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TEXT EDITION ISSUE OF MUTRIB POEMS

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ABSATRACT

In the late 19th and early 20th centuries, Khorezm's Muhammad Rahimkhan Feruz created a unique literary atmosphere around his palace. Poets and writers who are Tabibi, Mutrib, Bayani, Avaz Otar, and Chokar worked during this period. The works of the poets are in Persian-Tajik and Turkish languages and have their own traditions. The interest in science significantly grew in Khiva. According to the khan's decree, qualified secretaries set up devons, mukhammases, bayozs, tazkirs, and complexes. At present, such works are kept in the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan and in the Ichankala Museum in Khiva. The collection "Majmuai mukhammasoti ash-shuaroi Feruzshahiy" is a large source of lyrical works of Khorezm literary environment. The complex was built in the second half of the XIX century and was built by Tabibi by royal decree.

It contains samples of poems by contemporary artists. This source, which provides valuable information about the literary environment of its time, is now stored in the main fund of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan under inventory number 1134. The complex differs from other collections in that it consists of poems of the mukhammas genre. Muhammad Hasan Devon Haji Tabib o'g'li Mutrib Khonaharab is one of the poets whose works are included in the creative heritage of the poets. The article analyzes the mukhammases of Mutrib Khonaharab, which are connected with the ghazals of the master poets Ogahi and Feruz. The artistic features of Mutrib's mukhammases, which are not found in manuscripts, have been studied. It is based on primary sources that the poet's ghazal retains aspects such as weight and content, and introduces innovations, focusing on the gradual development of the content. The mukhammas and musaddas included in the

collection were studied from the point of view of textual and source studies, comparing them with the poems copied to the manuscript.

KEYWORDS: *Manuscript, Complex, Masnavi, Ghazals, Poem, Mukhammas, Musaddas, Inventory, Source.*

INTRODUCTION

One of the most important issues today is the study of its history, national culture and rich literary heritage left by our ancestors. It is a good idea to study such a heritage, the works of which have not yet been fully applied to scientific use. 1134 inventory digital manuscripts kept in the fund of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan are valuable sources. Written in the second half of the 19th century, the complex contains lyrical works of 19th-century Khorezm. Another important aspect of the complex is the mukhammas associated with Feruz's poems by the poets of that time.

MATERIALS:

The manuscript, entitled Majmuai mukhammasoti ash-shuaroi Feruzshahi, was originally written in red ink is titled "Debochai masnaviyoti muxammasotu majmuat ush-shuaroi Feruzshohiy doma mulkahu va davlatahu va zayyada umrahu va shavkatahu...".

After "Bismillahir Rahmanir Rahim" there were poems of praise, and praise of the four caliphs. The masnavi master, which consists of eleven verses of musammani mahzuf weight, is an example of respect for the poet. Here are some verses of this masnavi:

*Shahi oliy iqbolu gardun sarir,
Jahon mulki ichra amiri kabir...
So 'zi dur, dil oinasin sayqali,
Ko 'ngul uqdasi mushkulining halli.
Qachon bir suxan aylasa oshkor,
Ongo fazl eli jonin aylar nisor.
O 'zi chun balog 'atg 'a ma 'dan erur,
So 'zi ham fasohatg 'a ma 'dan erur...
Taxallus ongo bor edi Ogahiy,
Maqomi va lekin fanoning rahi....*

In this masnavi, the author describes Ogahi as a konisukhan. The word is likened to a mirror that polishes the mirror of the tongue. "He is a man of maturity, a man of eloquence," he said.

The manuscript contains transcripts of Feruz's mukhammas connected with Ogahi's ghazals after the masnavi. The complex also includes Sultani, Sadiq, Saadi, Ghazi, Assad, Bayani, Aqil, Mirza, Nazir, Shinosi, Ghulami, Purkomil, Kamali, Inoyat, Doi, Ojiz, Haqiri, Niazi, Khaki, Habib The mukhammas of 33 poets, such as Yusuf, Tabibi, Rogib, Devoni, Mutrib

Khonaharob, Avaz, Nadimi, Khadim, Chokar, Muznib, Umidi, Totor, which were first connected to Ogahi's ghazals and then to Feruz's ghazals, are arranged in order.

These assumptions about Ogahi's ghazals, in turn, indicate that he was a kind of teacher for the creators of the later Khorezmian literary environment.

The complex was built by Tabibi in 1326/1908 according to the decree of Sayyid Mukhammas Rahim Bahodirkhan.

DISCUSSION:

The collection also includes mukhammas of Mukhammas Hasan devon Haji Tabib o'g'li Mutrib, which are connected to the Ogahi and Feruz ghazals. Each mukhammas is preceded by a text of two or four lines written by the author. The fact that all 33 poets were preceded in their poems by Masnavi reveals their qualities shows that this collection is of a tazkira nature. The text of the Masnavi is as follows:

*Biri Mutrib ul zoru Xonaxarob –
Ki, nag'omatg'a qilg'usi irtikob..[7]*

Or:

*Qilib Mutrib zoru Xonaxarob,
Bu olam aro mayli changu rubob[7].*

*Biri nazm elin Mutribi zor erur –
Ki, sozandayi changu setor erur[7].*

*Ongo gar xarob o'lmasa xonasi,
Bu ash'or bo'lg'usi afsonasi.*

Speaking about Mutrib's work under the pseudonym "Khonaharob" and composing music, Tabibi said that writing poetry was his motto. He says he is sharp-witted and self-confident. The following verses also confirm this idea:

*Demaki, nazm bo'lmish shiori oning,
Jahon mulkida yodgori oning[7]*

*Vale gohi fikri musaddas qilib,
Muni qildi zohir muxammas qilib[7].*

*Kelib Mutrib ul zoru xonaxarob –
Ki, hushu xiraddin erur bahrayob[7]/*

*Muni aylamish zohir ul boxirad –
Ki, fazl ahli ichra erur mu'tamad[7]/*

*Dedi, Mutrib zoru Xonaxarob,
Bu shiorni jahd etib behisob[7].*

Bobojon Tarroh Khodim also said in his commentary "Khorezm' poets and musicians" that the poet had the talent to play the tanbur, memorized six and a half notes, learned seven different sciences, namely, poetry, music, books, medicine, have a good command of the Persian-Tajik language, but at the same time does not lose to anyone in the debate [2].

The collection contains 5 mukhammas of Mutrib related to Ogahi and Feruz ghazals.

These are not found in the manuscripts of the poet's office kept in Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan. In particular, the poet Ogahi's rajazi musammani is associated with the ghazal, which begins with the verses "Jonbaxsh la'ling uzra to xat qildi paydo orazing" in a solim weight (-- V - / - - V - / - - V - / - - V -).

The first paragraph of mukhammas is as follows:

*Qildi xirad begonasi ko'rgach, nigoro, orazing,
Aylab manga har lahzada mehr oshkoro orazing,
Bazming'a yetkurdi bu tun ming zebu oro orazing,
Jonbaxsh la'ling uzra to xat qildi paydo orazing,
Xurshid uza jam' ayladi Xizru Masiho orazing.*

The poet omits the third and sixth verses of Ogahi's 9-verse ghazal and connects them to 7 bytes. The omitted verses are as follows:

*Zohid tilar jannat guli sarvin magarkim ko'rmamish,
Lutf ichra zebo qomating husn ichra hamro orazing.
Oydek yuzung mahjurlari shom g'amini yorutur,
Partav maning shoming'a ham solg'aymu oyo orazing.*

Author also linked the rajazi musamman of Ogahi to radif ghazal "Qoshu kozung" in solim height (- - V - / - - V - / - - V - / - - V -) The first paragraph of the work is as follows:

*Bir g'amzada soldi mango sonsiz yaro qoshu ko'zung,
Jonu dilimg'a yetkurur ming mojaru qoshu ko'zung,
Man xastadin yo topdimu jurmu xato qoshu ko'zung.
Vah, ne balodur bilmadim, ey dilrabo, qoshu ko'zung –
Kim, bir nazarda soldi o't jonim aro qoshu ko'zung.*

This poem is thirteen verses long. The takhmis created by the poet consists of seven verses. Apparently, the six verses of the ghazal, the third, fifth, eighth, tenth, eleventh and twelfth verses, were omitted by the poet. Here are the verses:

*Jonimg'a qo'ydi dog'lar rashk o'tidin xoli labing,
Ko'nglunga yetkurdi tumon dardu balo qoshu ko'zung.
Qoshu ko'zung bedodidin dod aylasam ermas ajab –*

Kim, ne jafolar qilmadi oxir mango qoshu ko'zung.

Yo'qtur mango ishqing aro yurmak tirik imkonikim,

Jonimni yo qaddu yuzung olg'usi yo qoshu ko'zung.

El qatlini qasd aylabon mastona qilg'och bir nazar,

Soldi jahong'a nolayi vo hasrato qoshu ko'zung.

Aylay hayotim naqdini har dam nisoru sadqasi,

Yoshurmog'il man zordin aylab hayo qoshu ko'zung.

Majlis fazosida usul etgan chog'i raqqos o'lub,

Har g'amzada yuz jon olur, ey mahliqo, qoshu ko'zung.

Mutrib Ogahi's poems "Orazing" and "Qoshu ko'zung" were not changed by his teacher. But most of the verses of the poem are omitted. In our opinion, the reasons for this can be explained as follows: firstly, the poet did not dare to make any assumptions in these verses of these poems, composed by Ogahi;

secondly, it is probable that in the source on which the poet relied, i.e. in the manuscripts of the variants copied to the bayoz, the complex, or the devons, the above verses are given in abbreviated form; and third, that the poet may have relied only on the verses of his choice.

The first verse of the verse, which is related to Feruz's eleventh verse "Ohista-ohista" verse:

Muruvvat ko'rguzub, huro, nishon ohista-ohista,

Mayi la'ling qilib rohat rason ohista-ohista,

Boqib yuz jilva birla har zamon ohista-ohista,

Mango rahm ayla bul shirin zabon ohista-ohista,

Yetushti boshim uzra nogahon ohista-ohista.

This mukhammas is also found in inventory number 1127. The text in this source and in inventory manuscript 1134 were compared. At the same time, the ghazal, which is the basis of the mukhammas, was compared with the text in Feruz's manuscript inventory number 1152 (p. 676a) compiled by Tabibi. In Mutrib's mukhammas, it is observed that some parts of Feruz's ghazal have been changed.

The word "qilg'ali" in the second verse of the ghazal has been edited and copied as "ayladi" into inventory numbered manuscripts 1127 (p. 57b), 1134 (p. 54a / b). This verse of mukhammas is as follows:

Uzarin gulgul aylab jannatosa o'lgali gulshan,

Tarahhumlar qilib, bikkull bo'lurg'a bu kecha bir tan,

Ko'rub holi xarobim hajr aro ul dilbari purfan,

Firoqida qarorg'on ko'zlarimni ayladi ravshan,

Ochib ruxsorayi xurshedson ohista-ohista.

In the inventory number 1127 [10], the word "ruxsorayi" in the compound "ochib ruxsorayi" is copied in the form "rukhsorani". The phrase "qucharsan, quch" in the eighth verse of this poem is edited in the mukhammas as "vagar quchsang":

Agar istarsen o 'pmaklikni eng jonfizo la 'lim,

***Qucharsan quch** belim eng miyon ohista-ohista.*

In Mutrib's mukhammas:

***Vagar quchsang** belim eng miyon ohista-ohista.*

There is no doubt that such edits were made by Mutrib. This is because in most cases the weight of the poet's mukhammas verses is preserved, but in some places the text has been changed.

Mutrib also linked Feruz's seven-verse ghazal, which begins in the form of a question and answer, with the words, "Dedim, ko'zumni ravshan et, mehri jamoling ko'rsatib."

The first paragraph of mukhammas is as follows:

Bu ne itob, ul maning dardi nihonim qo'zg'otib,

Yetdim o 'larga furqating domida g'am birla yotib,

O'zni nihon etmak nedur, yuz uzra zulfing torqotib,

Dedim, ko'zumni ravshan et, mehri jamoling ko'rsotib,

Dedi, uzorim o 'tig'a joning netarsan o 'rtotib[7],

The comparison of the "sango bergum ani" compound in the fourth verses of Feruz's ghazal with the text in the inventory number 1152 (p. 79b) and the text of the inventory number 1134 is as follows.

In real form:

Dedim, visol ichra labing shahdi maning komim erur

*Dedi, **sango bergum oni** zahri firoq ichra qotib[6].*

In 1134 inventar manuscript:

Bag'rimni qoni hajr aro sahboyi gulfomim erur,

Ishq ichra chekkan nolishim zotingg'a payg'omim erur,

Tokim tirikman, halqai zulfing mani domim erur,

Dedim, visol ichra labing shahdi maning komim erur,

*Dedi, **oni bergum sango** zahri firoq ichra qotib[7].*

The same mukhammas have been copied to the 1127th inventory manuscript collection [p. 10: 78b] in accordance with the original. The fourth paragraph of mukhammas is copied to inventory manuscript № 1134 in the form of "Bazm ichra topti shodlig' bu lahza ko'nglum uyi" with the suffix "'s" in the word "ko'nglum". This mukhammas text has been restored from inventory manuscript 1127 [10: 23^b, 24^a]. The edited item is as follows:

*Bazm ichra topti shodlig' bu lahza **ko'nglumning uyi**,
 Sunbulmu atrafshon erur boshingni, jono, gesuyi,
 Ketdi ko'zumdin tiyralig' tushgach jamoling partavi,
 Dedim, labingni sharbati, shirinmu yo kavsar suyi,
 Dedi, bo'lurmu har **suvni** obi baqog'a o'xshotib.*

The word "water" in the last verse is copied to Manuscript No. 1127 as سویی (suyi) from inventory number 1152.

The change in the place of the composition "Oni bergum sango" did not affect the content of the work. However, due to the secretary's negligence, the omission of the suffix "'s" caused a weight loss.

ANALYSIS:

Professor Nurboy Jabborov recommends studying editing in two ways according to its size and scope: "1) editing of the whole text; 2) editing related to a particular part of the text" [3, 28]. The examples also show that the edits in the source under study are mainly related to a particular part of the text. The praise of the above ghazal was also slightly edited by Mutrib. For example, "Dedim, ko'zungdin o'rgulay Feruzg'a bir bo'sa ber..." changed to "Feruzg'a" in accordance with the words "dil so'zg'a", "kunduzg'a", "navro'zg'a" in the verses of mukhammas (inventory №. 1127). The same page [10] inventory manuscript 1134. (Pages 79a / b [7]). The text of the poem is as follows:

*Fosh aylabon mehru vafo man tashnayi dilso'zg'a,
 Keldi qoshimg'a cho'lg'anib, sanjob ila qunduzg'a,
 Ey Mutribo, emdi do'nub, har bir kuning navro'zg'a,
Dedim, ko'zungdin o'rgulay, bir bo'sa ber Feruzg'a,
 Dedi, yuzumni og'ritur har yon xating nishi botib.*

The first verse of Mutrib's hymn to Feruz's nine-verse rajazi musamman in solim weight is a radif ghazal "Labing":

*Tushgach ko'zum qildi mani sargashtayi hayron labing,
 Har nuktasida bergusi o'lgan tanimga jon labing,
 Aylab oyo ilking tutub qilg'ung mango pinhon labing,
 Yoqutdurmu bilmadim yo, la'l, ey jonon, labing.
 Yo orazing gulzorida bormu guli xandon labing.*

In the second verse of Feruz's poem, the poet replaces the words "jovidon", "jonon" to "tozakim", "hayvon". For example,

*La'lingni bir o'pmak bila topdim hayoti **jovidon**,
 I'jozi Isomu ekan yo sharbati **jonon** labing[1152-inv.].*

La'lingni bir o'pmak bila topdim hayoti tozakim,

I'jozi Isomu ekan yo sharbati hayvon labing[1134-inv.].

The seventh verse of Feruz's ghazal has also been slightly edited. Mutrib “Doim ko‘ngulda saqlabon pinhon **labingning** shavqini” (inventory manuscript 1152. pp. 387^b-288^a) in the verse he omitted the suffix “ning”, he uses the suffix “ni” in the first, second, and third verses of the poem. For example:

Jon ichra tun-kun asradim jonon labingni shavqini,

Aylab dili mahzunima mehmon labingni shavqini,

Xavf aylab ag'yor ahlidin olon labingni shavqini,

*Doim ko'ngulda saqlabon pinhon **labingni** shavqini,*

Emdi yetibman o'lgali o'ptur mango pinhon labing.

Textologist Nafas Shodmonov writes: “... the author of the text, while reflecting the reality of the action, undergoes a certain creative mental process. In the process, it can change its attitude to certain parts of the text under the influence of objective and subjective reasons, and make corrections of various sizes. Such corrections and changes form the basis for the study of the historical, artistic, ideological and methodological aspects of the material, creation, formation, construction, etc. of the text.

“Although Mutrib’s poems in the collection do not reflect the reality of the movement, it is clear that the author has gone through a certain creative mental process. Edits in the text should be considered as a product of this creative process. Therefore, the edits mainly served to improve the text.

The mukhammas analyzed above have not been copied to the manuscripts of Hamid Suleiman of the Institute of Oriental Studies of the Russian Academy of Sciences and Mukhammas Hasan devon Haji Tabib o‘g‘li Mutrib devon of inventory numbers 2679 / II, 903 / V, 906 / VII kept in the main funds. Although this bayoz was copied in 1326 AH and 1908 AD, it was not included in the above three devons. (Inventory number 2679 / II was copied in the same year as digital manuscript, inventory number 903 / V was copied in 1907, inventory number 906 / VII the copying year is not known)

These mukhammas vary in size, with the smallest being 7 points and the largest being 11 points.

Some of the muhammads transferred to the collection (beginning with Feruz's 7-line verse "I said, brighten my eyes, showing your kindness ..." and 11-verse "Ohista-ohista", 7-byte "Labing", Ogahi's "Qoshu ko'zung" radif muxammas) inventory number 1127, copied in 1908, in the bayoz. Only Ogahi's 7-point radiz muhammad "Orazing" was not found in this complex.

One mukhammas and two musaddas of Mutrib, which are included in inventory number 2679 / II, are also found in the inventory number 1134. However, when comparing the texts of these poems from these two sources, differences were observed. For example, the fourth verses of a 9-verse mukhammas beginning with “Ko‘rgach yuzingni ketdi ilkimdin ixtiyorim...” copied to the devon as “Bu dam kelib boshimg‘a daf‘ aylagil xumorim...”; to inventory manuscript № 1134 revised as “Bir tun kelib yonimg‘a raf‘ aylagil xumorim”.

In the dictionary [6], the phrase "Raf" aylamak" has two meanings. 1. Raise, elevate; 2. Delete. "Daf" aylamak" means to return, to reject, to remove, to drive away. [6]

When analyzing mukhammas's verses, the word "def" comes from the context. It turns out that in the process of copying the collection from the original, some of these subtleties were overlooked. The author did not make such a mistake. However, in this mukhammas text, which was copied to the manuscript, there are some loss.

RESULT:

The differences between two sources are shown in the table:

№	Manuscript divan under the inventory № 2679.	Complex under the inventory № 1134.
The differences in the first verse		
1/1	Ko'rgach yuzingni ketdi ilkimdin ixtiyorim,	Ko'rgach yuzingni ketdi ilkimdin ixtiyorim,
	Chiqdi falakka, ey sho'x, ishqingda ohu zorim,	Chiqdi falakka, ey sho'x, ishqingda ohu zorim,
	Mag'ruri husning o'lg'ach hech qolmadi qarorim,	Mag'ruri husning o'lg'ach hech qolmadi qarorim,
	<u>Bir dam</u> kelib yonimg'a <u>daf'</u> aylagil xumorim	<u>Bir tun</u> kelib yonimg'a <u>raf'</u> aylagil xumorim
Oromijon nigorim, sarvi ravon nigorim.		
The differences in the second verse		
2/2	<u>Vaslingg'a bermasang yo'l, ey sarvari diloro</u>	<u>Soldi xayoli husning boshimg'a turfa g'avg'o,</u>
	La'ling zilolin istab ko'nglumda <u>muncha savdo,</u>	La'ling zilolin istab, ko'nglumda <u>yuz tamanno,</u>
	<u>Husning xayoli birla boshimda muncha g'avg'o,</u>	<u>Hajr ofatidin aylab qaddimni xam mudomo,</u>
	Tokay jafo qilursan, <u>tark</u> aylamassan aslo,	Tokay jafo qilursan, <u>kam</u> aylamassan aslo,
Oromijon nigorim, sarvi ravon nigorim.		
The differences in the third verse		
3/3	Fahm aylamassan, ey sho'x, ishqingda mubtaloman,	Fahm aylamassan, ey sho'x, ishqingda mubtaloman,
	Kelmasmu <u>emdi</u> rahming, <u>bezori</u> benavoman,	Kelmasmu <u>zarra</u> rahming, <u>bir zori</u> benavoman,
	<u>Tokay</u> tilab visoling <u>shomi sahar</u> gadoman,	<u>Har dam</u> tilab visoling <u>sargashtai</u> gadoman
	Vaslingdin, ey sumanbar, bilmon ne deb judoman,	Vaslingdin, ey sumanbar, bilmon ne deb judoman,
Oromijon nigorim, sarvi ravon nigorim.		
The differences in the forth verse		
4/6	<u>Shavq o'ti(g'a)</u> jong'a etgach beixtiyor	<u>Ishq o'ti</u> jong'a etgach beixtiyor o'lubman,

	<i>o'lubman,</i>	
	<u><i>Gul orazingni bir</i></u> dam ko'rmakka zor <i>o'lubman,</i>	<u><i>Mehri ruxingni har</i></u> dam ko'rmakka zor <i>o'lubman,</i>
	<u><i>La'ling mayini, jonon, behad xumor</i></u> <i>o'lubman,</i>	<u><i>Shirin kaloming istab devonavor</i></u> <i>o'lubman,</i>
	<u><i>Shirin kaloming istab ko'b intizor</i></u> <i>o'lubman,</i>	<u><i>La'ling mayini, jono behad xumor</i></u> <i>o'lubman,</i>
<i>Oromijon nigorim, sarvi ravon nigorim.</i>		
The differences in the fifth verse		
5/8	<i>Sansiz manga tiriklik dahr ichra pur</i> <i>jafodur,</i>	<i>Sansiz manga tiriklik dahr ichra pur</i> <i>jafodur,</i>
	<u><i>Zebo</i></u> qading xayoli ko'nglumga <i>muttakodur,</i>	<u><i>Sarvi</i></u> qading xayoli ko'nglumga <i>muttakodur,</i>
	<u><i>Baxtim kamolig'a ham la'li labing</i></u> <i>davodur,</i>	<u><i>Har g'amza(nga), nigoro, jonu jahon</i></u> <i>fidodur</i>
	<u><i>Har g'amzanga, nigoro, jonu jahon</i></u> <i>fidodur,</i>	<u><i>Chun murg'i ko'nglum iki zulfunga</i></u> <i>mubtalodur</i>
<i>Oromijon nigorim, sarvi ravon nigorim.</i>		
The differences in the sixth verse		
6/7	<u><i>Chekmak ishim fig'ondur la'li ziloling</i></u> <i>istab,</i>	<u><i>Tinmay ko'zumni ashki la'ling zilolin</i></u> <i>istab,</i>
	<i>Har lahza iztirobim ikki hiloling istab,</i>	<i>Har lahza iztirobim ikki hiloling istab</i>
	<i>Sorg'ordi</i> <u><i>orazim, chun nozik</i></u> <i>niholim(ng) istab,</i>	<i>Sorg'ordi</i> <u><i>rangi ro'yim, nozik niholing</i></u> <i>istab,</i>
	<u><i>Jodu ko'zing tegida parvona xoling</i></u> <i>istab,</i>	<u><i>Oadim duto yuzungni bir dona xolin</i></u> <i>istab,</i>
<i>Oromijon nigorim, sarvi ravon nigorim.</i>		
The differences in the seventh verse		
7/5	<i>O'rtar xayoli hajring,</i> <u><i>ey podshohi</i></u> <u><i>xo'bon,</i></u>	<i>O'rtar xayoli hajring,</i> <u><i>aylab ko'zumni</i></u> <u><i>giryon,</i></u>
	<u><i>Kulbam sori qadam qo'y chekdurma ohu</i></u> <u><i>afg'on,</i></u>	<u><i>Etdi chiqarg'a jonim, ey kokili parishon,</i></u>
	<u><i>Vomuq g'amida goldim, ey kokili</i></u> <u><i>parishon,</i></u>	<u><i>Muncha jafo qilursan ne muddao sanga</i></u> <u><i>jon</i></u>
	<u><i>Muncha jafo qilursan, ne muddao sanga</i></u> <u><i>jon,</i></u>	<u><i>Chekmak ishim tunu kun shavq ichra ohu</i></u> <u><i>afg'on</i></u>
<i>Oromijon nigorim, sarvi ravon nigorim.</i>		
The eighth verse of the mukhammas copied to the divan is radically different from the mukhammas bytes copied to the complex.		
8/4	<i>Ko'rma ravo jafoni boshingdin</i> <i>oylonaman,</i>	<i>Yig'larman hasratingdin begona</i> <i>bo'lmag'uncha,</i>
	<i>Tuz ahdinga vafoni qoshingdin</i>	<i>Tiyg'i firoqing ichra vayrona</i>

	<i>oylonaman,</i>	<i>bo‘lmag‘uncha,</i>
	<i>Yetganda, o‘nsakizda boshingdin</i> <i>oylonaman,</i>	<i>Ishqingda dahr eliga afsona bo‘lmag‘uncha</i>
	<i>Ming jilva birla otg‘on toshingdin</i> <i>oylonaman,</i>	<i>Rahm aylagil g‘amingda g‘amxona</i> <i>bo‘lmag‘uncha,</i>
<i>Oromijon nigorim, sarvi ravon nigorim.</i>		
The differences in the ninth verse		
9/9	<i>Bemori hajring o‘ldim, <u>ey xo‘b la‘li xandon,</u></i>	<i>Bemori hajring o‘ldim, ey <u>lablari durafshon,</u></i>
	<i><u>Ko‘ksing</u> jahon boshimg‘a go‘yoki bo‘ldi zindon,</i>	<i><u>Bo‘ling(di)</u> jahon boshimg‘a go‘yoki, bo‘ldi zindon,</i>
	<i><u>Furqat yarosi ichra bu Mutribi xush alhon,</u></i>	<i><u>Nolangni qilmag‘ilkim, ey Mutribi xush alhon,</u></i>
	<i><u>Bu dam kelib, nigoro, dardimga ayla darmon,</u></i>	<i><u>Shoyad kelib nigoring, dardingg‘a qilsa darmon,</u></i>
<i>Oromijon nigorim, sarvi ravon nigorim.</i>		

It should be noted that the table fully reflects the issue of the history of the text of the mukhammas. According to D.S. Likhachev: "The concept of text history covers all issues of the text of a particular work. Only a thorough (or, if possible) study of all issues related to the work will allow us to fully explore the history of the text of the work "[5, 33]. Nurboy Jabborov explains in detail how the history of the text covers the process from the search for a work of art to the publication and publication of a work of art.

"... the history of the text, from examining the genealogy of manuscript sources to studying the worldview and ideas of the author and even the secretary who copied the source, from the realization of the author's creativity in its creation covers all the processes leading up to the study of the interrelationships with monuments "[4, 12].

It would be more accurate to link the edits here to the factor of "the realization of the author's creative intent in the creation of the work." It seems that there is a mismatch between the whole points of the work. Buhol, firstly, affected the content of the mukhammas, and secondly, caused weight loss. For example, in the text of the mukhammas copied to the devon, the word "Bir zori" is in the form "Bezori", the suffix "... ga" is superfluous, "Ziloling istab", "Niholing istab" is a rhyming compound, in the third verse of the mukhammas, it is given as "Niholim istab" which caused serious mistakes.

Mistakes in the collection: The word "gamzanga" in the verse "Hargamza (nga) nigoro jonu jahon fidodur ..." means "g'amza", "Bo'ling(di) jahon boshimg'a go'yoki, bo'ldi zindon..." the word "Boldi" in the verse is copied with textual flaws in the style of "Boling".

The text of Mutrib's poems, which begins with "Mash'ali bazmima husnini balosini ko'rung...", "Gulshan ichra jilva-u yuz nozi izhor ayladi" verses, was studied comparatively on the basis of inventory number 2679 / II and manuscript set number 1134.

When comparing the text of these poems, there are some differences between them. In particular, in the seven-line verse “Mash’ali bazmima husnini balosini ko’rung...” (pp. 231a / b) the phrase “Balosini ko’ring” has been transferred to the complex as “Jilosini ko’ring”. It should be noted that the option is correct in its “Mash’ali bazmima husnini jilosini ko’rung...” content. Therefore, it can be said that in the future, in the preparation of the scientific-critical text of the poet's works, it would be expedient to restore this sacred text on the basis of the version in the manuscript collection inventory number 1134.

The following table shows the differences in the text of the poem, which begins with the verse "Gulshan ichra jilva-u yuz noz izhor ayladi":

Poem and verse	Manuscript divan under the inventory number - 2679	Complex under the inventory number - 1134
1/1	<i>“Qilmadim komim ravo <u>ul</u> yorlig‘ hangomida” (232^b-bet)</i>	<i>“Qilmadim komim ravo <u>chun</u> yorlig‘ hangomida” (209^a-bet).</i>
3/1	<i><u>Doimo</u> ko’rgach o’zin majnunshior aylar ongo...</i>	<i><u>Dahr eli</u> ko’rgach o’zin majnunshior aylar ongo...</i>
6/3	<i>Ohkim, ehsoni lutf ila dame <u>shod</u> etmayin, Xasta ko’nglumni g’amu hijrondin <u>ozod</u> etmayin, <u>Lablarini kavsaridin</u> qatra <u>xayrod</u> etmayin, Mutribi sargashtani bir jom ila <u>yod</u> etmayin, Do’stlar, ul dilrabo ishq i mani zor ayladi, Rashk tiyg‘i jon ila ko’nglumni afgor ayladi.</i>	<i>Ohkim, ehsoni lutf ila dame <u>shod</u> etmayin, Xasta ko’nglumni g’amu hijrondin <u>ozod</u> etmayin, <u>Lablaridin kavsarini</u> qatra <u>xaridor</u> etmayin, Mutribi sargashtani bir jom ila <u>yod</u> etmayin, Do’stlar, ul dilrabo ishq i mani zor ayladi, Rashk tiyg‘i jon ila ko’nglumni afgor ayladi.</i>

Apparently, the word "ul" means "chun" while the word "doimo" is edited as "dahreli. The next verse of the poem “Lablarini kavsaridin qatra xayrod etmayin” radically changed the content of the work as “Lablaridin kavsarini qatra xaridor etmayin” in “Bayozi majmua”. In particular, it is illogical to translate the word "haridor" as a rhyme to the words joy, freedom, and remembrance in the following verses of the musaddas.

In general, based on the analysis of sources, it can be said that the text of this poem is only more perfectly found in the inventory number 2679 / II. Inventory number 1134 contains many weight and rhyming errors in the text of mukhammas and musaddas.

This source is covered with solid black cardboard.

The title "Amali Muhammad Rahim sahhof 1326" is inscribed on the top and bottom of the three ornaments on the cover.

The text was copied on factory paper in black and red ink, in a nasta'liq letter, in the form of two columns. Each page contains 17 lines of text. Dimensions 27x17. The collection consists of 432 pages, 4 pages are blank at the beginning and end of the source. The manuscript is preserved very well.

CONCLUSION

In short, "Majmuai muxammasoti ash-shuaroi Feruzshohiy" is a source of special importance not only for the study of Ogahi and Feruz's works, but also for the study of the Khorezmian literary environment. In particular, the source plays an important role in the study of Mutrib's lyrical heritage from the literary point of view. A comparative study of Mutrib's poems in this manuscript with other sources preserved in the fund of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan also plays an important role in the study of the text's history and text editing. The facts surrounding the text editing in the collection are also valuable in that they provide a deeper insight into Mutrib's creative laboratory, explore the poet's secrets of working on words, and explore his creative spiritual world more fully.

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