The Text Research Of Chulpon Poems

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Abstract: In this article we will talk about the poetry of Chulpon Abdulhamid Suleyman ulgli a prominent representative of Uzbek literature. The article discusses the textual differences found in poetry collections of the poet published in Uzbekistan in the last thirty years. In this article, the poems with all the textual differences are revised based on primary sources and attempts to correct them based on the content of the poem. At the end of the article, it is noted that these errors in collections published in recent years have caused the need to create a scientific critique of Chulpon poems in the coming years.

Index terms: Jadid, jadid literature, poetry collection, poetic band, textual differences, scientific-critical text, scientific heritage.

1. INTRODUCTION

Thanks to independence, the Uzbek people have a right to enjoy the scientific heritage of their sons who died for the sake of the development of their nation. Abdulhamid Suleyman ulgli Chulpon also gained a rightful place in Uzbek literature as a prominent representative of Jadid literature. Wide-scale work on collecting and reprinting the works of the poet was carried out in Uzbekistan. It has been almost thirty years since the beginning of the movement, and it can be said that it has already been over thirty years. It is worth noting that a lot has been done over the past years. However, there was some confusion as to what all of the experts who did this work had to do to achieve their goal - to revive Chulpon's creative legacy and to bring his works to readers. Due to the lack of manuscript copies of the poet's poems, on the other hand, periodicals in Chulpon period did not have the same spelling rules, there were many textual and spelling errors in the later editions. Now, one part of the work should be focused on addressing the same problems, mistakes and shortcomings. In other words, there is a need to re-examine the poet's works carefully, thoroughly, and with a great variety of sources. This puts the task of literary critics in the preparation of the scientific-critical text in comparison with different editions of Chulpon's poems. After all, literary lovers and future generations have the right to read the poetry of Chulpon, the son of Abdulhamid Suleyman, without any textual changes. This article focuses on textual errors made in various collections of poetry, published in different years.

2. METHODS

This article has tried to cover the topic in detail using a number of techniques. Chulpon's poems are written in relation to a particular social period and various historical situations, and we do not fully understand the poet's intentions when he does not examine these works on the basis of biographical and sociological methods. The poet can never be isolated from space and the reality around him, so when his poems are analyzed on the basis of these methods, the content becomes even clearer.

In addition, the errors in almost all of the poems that underpin the article have been identified through a comparative-historical method: Comparative copies of recent works in Chulpon's life collections have been selected, and contextual analysis has been selected. In some cases, the linguistic method was used when selecting the correct form of words and words, with differences in the text in the poem. As you know, almost 100 years have passed since Chulpon's poems were written. Certain words, phrases, or phrases have not been completely used in this period. It is worth noting that the poet also actively used specific neologisms in his poems. For example, arbitrary: Chulpon expresses this characteristic of a person who is independent and has his own opinion. There are many such cases and words in the poet's work. We have used the hermeneutic method in such cases. In verse 9 of the poem “To the Bright Star”, contained in the collection of Uzbek young poets, the word “independence” is correctly presented in the third volume of “Works” (Works-94), published in 1994, as a “prospect” in all other publications: The ancestors who suffered disasters did not know the value of the future [4], [397]. When the full meaning of paragraph 9 of the poem is made, our understanding becomes clearer:

The ancestors who suffered disasters
Did not know the value of independence.
To save the people and country
Good did not take steps [5],[9].
(Фалокатлар кўрсиз ота-боболар
Истиқлолнинг қимматини билмagan.
Эл ва юртни сақлар учун сўнг хонлар
Туууккина чора,тадбир қилмagan).

The Turkish literary critic H.Ozboy also referred to this word in the book Chulpon’s Poems as “independence” and not “perspective” [9,484]. So the question is about freedom and freedom, which can be understood from verses 3 to 4 of this paragraph. , “Wrong” is mistaken. From the meaning of paragraphs 3-4 of paragraph 3, it is clear that the word is “to like”:

Why do I still have this sickness in my heart?
Do you want to burn my breast? [6,55, 7.102]
(Меним бу хаста дилимни яна нечун тиғлар?
Меним-да кўксима қоқмоқи қимматни истар ул бир йўт?

From these poems it is understood that the work of grass is to burn, not to feed. In paragraph 6 of the poem “The desire to comfort” the word “tinda” is used in all publications in the form of “tanda”. Now let’s look at this paragraph:
In life, in the mind... in everything
A lonely man who has seen deception
In a penny cursing all creatures
Maybe those comforting words?
(Турмушда, ҳаёнда... ҳар бир нарсада
Елғиз айталар илк кўрсат бир бандан
Борликка киришлар йўқ эснига тиндан
Балки ўпталгуси у ҳамчун сўзлар?) [1.8]

3. RESULTS AND DISCUSSIONS

The poet refers to the body, not to the body, but to the tin time. At first glance this word is like a “body” among rhymed words, but it is understood that when a person wants to be deceived by the whole thing curses the creature, then those bitter words will comfort him. We can be sure that our opinion is accurate. The word “shout” in the first verse of the poem “Кураш” is used in all publications as “caller”. We prove the validity of our opinion with two undeniable facts: 1) the primary source is the word in the Renaissance collection; 2) In verse 3 of paragraph 1, the words “destroyer” and “overrun” are used interchangeably. Hence, the words in the first verse of paragraph 1 should also be conjunctive, such as “shouting”, “calling”:

A screaming, screaming sound
It is the brainchild of the heroes.
Disruptive, upsetting excitation
It is the beginning of a great struggle recently [1], [17].
(Бачиргуви, ўқиргуви бир товуш
Ботирларнинг жон сўраган товшидир.
Йиқитгувчи, ағдаргувчи қўзғалиш
Яқиндаги зўр курашнинг бошидир).

The copy of this poem in the collection “Beautiful Turkistan” is “one” in the form of “it” in all the other publications:

A great, hard-fought fight,
Either to exist or not to exist - no reconciliation!
(Ўлуг, қаттиқ ардагувчи бир кураш,
Ё бор бўлмис, ё қўй бўлмис – Ўқр кўрш!

In some of the editions of the poem “The Girl of the East” in Chulpon’s “Renaissance” collection. For example, the verb denominator in the third paragraph of the last paragraph is used in the affirmative verb form in the words “2016” and “Beautiful Turkistan”:

By the way, every summer has a soul
He breathes freely, rejoices and cheers...
By the way, women in the East
When will the light come to the world? [6], [29], [7], [50].
(Айталарким, ёзда ҳар бир жони бор
Эркин нафас олар, шодланар, яйрар...
Айталарким, Шарқда боғлиқ хотинлар
Ул ёрғ бунёга на замон киради?..)

The first two lines of this poetic verse have been affirming that every soul in the world has the right to breathe and rejoice with the coming of summer. In the last lines of the band, the lines against the above lines are as follows: There is also the soul of connected, captive women in the East, but why no one talks about it. The poet often refers to the inferiority of women in the East. Among them are “Me and Others”, “Navruz Day”, “Uzbek Girl”, “Girl song”, “Gulsara”, “Earth captives”, “Parange”, “Kelinchak”, “Chimmat Song and others. In verse 4 of the first paragraph of the poem “reddish” the word “ipkami” is used only in the correct form in “Beautiful Turkistan”, and in all other collections it is mistaken for the “esgami”:

Why is your face red like a pomegranate?
Was there a playful groan in your heart?
There are traces of strong lust in your eyes...
Your reddish, and no, mysterious espresso? [4], [428], [5], [29].
(Нечун қизарди юзинг қип-қизил анор янелги?
Дилингда ўйноки бир шарпа ўтдими шошилиш?
Қўзгалишда чули ҳавасларнинг излари қолмис...
Қизармогони, йўқ эса, сирли эсгами боғли?)

There is a number of textual differences in “The Land of the Damned” which is one of the poet’s most famous poems, which he calls himself a “poem”. For example, if we switch from the “Fountains” collection, the first paragraph of the poem will be as follows:

O blessed land of the mountains,
Why the thick cloud over your head? [2], [5].
(Эй тоглари кўкларга салом берган зўр улка,
Нима учун бошингда куло булбун кўпак?)

Corrected in collections “Works 94” and “Beautiful Turkistan”, but in the “Works 2016”, in the following form:

O blessed land of the mountains,
Why is a dark cloud over your head? [4], [415].
(Эй тоглари кўкларга салом берган зўр улка,
Нема сенинг бошинг узра куло булбун кўпак?)

In the properly converted copies, both lines of the band are identical, consisting of 14 joints. In the following copies, there are 14 syllables in the first verse and 15 syllables in the second. This proves that the conversion in the works “Works 94” and “Beautiful Turkistan” is correct. This poem is very popular among fans of world literature. Professor Hayrulla Ismatilla of Indiana University writes about this in her article “The Chulpon and the World”. Not only does this poem explain the meaning of the poem, the American scholar gives the Uzbek original of the poem and also
translates it for the first time [8], [252]. In this article Edward Allworth compares this poem and Gairaty’s poem to “The Corrected Country” and concludes in Chulpon’s favor. Interestingly, the first paragraph of the poem in the article is the same as the copies in the “Works 94” and “Beautiful Turkistan”. We are glad to see that, because this poem is widely distributed around the world. However, as a poet’s hometown, the textual mistakes made in some publications in our country can make the person sick. Another of the poet’s poems in the “Fountains” collection is “Living” which also contains some textual differences in some Uzbek versions. In paragraph 2 of the poem, the word “yas” is given in the form of “young” in the collections “Works 94” and “Works 2016”:

I opened my eyes, but I did not see beauty,
In my heart I saw all the abyss [5], [39].

(Kўнгилда ѐш ила кўрдим бутун тубанликни, Кўнгилда яъс ила кўрдим бутун тубанликни...)

The following collections were published in the following phrases “Beautiful Turkistan”:

I opened my eyes, but I did not see beauty,
In my heart I saw the whole abyss [4], [425].

(Kўзим очилди, бироқ кўрмадим бўлган кўзлиқларни, Кўзим очилди яъс ила кўрдим бутун тубанликни...)

First and foremost, our understanding of the word “yas” in Arabic means “sadness”. This means that the lyric hero wants to open his eyes and see the beauty around him, but there is no beauty in it, only the abyss, and this is what drives the soul into despair. From the context of this poem, it is clear that the word “yas” is used correctly. The words “ul-da” in verse 4 of verse 2 of the poet’s poem “From the bed” are used incorrectly in the collections “In the way” and “Works-94”:

There is no secret of mystery,
Or was it just like the passersby? [4], [427].

(Сироли сирдан қилдай бўлиши хабар ўйк, Йўқса ўйлда ўтенганлардек сўндиymi?)

In this poem, the demonstration prowess that comes with the load of "al-da" refers to the “mysterious mystery” in the above verse. Hence, the poet is concerned that the mystery has been extinguished, as in the past. The words “day and night” in the 5th verse of verse 5 of Chulpon’s poem “The desire for freedom” are given “all night” in all collections:

Therefore, the bottom of the
Free and evil people are also free.
He would dismount, and he would not.
He spoke to her day and night [6], [53], [7], [100].
(Шунинг учун тубанликларни тубани, Ёёз, бўзук кишилар ҳам эркин, Таларларди, эмарларди дай – уни, Сўкарларди орқасидан эр-кеча)

As you know, Chulpon has many unique neologisms. One of the words in this poem is the word “morning”, which means “morning and evening”. Some of the words in verse 2, paragraph 7, of the poem entitled “Get Out” are mistaken in all copies:

Go, O nine owls, a beautiful black bird,
Take a break from my broken chest! [4], [456], [5], [46], [7], [137].

(Kет, эй тўққиз пари, гўзали қора қуш, Йиққи бўлган кўкрагидаман чётда уч)

In fact, you can convert from the primary source in the Springs collection to:

Go away, O black bird with nine owls,
Take a break from my broken chest! [2], [72] (Кет, эй тўққиз пари кўзли қора қуш, Йиққи бўлган кўкрагидаман чётда уч!) In the above passage, the shape of the “nine-headed, beautiful black bird” indicates that the number of drops is 2, but it is understood that the called performer is the same, that is, “three” is not “fly”. And yet, there is one incentive, but the bow is a nine-eyed black bird! There are many textual differences in the poem “The End”. In particular, in paragraph 1 of paragraph 2, the word “thirsty” in verse 3, “fly” and “fly” in all available publications are mistaken:

The star that is still staring at us
He turned his blind face to tears.
You go, the star flies, you are left alone

There is no life in your heart [4], [460], [5], [49], [7],[141] (Қўкимизда хануз учмай қараб турган юлдузларинг, Кўр юзини, айрилиқнинг кўзи билан сарғайган. Сен кетасан, юлдуз учар, ёлғизлиқда ташланган, Уқсингига ҳаёт бермас ёғдулар кундузнинг).

Whether we turn from the primary source collection or analyze it according to the context, it is clear that our reasoning is true because daylight does not spark, but extinguishes a star. In the poem “Memory of Mahmudkhoja Behbudi”, item 3, paragraph 4, “idle work” is misleading in the “Works 94”:

Flowering hand in hand

Your grave has been found and they are trying to scatter. Instead of flowers, poisons are in the environment

All that he did was empty [5], [50].
(Қўлиндаги тутам-тутам ғулини, Қабринг топиб, сочмоқ учун тиришди. Гул ўрнига заҳар тилар муҳитда қора кўзли, гўзали қора қуш).

All other copies are given “blank” was blank. The “endeavor” at the end of verse 2 of this paragraph and the “empty” at the end of verse 4 are interrelated. There are some textual errors in the poem “Kettering” written in honor of the death of Rakhamatullo Sultanov, brother of Chulpon famous literary critic Izzat Sultan. The word “dark” in the first verse of the poem is incorrectly presented as a “Zamzam” in the collections “I got it” and “Works-94” and “Works-2016”:

Get Out
You are my wife
You were there - you lost, you died, you left [4], [421], [5], [51], [7], [92].
(Йулдошим, замзама бўлдинг-да, кетдинг;
Бор эдинг - йўқолдинг, ўлдинг-да, кетдинг).

The word “existence” in the last paragraph of this poem is misleading in all copies in the form of “firak”:

The nightingale sings,
You tried nothing but went away.
(Фирок кўплирини кўплилар бўлдуллар,
Сен бўлса йўқолкика урдинг-да, кетдинг).

It is well known that the words in the context of contradictions or comparisons are linked together. In this poem, the words “fountain” and “nothing” are almost synonyms, while the words “existence” and “nothingness” are mutually exclusive. Based on the original text and contextual analysis, we conclude that the word “firak” should be replaced by “existence”.

In the fourth verse of verse 1 of the poem “Again Snow”, the word “thugs” is given only in the “Works-94” collection in the wrong form, in all other publications in the correct form:

Again the crow’s tongue twisted,
Again, winter called the “nukers” [5], [53]...
(Қарғанинг тиллари буруди яна
Яна қиш чорлади “навкарлар”ини)

In Chulpon’s poem “White Moon” there are basically two rough textual mistakes: 1) The word “jumak” in the 3rd verse of paragraph 3 is “jam” in “I got it again” and “in the works-94” collection. error; 2) The word “uvshib” in verse 3 of paragraph 4 is incorrectly stated in “Works-94”.

The poem “Spring and I” was reprinted in the poet’s collection, “Secrets of the Morning” and later in the Works-2016. The word “undi” in verse 1, verse 3 of this poem has been misinterpreted as:

Hopefully in the arms of my opponent,
Belief in the future is over [7], [197].
(Умид узи рақибимнинг бағрида,
Ортиб кетди келгусига иймони).

It is understood from the poem that the opponent has lost all hope, so that his faith in the future is growing. In fact, the opponent’s heart is full of new expectations and his confidence in the future.

In the poem, “Cloud”, there are many textual differences. Let’s look at some of these: Item 2 The word “free” in verse 3 is misleading in the “Works-94” collection. The word “spread” in the paragraph 2 of paragraph 4 is correct in “Beautiful Turkistan”, in the form “Expanded” in collections “Works 94” and “Works 2016”. Chulpon’s poem “The Free Sister” is full of textual errors. In particular, the word “wish” in paragraph 5 has been misinterpreted as “companion” in “Works 94” and in the “Works 2016” collection in the form of “sickle”, causing poetic content. The preceding paragraph of the poem is even worse. In the Works-94 collection: There is a toll; Sparrows [5],[74] in the Works 2016 collection: Have a bite; Soft lashes [7],[232]. Actually it should be: There is a bush tooth, Soft bites [3], [52].

4. CONCLUSION

In this paragraph, the word “far” is incorrectly used in both collections: The Moon was pursued by the Moon [5],[77], [7], [236]. In the same paragraph, the word “break off” is given in the form of “long toast”, and the text is seriously damaged. Item 7 of the poem contains a lot of work, meaning “in the days of labor” which means “in the days of labor” meaning both in the days of “young power” and the content of the poem that the poet is trying to express is significant: In days! There are a number of textual differences in the poem “Feelings of Snow”. [5],[78], [7], [237] For example, the word “rain” in paragraph 2 of paragraph 2 is misleading in the collections “Works 94” and “Works 2016” and the word “bubble” in paragraph 1 of paragraph 3 is “rabid”.

In paragraph 3 of the poem “I miss Spring,” the word “fade away” means “Fly again” [4], [522], “fly” in Works-94 [5], [174], and the word “fade” in “Works-2016” [7], [248]. “In the same collection and in the preface” The word “fields” is misleading in the form of “wishes”. Examining the primary sources of Chulpon poems and the poetry collections on this basis will further expand the number of examples mentioned above. As mentioned at the outset, more than thirty years have passed since the beginning of the study of the scientific heritage of the poet, but there are still many shortcomings. The Uzbek literary scholars have a big task: to create a perfect scientific and critical text of Chulpon’s poems. In this regard, research in Uzbekistan is ongoing.

REFERENCES: