epic "Gul and Navroz" is studied as a work of Heydar Khorezmi.

Scientist S.Ganiyeva says that the Turkish researcher Gunay Karaagoch wrote in the Ankara edition of Lutfiy's book that Lutfiy translated Jalal Tabib's "Gyul va Navroz" from Persian into Turkish. Gunay Karaagoch prepared the book of Lutfiy for publication. The book by Zaki Validi Togon "Chigatai poet Lutfiy and his divorce", published in Kazan in 1914, deserves special attention. These studies have gained a wider scope, and in Turkish literary criticism, Ismail Hikmat Ertaylon's scientific studies on the book of Lutfi, the biography of Kamal Eraslon and the creative heritage of Lutfi were also created.

In general, the study of the creative heritage of Lutfi was intensively carried out by scientists of the twentieth century. His works were published, foreign sources were identified and widely studied by Turkish, Uzbek and Azerbaijani scientists. Today there is a need to analyze the legacy of Lutfi, systematizing all the results achieved, due to the fact that it is appropriate to follow the news of subsequent years, the research of Turkish scientists, to present new information to the Uzbek reader.

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