

EDITING WORDS IN THE TEXT OF NAVOI GAZELLES

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ABSTRACT

The article tells about the efforts of the great poet Alisher Navoi in compiling the poems "Khazain ul maoniy", in particular, the editions of his collections of poems "Badoe ul bidoy" and "Navodir un nikhoya".

KEYWORDS: *Khazain Ul-Maoni, Textual Criticism, Ghazal, Bayt, Misra, Badoye Ul-Bidoya, Edit, Devon.*

INTRODUCTION

The spiritual need for the work of the great poet existed at one time and is still relevant in the modern globalized world. This is evidenced by the fact that the works of famous artists have been published, lithographs have been published and many copies have been issued since the last century. A scientific-critical text of the great poet's lyrical heritage has been created, and his academic and popular publications were published several times in the 20th century. Among them is the 20-volume book "Alisher Navoi. Volumes 1-6 of the Complete Works are of particular importance. It also includes the first Devons of Navoi and the Khazain ul-Maoniy College. In the process of including the poet's ghazals in the divan "Badoye ul-bidoya" in "Khazain ul-maoniy", the author admits that they were edited by him and a friend of his contemporary Hussein Boykaro [3. 12]¹. Therefore, there are different textual differences between the gazelles "Badoi ul Bidoya" and the same gazelles "Khazain ul maoniy", but they could be copied by scribes in a modified form, and when translated from Arabic writing into the current script, a form that actually differs from one letter may have arisen due to different readings of similar words. The most scientific study of these issues and coming to certain conclusions will allow us to better understand the essence of the great poet's poems. When studying the issue of including a ghazal in the Badoyi ul Bidoya collection in the Khazain ul Maoniy collection, the text of a particular ghazal is edited and the increase in the number of bytes in it occurs very rarely. "I opened my chest and looked at my heart"² [1. 517] can serve as proof of our opinion.

I opened my chest and looked around

Each bribe is a hundred bribes.

Tanim mehnat sipehri, anda, wah, paykoningu ashkim

A planet that is constantly evolving.

I was hurt, I was hurt, I was hurt

I'm hurt, and now I'm sorry.

While you're playing, I'm on a sick road

I keep begging you to take a look.

Like you're out of your mind

It is hard to say.

If death is not difficult, then it is painful for people

Death takes care of Majnun and distracts Layla?

Navoi punched him in the chest and said, "I understand."

Whoever makes the imaginary jury controls [1. 517]

The text of this ghazal consists of seven bytes in the office of "Badoye ul-Bidoya", and in the office of "Badoye ul Wasat" it turns out to be nine bytes. This ghazal is one of Alisher Navoi's love poems. The poem tells about the situation of a lover who fell in love with his beloved and fell in love as a result. The first verse describes the state of mind of the lyrical hero who stabbed himself in the chest, looked into his heart and said that his heart was a hundred bribes from the knife of grief. The second verse of the ghazal corresponds to the third verse in the text of the ghazal in Badoyi ul Wasat. In it, the lover describes his state, that his body is a sky of sadness, that the eyelashes and tears of his beloved have fallen on his heart that they are in his heart like a motionless planet. In the third verse, the lover again talks about his condition and says that I was hurt, I was hurt, and now my helplessness is a cure. This begs the question. Why did the lover suffer? The reason for this is that a great poet appears when he considers a person who is not in love to be sick. When he falls in love with his beloved, he falls in love with a new pain, with love. It should be noted that this verse does not occur in the text of the ghazal in Badoyi ul Wasat. The fourth verse says that the lover turned to his mistress and casually played with her, and the lover repeatedly begged and groaned to see her beauty. The fifth verse of the aforementioned ghazal is mentioned as the seventh verse in the ghazal text in the Badoyi ul Wasat divan. The next sixth verse appears as the fifth verse in the ghazal text in the Badoyi ul Wasat divan. If for lovers the pain is not worse than hijra, then why did death save Majnun and bother Leila?! The fact that death bothered Lili is a sign that she died before Majnun. Otherwise, Layli would have lost Majnun and would have suffered in the agony of the hijra.

The last part of the praise is given in the ninth verse of the ghazal text in the "Badoyi ul Wasat" divan. Anyone who sees the image of imagination, that is, imagination, understands that in this way the Hajj stung Navoi's chest. Thus, the great poet points out that one can see the heart of an emigrant through the eyes of the heart. The text of the above ghazal appeared in the text of the Devonian ghazal "Badoyi ul Wasat" in the form of nine bytes. The second, third, sixth, seventh and eighth verses of this ghazal are not in the first collection of Alisher Navoi "Badoye ul Bidoya".

In the second couplet of the ghazal, the lyrical hero describes his situation. The lover throws hijra stones at the heart of the lover whose heart is broken by the pain of love. The lover who considers the suffering of his beloved sacred puts the stones he throws into his heart. In the third

verse, the lover turns to his beloved and expresses his love. You captivated my body with your love, do not reject my love. Since the flesh has fallen on the grass, there is no other choice but to burn it. The verse shows that the creator expressed his love for his beloved in the language of the lyrical protagonist. In the sixth verse of the ghazal, there is an idea that "if a person swallows wine, he thinks that he drank blood, and if he drinks water, he will miss the time when he drank wine." In the next verse, the lover's grief is described as the torment of his beloved, burning with love and unable to reach him. In verse 8, the angel's surrender is like the devil's arrogance.

When editing the ghazal, which begins with the line "I opened my heart and opened my heart" in the composition "Badoyi ul bidoy", it was noticed that "Badoyi ul wasat" gave Devon a different look and meaning. The first, fourth, sixth and seventh bytes of this ghazal are saved when editing the text of the "Badoyi ul bidoy" divan. The second, third and fifth bytes are missing from the Badoyi ul wasat text. The bytes parsed above have been added to Badoyi ul wasat. These verses make the ghazal more attractive.

To all appearances, our comments on the textual differences between certain ghazals and divans indicate that there is still a need for significant research in this area. On the basis of a comparative study of such differences, it is possible to clarify to some extent the corrections made by the great poet and correct some errors. This is a factor for a deeper study of the universal ideas of the great poet, put forward in the ghazal.

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