

DIFFERENCES IN THE MANUSCRIPTS OF RAUF PARFI'S WORKS

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Annotation: This study focuses on the specific features of the manuscripts of Rauf Parfi, a prominent representative of Uzbek poetry. It provides a detailed analysis of the editorial interventions that contributed to the refinement of the texts as well as the inappropriate alterations that distorted them.

Keywords: manuscript, editing, poetry, source, book, text, alteration.

Rauf Parfi's creative legacy, in terms of emotional depth, stylistic diversity, and artistic originality, invites comparison with the great classical poets of the world. In his poetry, the themes of the beloved and the homeland merge into a single holistic concept, while freedom and independence are interpreted as universal human values. *"I would like to call Rauf Parfi's creativity a window of Uzbek literature opening toward Europe. He walked paths untrodden in artistic creation, attained profound knowledge and mastery in depicting emotions, and among friends, he earned the title 'painter of the soul'... He was the poet in our literature who delved deepest into human nature and the world of emotions, opening new horizons."*

It is well known that Rauf Parfi's manuscripts exhibit deliberate efforts to ensure textual precision. His archive, both in scope and in level of artistry, attests to this. In examining the differences among Parfi's manuscripts, his last book prepared in his own hand, *Sakina*, serves as a key source for comparative analysis. In classical textual studies, an autograph manuscript is considered the most valuable source. However, not all of Rauf Parfi's manuscripts can be regarded as such. Since *Sakina* was the last book compiled by the poet himself, in this research it is treated as a reliable textual basis.

A striking feature is that some of the poet's earlier works, including widely known poems, underwent revisions and minor alterations before being included in *Sakina*. Thus, it is essential to assess the nature and implications of these editorial changes. When an author revisits his own poems decades later, with broader experience and new perspectives, it can undoubtedly lead to a more perfected text. Yet not all revisions result in successful improvements. Particularly problematic are those where words such as "Turon" and "Turkiston" were introduced into love poems. These substitutions, instead of enriching the poems, weakened their artistic resonance, altered their structure, and diminished their aesthetic value.

Altogether, 134 changes were introduced into 64 poems. Of these, 35 poems were altered primarily by inserting the words "Turon" and "Turkiston." Among them are: *"Chiroq. Chiroq yonar bo'zarib," "Oh, Turkiston, ko'zim yo'lingda"* (originally *"Jigarbandim, ko'zim yo'lingda"*), *"Karlo Kaladze diyorida," "Shoir," "Onamga xat," "Vaqt," "Oddiy kasrlar," "Nozimning sadosi," "San'at tushunchasi," "Oddiy gap," "Shodlik," "Odamning bolasi," "Og'riq," "Vatan haqida Brend Ientshga maktubim," "Xayr dada, biz endi ko'risha olmaymiz," "Shamollar," "Cheksiz-cheksiz daqiqalardan iboratdir," "Bitiktosh," "She'riyat,"*

“Xarita,” “Ko‘zlar,” “Daryo kabi doimo uyg‘oq,” “Ona tilim,” “Ohang,” “Hayron, mag‘lub bu koinot,” “Dilgir musiqa oqardi,” “Yurak,” “Pochta. Telegraf. Telefon. Kirdim.” and others.

For example, one of the revised poems appears in the book *Sabr daraxti* in the following form:

Jigarbandim, ko‘zim yo‘lingda,
Sen ruhimda ochila qolding,
Bir sir bo‘lib sochila qolding,
Jigarbandim, ko‘zim yo‘lingda.

Go‘zallarning go‘zali, onang,
Sevimlidir, hamda mehribon.
Ul ham tug‘ilgandir mehrimdan,
Go‘zallarning go‘zali onang.

Dunyo qadar sevgim bor senga,
Bilmaganlar aytar ul yo‘q-ku!
Sen qaylarda yuribsan bugun,
Dunyo qadar sevgim bor senga...

She‘r “Sakina” kitobidan shoir tahririda kiritilgan:

Oh Turkiston, ko‘zim yo‘lingda,
Sen ruhimda ochila qolding,
Bir sir bo‘lib sochila qolding,
Oh Turkiston, ko‘zim yo‘lingda.

Go‘zallarning go‘zali, Turon,
Sevimlidir, hamda mehribon.
Ul ham tug‘ilgandir mehrimdan,
Go‘zallarning go‘zali Turon.

Dunyo qadar sevgim bor senga,
Bilmaganlar aytar ul yo‘q-ku!
Sen qaylarda yuribsan bugun,
Dunyo qadar sevgim bor senga...

In *Sakina*, however, the poet replaced “Jigarbandim” with “Turkiston” and “Onang” with “Turon.” Such substitutions undermine the lyrical intimacy of the poem by replacing personal references with abstract geographical names. The tenderness of the original imagery is weakened, and the emotional flow is disrupted. Thus, these revisions diminish rather than enhance the poetic effect.

Similar issues occur in the poem “*Dilgir musiqa oqardi*”, where the natural phenomenon “*shabboda*” (breeze) is replaced with “*Turkiston*,” flattening the lyricism and emotional nuance of the original. Instead of intensifying the feeling, the revision weakens the imagery and produces monotony.

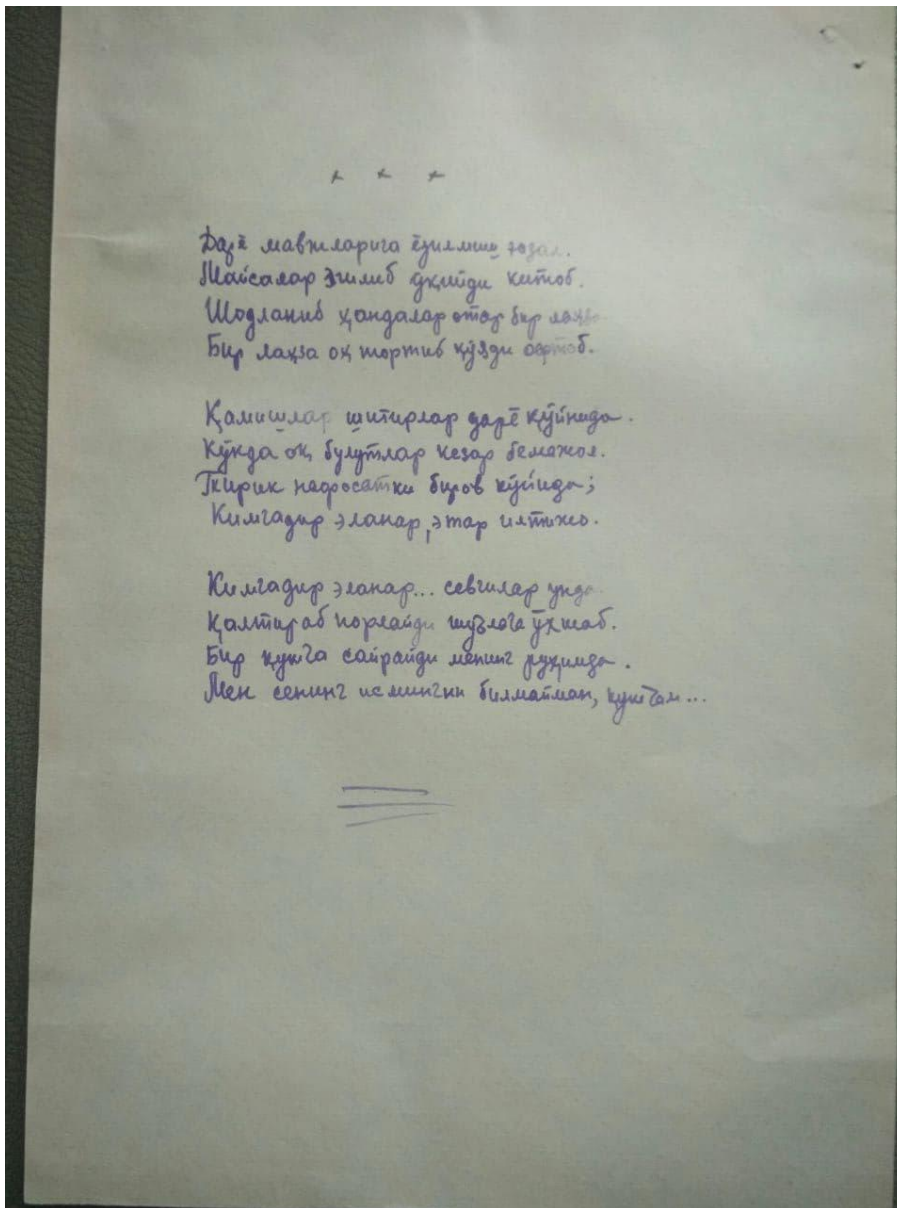
Frequent use of “Turon” or “Turkiston” does not necessarily prove the poet’s nationalist zeal, nor does their absence signify a lack of national spirit. However, in *Sakina*, these words often appear disconnected, narrowing the emotional scope of the poems.

Nevertheless, not all revisions were detrimental. In the case of the poem “*Daryo mavjlariga yozilmish g‘azal*,” significant textual improvements were made. The autograph manuscript, preserved in the poet’s archive, differs from the version included in *Sakina*. In the latter, the poet removed certain lines and added new stanzas that enhanced both the thematic depth and the artistic flow of the poem. These additions contributed to greater coherence and completeness of meaning.

DARYo MAVJLARIGA YOZILMISH G‘AZAL,
Maysalar egilib o‘qiydir kitob.
Shodlanib xandalar otar bir lahza,
Bir lahza oh tortib qo‘yadi oftob.

Bir tirik nafosat... sezgilar unda
Qaltirab porlaydi shu’laga o‘xshab.
Bir qushcha sayraydi mening ruhimda,
Men sening ismingni bilmayman, qushcham...

As Likhachev noted, modern literature provides comparatively easier access to original texts due to the survival of autographs and author-edited editions. Yet challenges remain, especially when multiple manuscripts, versions, and authorized editions exist. In such cases, textual analysis must take into account the history of the text and the purpose of publication.



A similar situation can be observed with Parfi's works, where some poems exist in several different forms across manuscripts and printed books. While *Sakina* served as the textual foundation for posthumous editions, other publications—such as the two-volume *Saylanma* prepared under the editorship of Olim Olтинбек—preserve the original versions without imposing later alterations. This edition succeeds largely because of its adherence to the principles of a true anthology, including careful chronological arrangement.

Conclusion:

The textual revisions in Rauf Parfi's manuscripts demonstrate both the process of poetic maturation and the search for artistic perfection. While some alterations compromised the lyrical essence of the poems, others contributed to their refinement, ensuring their transformation into accomplished works of art.

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