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ANALYSIS OF TEXT DIFFERENCES IN MUTRIB'S WORKS

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ABSTRACT

In this article, the lyrical poems of Khorezm literary poet Muhammad Hasan Mutrib Haji Tabib (1853-1923) are studied from the point of view of textual studies.

KEYWORDS

Text, devan, manuscript source, original, conversion, ghazal, maqta', couplet.

INTRODUCTION

Determining the inter-source textual differences of any work and restoring the perfect version close to the author's version is one of the main problems of textual studies. Until now, although general and exceptional articles have been published about Mutrib's scientific activity, the poet's poems have not been specifically

researched from a textual point of view. Some of the poems of the poet included in the devan manuscripts, handwritten bayozs, collection and tazkiras copied in the late 19th and early 20th centuries were published in the current spelling. When comparing these editions with the original works of the poet, it is noticeable that

there are textual differences between them. Naturally, such textual errors led to the wrong reading of words in some places, and in some cases, the poetic content that the poet wanted to express changed, and the creation of crazy sentences far from the text. This, in turn, puts on the agenda the implementation of a comparative textual study of Mutrib's works based on the original.

METHODS

Based on this, in the research, the originality of Mutrib's lyrical works (devan manuscripts, handwritten tazkira, complex (collection), poem texts in bayaz) and their publication options (temporary press publications, internet pages, various collections of the poet's poems (pamphlet-complex, Uzbek literature chrestomathy) were compared. As noted, the poet's works underwent changes in the process of preparation for publication, and these changes can be classified as follows:

1. Omission of stanzas and verses;
2. Misreading of words;

Omission of stanzas and verses. B (handw. 903 p. 264a) provides a ghazal of Mutrib with the radiative "Etding mani". The ghazal consists of 7 stanzas, and it was published in the 1974 issue of Gulistan magazine (page 28). However, the ghazal appears in the form of 6 stanzas:

Nazzorayi husning uchun har lahza furkat
dashtida,

Qon yig'latib, dahr ahlig'a bee'tibor etding mani.

This bayt comes fourth in the Devan manuscript. But it was unreasonably removed from the publication.

B (handw. 903 p. 205b), D (handw. 906 p. 139b) basic auxiliary sources copied 7-byte ghazal with "Fido" radif. This ghazal is also M. Pirnazarov's "Mutrib Khonakharobi (Risela-majmua)" [Pirnazarov, Matnazar. Mutrib Khonakharobi (Booklet), 2001. 7.] is given as 6 stanzas. The following stanza is omitted from the edition and occurs in the fourth place in the Devan manuscripts:

Rahm etib, kulbam sori qilsang xiromon noz
ila,

Jismii jonim yo'linga, ey ko'nglum olg'onim,
fido.

Mutrib's 7-bayt ghazal with "Yo Rab" radif copied to auxiliary sources B (handw. 903, p. 208a), D (handw. 906, p. 241b) also has 6 bayt in the treatise-complex (p. 11).

Vafo mehrin tilab ajzu niyoz etsam janobig'a,

Qilur har kun fuzunroq, jonima javru sitam, yo,
rab.

The above stanza is originally given in the fifth position.

The poet's 7-verse ghazal "Paydo" was prepared for publication with a serious textual error in the current editions. In the edition of this ghazal, "lexical difference of words", "incorrect reading of words", "improper additions" are visible in the structure of one stanza.

Mispronunciation of words. Polvonnazir Bobojanov gives the translation of Laffasi's tazkiras, "Mutribkim, Muhammad Husain devan Khaji tabib son" - "Husain", but Mutrib's father's name is "Hasan". "حسن" is also given in the manuscript. In order to become "Husan", this name should be written like the Arabic "حسين". In the process of publication, this name was mistakenly read as "Husan" without knowing historical sources [Laffasi, Hasanmurad. Tazkirayi Shuaro, 1992. 83-85].

In addition, several textual inconsistencies are noticeable in the text of the poet's ghazal "paydo" published in this edition. This ghazal was also published in "Mutrib Khonakharobi (complex)" prepared for publication by Matnazar Pirnazarov and in Bolta Davlatov's newspaper "Khorazm Haqiqatii" (July 20, 1991). Differences in the text were comparatively studied on the basis of supporting sources V (inv. 903 p. 203b), D (inv. 906 p. 238b) and Laffasi's manuscript numbered 12561 (p. 140a).

Results

The word "Hamdingdin" in the first stanza of the ghazal was changed to "Hamdamingdin" in the treatise-collection prepared by Matnazar Pirnazarov:

Zihi jonlarg'a hamdamingdin bo'lib fayzu safo paydo,

Xayolingdin ko'ngullarga bo'lib har muddao paydo.

In auxiliary sources, Laffasi's manuscript analysis, publications prepared by B. Davlatov and P. Bobojanov, it is correctly given as follows:

Zihi jonlarg'a hamdingdin bo'lib fayzu safo paydo,

Xayolingdin ko'ngullarga bo'lib har muddao paydo.

The ghazal is written in the poetic weight of hazaji musammani salim (mafoiylun, mafoiylun, mafoiylun(V--/V---/V---/V---)).

The word "Hamdam" is derived from the Persian language, means ulfat, one who walks together; comrade, friend. "Hamd" [Dictionary of Navoi's works. 1972. 763.] word is taken from the Arabic language, 1. Praise hymn; 2. Means thanks.

Meaning: How wonderful grace is created for the souls from your praise, and all the goals in the hearts emerge from thinking about you.

The content of the verse in the publication: What a wonderful grace is created for souls from your friendship, and all the goals and goals in the hearts emerge from thinking about you.

DISCUSSION

Because the word "Hamd" in the verse was read incorrectly as "Hamdam", the meaning of the verse changed and affected the content. The third stanza of this ghazal is copied as follows in the Laffasi manuscript:

Qilib charx uzra xurshid ... mahni jilvagar tun-kun,

Olardin qudrating birla jumla(y)i olamg'a ziyo paydo.

In this stanza, the auxiliary "-ila" has been omitted. The auxiliary word "-la" in the next verse is changed to "Birla".

In the Tazkira edition:

Qilib charx uzra xurshid monand jilvagar tun-kun,

Olardin qudratingla jumla_ olamg'a ziyo paydo.

"Monand" [Dictionary of Navoi's works. 1972. 397.] is derived from the Persian language and means "Similar". The combination "Khurshid ila mahni" in the verse changes to "Khurshid monand". In addition, it is appropriate to write the auxiliary "-la" with a hyphen when given in poetic form. This is a spelling error in the byte. The compound "Total world" is not added to "Total world".

This verse appears in the treatise-complex as follows:

Qilib charxi xurshid ila to jilvaki tun-kun,

Olardin qudrating-la jumla_ olamg'a ziyo paydo (5-bet).

In the publication prepared by B. Davlatov:

Qilib xurshid charx uzra ajoyib jilvagar tun-kun,

Olardin qudratingla jumlai olamga ziyo paydo.

It is correctly stated in the supporting sources as follows:

Qilib charx uzra xurshid ila mahni jilvagar tun-kun,

Olardin qudrating-la jumlayi olamg'a ziyo paydo.

Prose description of the verse: You have made the moon and the sun in the sky to shine day and night. From these two, with Your power, light will appear for the whole world.

Below, the fourth stanza of this ghazal is preserved exactly as it is in the manuscript tazkira and the supporting sources:

Birov husn avji uzra guljabinu qaddi mavzundur,

Birovda ishq aro bulbul kabi tun-kun navo paydo.

This fourth bayt is given in publications as:

In the pamphlet prepared by M.Pirnazarov,

Birov husni avji uzra jibin qaddi mahzundur,

Birov to ishq aro bulbul kabi tun-kun navo paydo.

In the edition of P. Bobojonov:

Birovkin husnu shavqda guljabinu qaddi
mavzundur,

Birov__ ishq aro bulbul kabi tun-kun navo paydo.

In the edition of B.Davlatov:

Birov husn ahli ichra gul jabinu qaddi muzundur,

Birovda ishq aro bulbul kabi tun-kun navo paydo.

The word "Shavk" in the tenth stanza of the ghazal is edited as "Ishk" in the pamphlet. "-ga(-g'a)" in the word "Ashiklaring'ga" has been dropped. As a result, the content of the bayt changed, and the weight loss occurred. This stanza reads:

Bu yanglig' husn ila ma'shuqliq izhor etib, har dam,

Qilib oshiqlaring ishq aro bo'yi vafo paydo.

This stanza is in the edition of B.Davlatov:

Bu yanglig' husn ila ma'shuqaliq izhor etib, hardam,

Qilib oshiqlariga shavq aro bo'yi safo paydo.

The main auxiliary sources, the Laffasi manuscripts and the edition prepared by P.Bobojonov, are given as follows, as in the manuscripts of the poet's office:

Bu yanglig' husn ila ma'shuqliq izhor etib, har
dam,

Qilib oshiqlaringg'a shavq aro bo'yi vafo
paydo.

Prose description of the verse: You express your love every time with this kind of husn, and you show your lovers the smell of loyalty.

CONCLUSIONS

The word "Nakhl" appears in the twelfth verse of this ghazal. This word is given as "Nahl" in the publications of P.Bobojonov, B.Davlatov. Changing the letters "X" and "H" caused a change in the contents of the bayt. For example, the word "Nakhl" is derived from Arabic, 1. Seedling, young tree; 2. It means palm tree and "Nahl" means "Bees". This stanza reads:

Etib lutfing bahori tiyra tufroqdin jahon ichra

Ming alvon ne'matu yer uzra nahli dilkusho paydo.

The combination given in the verse as "Ne'matu er" (Ne'mat and land) creates disunity in the context of the text. The reference to the auxiliary sources, the manuscript review and the treatise-collection is correctly given as "Ne'mati er", i.e. "Yerni ne'mati":

Etib lutfing bahori tiyra tufroqdin jahon ichra

Ming alvon ne'mati yer uzra naxli dilkusho paydo.

Prose description of the verse: With the spring of your grace, you create a new blessing on earth from the black soil that creates and opens a thousand different hearts in the world.

The word "Iman" in the laudatory part of the ghazal is in the form of "Iman" in the treatise-collection, and the word "To" expressing the content of the moment has been omitted:

Solib ko'nglumga imon gavharin __ naqdi jon chiqqach,

Ilohi, aylagil Mutribg'a andog' rahnamo paydo.

This bayt is in the edition of B.Davlatov:

Solib ko'nglumga imon gavharin to naqdi jon chiqqach,

Ilohi, aylagil Mutribg'a andog' rahnamo paydo.

The basis is correctly given in the auxiliary sources, the manuscript review and the publication prepared by P.Bobojonov as follows:

Solib ko'nglumga iymon gavharin to naqdi jon chiqq'ach,

Iloho, aylagil Mutribg'a andog' rahnamo paydo.

The praise of the ghazal ends with the poet's plea to the Creator to keep his faith healthy during his death. Although the differences in this stanza given in the editions did not affect the content of the stanza very much, the places that affected the weight are noticeable.

Every creator should be able to feel the responsibility for the text when studying his works. Otherwise, it will seriously affect the content of the studied work.

Mutrib Khonakharob's poems published in newspapers and magazines by A.Abdug'afurov, B.Davlatov, P.Bobojonov, Yu.Rozmatov, M.Pirnazarov, and about a hundred Mutrib poems copied into "Mutrib Khonakharobi (Complex)" by M.Pirnazarov, published in 2001 it should be noted that his works are republished.

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