

**EDITING OF WORDS IN THE TEXT OF NAVOYI'S GHAZALS**

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**Abstract:**

The article talks about Alisher Navoi's 7-verse ghazal becoming a 9-verse ghazal in the process of editing "Badoyi'ul-Bidaya" and later "Khazayin ul-Maoni". For this purpose, the text of the seven-verse ghazal "Badayi' ul-bidaya" beginning with the line "Ochib koksum shikofin, ayladim konglumni nazzora" is in "Badayi' ul-wasat" which consists of nine verses of this ghazal. with the text is studied in a historical-comparative method, attention is paid to the fact that the textual differences are the result of the author's editing. Alisher Navoi's "Garayib us-sigar" "Debocha" is based on the poet's other works and comments on the author's editing recognized by our literary experts. It is revealed on the basis of analysis that it created an opportunity for the poet. Also, in the edited text of the ghazal, there is an opinion about the omission of four stanzas from the original text.

**Keywords:** Devon, ghazal, editing, textual differences, scientific critical text.

**Introduction**

The spiritual need for the work of a great poet exists in his day and does not like its significance in today's global era. This is also evidenced by the booking of well-known creative works, the implementation of stone publications, and the publication of many copies from the last century. Scientific text of the great poetic lyrical heritage was created, and its academic and popular publications were published several times in the 20th century. Among them is the 20-fold "Alisher Navoi. Volumes 1-6 of the Perfect Collection of Writings are of particular importance. It also included the early giants of Nebuchadnezzar and the craftsmanship of Khazoyin ul-Maani. During the inclusion of poet's rage in the giant "Badoye' ul-bidoya" in the "Khazoyin ul-Maani", the author also admits that he and his contemporary ruler friend Hussein Boygaro edited [3, 12]<sup>1</sup>. Therefore, there are also various textual discrepancies between the rage contained in the "Badoyi ul bidoya" and the same rage within the culture of "Khazoyin ul Maani."

The textual discernments of the publications of Neb·u·chad·nez'zar's wrath may not only be the result of poetic edits but also be copied by secretaries, translated from Arabic into current writing, but actually derived from a variety of readings of words that differ from one letter. Studying the same issues as scientifically as possible and reaching certain conclusions makes it possible for a great poet to understand the essence of his wrath.

With a series of words in the text of rage, the discord is more likely to have arisen on the basis of the author's edition, as the great poet himself and well-known writers acknowledge. The following analyses provide the basis for our conclusions. Therefore, the combination of "mus'hafi

<sup>1</sup> A·has·u·e'rus. A perfect collection of works. 3rd. – T., 1988,18-19 b.



dreamsoring" in one of the praises that come from "Badoye's great bidoya" is presented in the form of "Safhayi Ruxsoring" in "Strange Us Insurance":

*O essay of your descelia,  
Debochayi husnungda gives birth forever [3. 25].*

In "Badoye's ul-bidoya," this byte describes the content that says, "The Koran of your face was created with a long letter, and the point of Eternity is the beginning of your beauty." In the "Strange Us Insurance," the meaning is embodied in the way "Your face was created with a few letters, and the Point of Eternity is the beginning of your beauty." At first glance, the words "mussel" and "sahfa" do not seem to have a serious effect on the meaning. Because when "moosa" means the Koran, the "saffron" in praise also brings to mind part of the Koran, or page. By rationing "Moaning" to a hundred, the great poet is able to make artifacts about his Creator in the form of divine ridicule. At the same time, the "page" serves the same literary intentions. However, the shape of the "page" may have been attributed to the edition of the great poet. Such examples can be observed in the text of several rages. For example, the combination of "mashshotayi husnungdurur" [1.29] is reflected in the rage included in the "Strange us-sig'ar":

*The Art of The Moon, The Moon  
The darkness of the day made you laugh in the evening [3, 25].*

In "Badoye's great bidoya," this byte represents the following content: (He is) a husning parchment that cleaned the day's mirror with his breath from the ashes of the evening. In the next giant, the owner of this byte was replaced by a combination that represented the contents of the "parchment of creation." Both of the exchanged compounds served to remember God. Only in the subsequent change is the creation of a maus, and the meaning is strengthened. Beth is pictured figuratively exchanging night and day. To do this, the great poet was given the idea of cleaning a window with a faint face with ashes. At the same time, he allowed him to portray the creation of a beautiful maus and the dedication of his soul ("inside the breath") as a great gift from God. The maus was now like the ashes of the evening, and when a soul entered it, it beamed as bright as the sun's eyes. The combination of "inhaled" in Beth appears to have contributed to the great poet's acceptable use of the combination of "mashshotayi satellite."

In some places, the fact that arabic words that differ from one letter in one letter and are close to each other in shape produce a tofovut with the text of one rage from different giants reduces the satisfaction of coming to a certain place about whether it is based on the author's editing or other factors. These include the textual discrepancies between the words "malak" and "falak". Both of these words are sometimes complicated to distinguish between text written by secretaries. The fourth byte of nine-byte rage in "Badoye's ul-bidoya" symbolized "malak," which is as follows:

*Malak stayed from your buroqing, not vasfi falaksur'at,  
The thirst one is to me like a gazelle[ 1, 32].*



The moon shining on the calm seas made a silvery highway stretching to the horizon. The text of Rage's "Strange Us-Sigar" contains the word "malak" in this byte [3, 28].

The night of Me-roj is portrayed in Bethlehem as they ride on a horse brought by Gabriel by our Prophet Muhammad. Sources tell us that the rise and return of the temple in our prophet occurred very quickly. Therefore, in this rage, Nebuchadnezzar pays special attention to the speed and speed of the lightning, using the "vasfi disaster." The essence of the issue is that it moves quickly in heaven and the meaning in the next bytes can be clarified to a certain extent. It should be noted that although Nebuchadnezzar views the planets are constantly moving because artistic events are taking place in the skyscrapers, their agility cannot be compared to Buroq in the form of the word "disaster." (Matthew 24:14; 28:19, 20) Jehovah's Witnesses would be pleased to discuss these answers with you. The text of this rage depicts the night walks of our Prophet in the visible world. The sixth-byte illustration of "The Valleys of Falak" [1, 34] also reinforces our view. It is this rage's praise byte that replaces the words "xoshok" and "hell" in both giants. "Badoye's ul-bidoya" is moved as follows;

*Neb-u-chad-nez'zar loves the world, or  
Anga xoshok aro o'tdekdurur dunyovu mofiho* [1, 34].

Bethlehem expresses the sense that "Nebuchadnezzar likes the world because of his own, Muhammad (c.a.v.), otherwise the world and its creatures are like grass in a cockroach." Instead of "xoshok," the word "hell" is replaced by the text in "Strange us-sig'ar" [3, 28] The above contents, on the other hand, show: "Nebuchadnezzar likes the world because of his name, Muhammad (c.a.v.), otherwise the world and its creatures are like grass in Hell." The fact that there is grass in hohok captures the properties that have not yet been adjusted to the combustion process. It becomes clear from this that the world, "mosifo," is the fire of the creatures inside it. According to the literary intentions of the great poet, the world that does not remember the memories of Muhammad (c.a.v.) and what is relevant to him are like grass in the hallmarks of a lyrical hero. He cannot be entertained. Living in this world only by following the circumcision of the prophet (c.a.v.) *can increase the value of the "world and the mofiho."* Because our prophet (c.a.v.) lived in this world with good morals and set an example for all. Instead of "Hoshok," the use of "hell" allowed the poet to describe his literary intentions in a more blessed way.

It appears that these discussions, which outline the textual discrepancies of certain rages from various giants, indicate that there is still a need for important research in this regard. Based on a comparative study of such discernments, it is possible to clarify to some extent the edits introduced by the great poet and correct some errors. This is a factor in a deeper study of the great poet's previous human ideas in rage.

In the process of incorporating rage from the giant "Badoyi' ul-bidoya" into giants composed of "Khazoyin ul-Maani," it is difficult to identify discernments related to a particular word derived from the author's serious editing. Because it is much more problematic to clarify whether these discrepancies were made by secretaries, whether the word associated with the text was read in the process of transferring them to the current entry, or if the author edited it. Nevertheless, based on the general content of the byte, a comparative study of the discernment in the text allows you to clarify some of the issues related to the author's edition. We try to prove our point in the example



of comparing discrepancies in such bytes.

"Zihi javlongahing aflok long area "av adno" [1. 32] The pomegration of the same rage begins with certain textual differences, consists of the giants "Badoyi'ul bidoya" and "Strange us-sig'ar," and the praise byte of the same rage is cited in both giants by the exchange of the words "xoshok" and "hell." "Badoye's ul-bidoya" is moved as follows;

*Neb-u-chad-nez'zar loves the world, or*

*Anga xoshok aro o'tdekdurur dunyo-vu mofiho* [1, 34].

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"Badoyi ul bidoya" containing *"The city is a month furqatidin byte-ahzandur manga*In the fourth byte of this nine-byte rage, the rage that begins with the illustration of [1.55] enters the giant "Strange Us Worship", composed of the craftsmanship of "Khazaoyin ul Maani" *bullet* word *zahm* is observed to replace the word with the word.

***The arrow is a tandem, an arrow other than an untouchable body,***

***I moaned that it was a great arrow, and it sucked the shield manga. [1. 55]***

This rage is written in a loving spirit, which discusses the suffering of the lyrical rhythm's beloved pilgrimage and the frustrations of the pharaoh's fire, and describes the suffering and oppression of his torch. The above byte also reflects on the fact that the work of the torch was pieced like a bullet in the body and therefore no longer touches the body of another arrow. The song says that the arrow moaned because of it, and now it rejoices because it acts as a shield to it. The resulting embryo was allowed to develop in nutrients and then inserted into her womb, where it implanted. *The arrow is in my oven, so the idea is explained that no more suffering will be touched. By replacing the word bullet with zahm, it becomes clear that the editor is keen to reinforce the meaning. It is a bit of a challenge to figure out who made this edit.*

This is also the case with rage, which begins with the illustration *"Fire is in my soul from the flower leaf. "* [1.185-186] The resulting embryo was allowed to develop in nutrients and then inserted into her womb, where it implanted.



*Soqiyo, gulrang may will be poured out,  
Zuhd biomidin is in a state of disgrace.* [1.185-186]

This rage is also a mystery of the rage of King Neb·u·chad·nez'zar in a hurrying spirit. Rage reflects on the description of the mausoleum as a ugly beauty, explaining the spirituality of the song, which is unsteady. *Because there are flaws in the dangers of zuhd in my cup of poverty, the cupbearer weeps to bring me flowery liquid* . May expresses divine love here, and the lyrical hero dreams of reaching the temple through her. In the giant "Badoye ul vasat", it is said: "*Bring a cup of flourishing liquid because there are flaws in the dangers of zuhd in my work.*"

At the same time, during the inclusion of rages in the craftsmanship of the "Badoyi ul bidoya" giant in the craftsmanship of Khazoyin ul Maani, the author is perceived to have conducted editing processes as he acknowledged. As a result of these edits, word-related discrepancies between rage texts are also visible. It is noteworthy that it is very difficult to determine whether these edits were made by the same great poet himself or changed by secretaries. Discrepancies related to such a word change are presented in the form of an attachment.

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