

Principles of Creating Scientific-Critical Texts of Mutrib's Works

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Abstract: Information about the life and work of the poet of Khorezm literary environment, Muhammad Hasan Mutrib Haji Tabib (1853-1923), was studied based on scientific and comparative analysis. Mutrib's divan manuscripts, kept in the fund of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan under inventory numbers 903/IV, 906/VII, 2679/II, Laffasi's tazkira manuscript number 12561, and Matnazar Pirnazarov's "Mutrib Khonakharobi (Collection of Pamphlet)", along with information about the creative heritage of Bolta Davlatov in the newspaper "Khorazm reality" (Issue of July 20, 1991), "Guliston Journal" (Issue 7 of 1974), Polvonnazir Bobojonov (Laffasiy. Tazkirayi Shuaro. 1992.), and other publications, have been published. The rich literary heritage of the poet, which has reached through manuscript and lithographic sources, press publications, anthologies, and chrestomaties, requires a comparative study and scientific classification of his life and work. As a result of the comparative analysis, it was noted that the preparation of excellent editions of the Mutrib Divan is one of the urgent tasks of textual studies. In this article, the principles of creating a scientific-critical text of the manuscripts of Mutrib's library are developed. These principles were studied based on the principles relied upon by scientists such as Ye.E. Bertels, M. Osmonov, D.S. Likhachev, P. Shamsiyev, I. Sultonov, H. Sulaymonov.

1 INTRODUCTION

In Khorezm, especially in Khiva, in the XIX-early XX centuries, during the reign of Muhammad Rahimkhan II Feruz, many poets created and arranged their divans. The poet and historian Bayani writes that the khan himself led the development of the Devonian tradition in the Khorezm literary environment (Bertels Ye.E. Firdavsiy. 1960.).

Creating scientific and critical texts of classic works is the basis for the emergence of relatively perfect texts of lyrical and historical works. In this regard, works by Ye.E. Bertels (1, 9), M. Osmonov (Sultonov I. 1947), D.S. Likhachev (Shamsiev P. 1952;), I. Sultonov (Alisher Navoiy. 1961.), H. Sulaymonov (Rashidova M. 1991.), and preliminary works done by textual scientists such as Shamsiev (Is'hoqov F. 1997.), S. Ganieva (Hamidova M. 1994.), L. Khalilov (Ganikhujaev F. 1998.), M. Rashidova (Alisher Navoiy. 2021), and F. Is'khakov (Zohidov R. 2018.) have been examined. Specialists identified changes in the text of each studied work and developed specific principles for creating a scientific and critical text.

It is known that the science of textology works on the basis of specific sources, based on specific historical facts. The study of manuscript sources, their scientific use, and the approach based on the established system have a special place in the composition of scientific and critical texts. Based on the essence of the subject, it is necessary to conduct research using certain principles, scientific classification, and descriptions.

The principles of scientific and critical text in the current researches are being implemented based on the advanced experiences of our master textual scientists. However, the principles adopted so far have not been developed as a rigid and unchanging template. In fact, the principles that emerged based on the experiences of our textual scholars, such as P. Shamsiev, S. Ganieva, and I. Sultonov, are serving as relatively general principles for subsequent researchers.

The word "principle" means a method or approach. The role of scientific and critical text is important in restoring a relatively perfect version of manuscript sources. In turn, the structure of a scientific-critical

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text, based on scientific principles and a certain system, allows the goal to be clearly realized.

2 RESULTS AND DISCUSSION

Based on the theoretical studies of textual studies, it can be said that the following three principles in creating a scientific-critical text lay the groundwork for the development of relatively complete versions of the manuscript source:

- The principle of generality
- The principle of separation.
- A private principle.

In the process of conducting scientific research on a manuscript source, the researcher can use the scientific results, in particular, the principles obtained in previous studies from the point of view of textual studies and source studies. This principle first has a private appearance, and then becomes a general principle for everybody. Such principles can be the basis for creating a scientific and critical text of all manuscripts. The principles developed by Ye.E. Bertels (Bertels Ye.E. Firdavsiy. 1960.), D.S. Likhachev (Shamsiev P. 1952;), and P. Shamsiev are still used in the creation of scientific and critical texts of manuscript sources. In 1994, Mavjuda Hamidova also pays special attention to these principles in her doctoral work on the topic "Scientific-critical text and textual research of Alisher Navoi's 'Saddi Iskandariy' epic" and uses them in her research. In particular, the scientist develops her thirteen principles based on the nature of the topic when compiling the scientific-critical text of the epic "Saddi Iskandari". In 1998, Fatkhulla Ganikhujayev's study titled "Ogahi's book 'Taviz ul-ashiqin' and its scientific and critical text" (Umarova S.) also served as the basis for these principles. Additionally, these general principles led to the creation of the scientific-critical text of Alisher Navoi's "Muhokamatul-lugatayin" by Yu. Tursunov's book.

The second group of principles, the principle of uniqueness, is a unique phenomenon. As a result of repeated copying of a work over the years and centuries, a process of distancing from the author's version occurs based on great differences. In order to restore the version of the work close to the author's version, a comparative textual study of all sources is required. R.Zohidov, Doctor of Philology, studied 25 (15 manuscripts and 10 lithographs) sources of manuscripts and lithographs copied in different periods for the scientific-critical text of the work

"Sabot ul-ojizin" by Sofi Allahyor, develops four principles that are common to all: classification, comparison, sorting. This, in turn, creates the "Conditional chronological ratio of manuscripts".

It is natural to ask how the private principle, which is the third group of principles, can arise. This process is carried out on the basis of the textology of each studied work, based on the various versions of the same work copied during the author's time. For example, it should be noted that such a phenomenon occurred in the studies of the above-mentioned scientists, such as Mavjuda Hamidova, Fatkhulla Ganikhujayev, and Yusuf Tursunov. Apart from the principles of P. Shamsiev, they developed the most convenient and easy options for creating a scientific-critical text with their own new principles. At the same time, studying the works of the creator Mutrib Khonakharob, who made a worthy contribution to the development of our classical literature, and creating a scientific and critical text of his legacy is one of the urgent tasks of today.

At first, the poet's works were published in current editions from 1950. Up to now, there are not so many works on the poet's work. In 2001, M. Pirnazarov published the pamphlet "Mutrib Khonakharobi (Collection of Pamphlet)" as one of the notable works promoting the poet's work. About one hundred poems of the poet were translated into current spelling and published in this edition. However, when comparing the poems in this edition with their manuscript versions, it is obvious that the edition has serious textual defects. For example, words are omitted in the text, words are read incorrectly, and stanzas are omitted.

Professor N. Jabborov, in his article entitled "Studying the history of the text - the criterion of scientific truth," emphasized that if each work does not have textual studies at the beginning, literary studies lose their importance in most cases. If the literary source is compared to a whole building, textual studies are its foundation. Literary studies must be built on this foundation. "Otherwise, it will become a deposit like a building without a foundation," is proof of this. Therefore, it is a fact that the first textological study of each work and the creation of its relatively complete variants are among the urgent problems of textual studies.

In order to create a scientific-critical text of Mutrib Khonakharob's works, taking into account the experiences accumulated so far in Uzbek textual

studies, specific principles were developed based on the following:

In order to compile a scientific and critical text of the Divan, the principle of marking Devonian manuscripts with the first three letters of the Latin alphabet - A, V, D, etc. (Firstly, this principle was noted in the researches of P. Shamsiyev).

Conditional signs of sources:

Manuscript - 2679/II, copied by Mulla Abdulkarim divan - A.

Manuscript - 903/IV, copied by Mulla Karimbergan divan - V.

Manuscript - 906/VII, copied by Mulla Boltaniyoz, copied by Qurbanniyoz Mulaqqabi bin Harrot - D.x`

2. The principle of coordinating the titles of the poet's poems:

The titles of the poems were copied in the position of "Qasida Mutrib" instead of "2 qasida Mutrib Khonakharob". The number on the qasida and the poet's nickname "Khonakharob" have been omitted. Or it can be found in other places in the forms "126-Ghazali Mutrib" and "Musaddas".

In some places of the poems copied into the main text or in the margins, the title is not given. For example, in the primary source, after the 134th place, the title "Mutrib Khanakharob with the 135th ghazal" should be added to the 11-verse ghazal beginning with the line "Bu kecha aqlimni toroj ayladi bir gul'uzor...". This arrangement is preserved in the supporting sources, i.e., the title is inserted.

When introducing ghazals, mukhammas, and murabbas that are not found in the primary source, titles should be added. For example, the manuscript collection number 1134 includes 5 poems of the poet. These features are not found in primary source A and secondary sources B, D. These mukhammas should be numbered and titled as "17-Mukhammas Mutrib Khonakharob".

3. The principle of revising the alphabetical arrangement of the Divan poems.

In some places, there is an error in the alphabetical arrangement of ghazals:

Among the ghazals written on the letter گ (gof), the ghazal on the letter ک (kof) is copied, just like the arrangement of the above letters. For example, after the 7-verse ghazal beginning with the verse "Bir nafas ushshoq xaylidin mani yod etmading...", there are 6

ghazals such as "Shukrkim, bu kecha ul sarvi xiromon kelajak..." and then again "Ochg'il yuzing, ey dilbar, ul sarvi ravong'a o'xshading..." is a ghazal starting with the verse. In the meantime, there are two 7-stanza ghazals ending with the letter ل (lom), such as "Bir dam muruvvat yo'qmurudur o'lturdi hijron, ey go'zal..." ghazal, followed by a ghazal beginning with the verse "Mani avval gul husninga zor etmakni mashq etding...". Primary source A (pages 146a-156b).

4. The principle of placing conditional marks in the restoration of poems in manuscript collections and bayazes for the main source.

In this case, it is advisable to keep the original serial number of the manuscript collection and bayaz. Because a lot of numbers of sources can arise confusions. They are:

Manuscript collections - 1152, 1134, 1127, 1129.

Bayazes manuscripts - 6816, 6927, 6928, 6932, 6951, 6952, 6969, 6939, 6971, 6976, 6990, 7023, 7039, 7122, 2024, 2025, 2028, 2036, 5894/4/III, 5894, 5894/IV, 5894/V, 5884/V, 1125, 1126, 1128, 1172, 1176, 1177, 1179, 1182, 1184, 1185, 1186, 1190, 1191, 1192, 1195, 1196.

Lithographic sources - 12561, 14420, 9543.

5. The principle of including poems taken from manuscript collections and bayazes into a scientific-critical text;

When including the ghazals that are not found in the primary source in the scientific and critical text, they should be numbered based on the sequence of letters in the current alphabet, following the last number of letters copied in the order of the Arabic alphabet. For example, the number of ghazals written in the letter ا (alif) in primary source A is 39.

A poem in the murabba genre is not found in primary source A and auxiliary sources V, D. The number of newly found murabba is 1: 1a.

The base source has a total of 16 variables. The number of newly discovered mukhammas is 6. These are: 17a, 18b, 19d, 20e, 21f, 22g.

The total number of poems is 60.

2 musaddas (72 verses) and 6 masnavis (124 verses) copied to the "Khorazm News" newspaper were not included among the above-mentioned poems. The reason is that the original text of these poems is damaged beyond reading.

In the poet's poems, the accusative "-ni" and the accusative "-ning" are actively used. However, there are also places where the scribe who copied the poems inappropriately used "-ni" instead of "-ning". For example, the ninth line of ghazal 350: "Damo-dam muddaiyni so'zi birla jahli qatlim' a." In the manuscript number 1152 (p. 583b), the accusative case "-ning" is given. This ghazal is missing from secondary source D.

Thirteenth verse of ghazal 357: "Xiromon qomatingg'a tushsa Mutribni ko'zi, ey sho'x..." A (p. 189a), V (p. 250b), 1152 (p. 656a) is preserved in the manuscript collection "-ning". This ghazal is missing from secondary source D.

Compared to the suffix "-ni" in "Mudaiyni", "Mutribni", etc., the accusative conjunction "-ning" is considered a compatible combination, and this case allows for a more complete understanding of the content.

The following comments of L. Khalilov are evidence of these considerations: "It is a mistake to use one of these agreements instead of the other due to the fact that the grammatical features of the words in the place and destination are different in the sentence" (8, 39).

7. The principle of writing words related to Arabic, Persian, and Turkish languages based on the spelling rules of the old Uzbek script.

In the text of Mutrib's poems, the words related to Arabic, Persian, and Turkish languages are not fully followed by the spelling rules of the old Uzbek script. These are mainly found in "Kof" instead of the letter "Gof", "zo" instead of the letter "zod" in the word "Zoyi' (zoie)", "vov" in the word "Konglum" in other places copied into "i" and so on. The fact that the words are not copied in the same way caused the loss of the characteristic of the poet's language. Such differences need not be reflected in a scientific-critical text. Textologist P. Shamsiev's opinion about this is appropriate: "There is no need to record the obvious mistakes of the scribe" (Bertels Ye.E. Firdavsiy. 1960.). Therefore, when creating the scientific and critical text of the poet's poems, it is necessary to follow the spelling rules of the old Uzbek script for words related to Arabic, Persian, and Turkish languages and maintain the uniformity of the vowels reflected in the words in the same system.

8. The principle of using signs to eliminate differences in the texts of poems.

There are more than a thousand textual differences in the text of Mutrib's poems. These textual differences

are mainly seen in the omission of stanzas, words, conjunctions, additions, and incorrect copying. When choosing these, that is, variants of words and phrases close to each other in content, the poet's style, logical consistency, and weight serve as the main criteria. This is confirmed by the following comments of the Russian textologist D.S. Likhachev: "The text of the monuments should be studied not only according to their external signs but also according to the change of their content and ideological direction" (3, 51).

Below, we found it necessary to give the differences in the text of the poet's poems based on signs. These signs are important in constructing the scientific-critical text of the poet's works.

The omission of words and additions in the composition of poems is no less than other differences. These words and additions were also restored from the text of manuscript bayazes and collections copied during the poet's lifetime. Such differences are caused by the fact that the text of the book was not copied under the control of the author. At the same time, the level of education of the secretary also depends on it. Below, when noting the missing words and suffixes, a "-" sign is given for the scientific-critical text. For example, in the main auxiliary sources, B (p. 205b) and D (p. 239b), to the manuscript collection "Majmuat ush-shuaroi payravi Feruzshahi" numbered 1152 (p. 37a), a 7-stanza ghazal beginning with the verse "Mushabbak aylagan jismimni paykoningga sallamno" is copied. The possessive suffix "-im" in the word "Isyanim" in the fourth verse of this ghazal is omitted from the primary source A (pp. 86b-87a).

In the text of Mutrib's poems, the addition of one word to the composition of another word, the addition of words, and incorrect copying are also noticeable. These mistakes create inaccuracies in the form of the poem. Although this situation in the main source A is less common than in the main auxiliary sources V, D, it is important to choose the most suitable variants of words for a scientific and critical text.

The "+" sign is placed in the changed and added places of the words and additions in the verse, and the verses of the verse reflecting the differences in the sources are given in the form of a and b, and the sequence number of the copied ghazal is below the text, should be shown. For example, the word "qtlm" (killing) in the fifth verse of the 7-verse ghazal with the radiative "Fido" is copied in the form of "aqlim" (climate) in the base source A (page 87a). B (p. 205b), D (p. 239b) are correctly copied in the main auxiliary

sources and in the manuscript collection "Majmuat ush-shuaroi payravi Feruzshahi" numbered 1152 (p. 45a).

The word "iqlim" is derived from the Arabic language and means region, continent. The word "Qatlim" means to kill, to slaughter.

The word "killing" in this verse corresponds to the essence of the verse. The essence becomes clear in the next verse (Qil tarahhum novakingg'a qatrayi jonim fido): as a result of the witch's eye shooting, the lover agrees to "execution" and sacrifices a drop of blood for his eyelash.

3 CONCLUSION

It is desirable to implement the scientific-critical text of Mutrib's works on the basis of 8 principles. These are the following:

- The principle of designating the manuscripts of the devan with the first three letters of the Latin alphabet - A, V, D in order to compile the scientific and critical text of the devan.
- Review the titles marked in red before the first verse of the poet's poems; the principle of restoring completely lost places and giving newly found poems a title appropriate to the genre.
- The principle of revising the position of the poems transferred to the couch in alphabetical order.
- The principle of putting special conditional marks in restoring the poems in the manuscript collections and bayozes for the base source.
- The principle of adding poems that are not found in the manuscripts of the poet's divan to the divan based on the arrangement of the Arabic alphabet and consecutive numbers, taken from manuscript collections and bayazes.
- The principle of combining words with sound changes and grammatical errors in the text.
- The principle of writing words related to Arabic, Persian, Turkish languages based on the spelling rules of the old Uzbek script.
- The principle of using allusions to eliminate differences in the texts of poems.

Saktas in the main source A, main auxiliary sources B, D and sets 1122, 1134, 1127, 1129, 6816, 6927, 6928, 6932, 6951, 6952, 6969, 6939, 6971, 6976, 6990, 7023, 7039, 70242, 2 2025, 2028, 2036, 5894/II, 5894/III, 5894/IV, 5894/V, 1125, 1126, 1128, 1172, 1176, 1177, 1179, 1182, 1184, 1185, 1186, 11910, 1191, 1196 manuscript manuscripts and 12561,

14420, 9543 poems copied to lithographic sources were determined, and comparative-textual research was carried out.

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