

COMMONALITIES AND DIFFERENCES IN THE TEXT OF THE AUTHOR'S SPEECH IN THE STORY "O'TMISHDAN ERTAKLAR"

Mahbuba Tojiboyeva Rakhimovna

Professor of the Uzbek Language Department, Candidate of Philological Sciences, Kokand SPI

Kimyanazarov Muslimbek,
Master's Student of Kokand SPI

Annotation

This article talks about the discrepancies in the different editions of this work of some of the words used in the author's speech in The Story "Tales from the past" by Abdullah Qahhor. Literary language and adib speech are studied using the method of comparative analysis.

Keywords: tuning style, writing style, literary language, adib speech, heroes speech, Inter-publication commonality, Inter-publication discrepancy.

The story "tales from the past", which Abdullah Qahhor reported from his past life, is a product of the creative maturity of adib, while its plot, the place of stories, the heroes of the work are brought with extreme skill, which can serve as a writer's goal, full for the construction of the work.

In textualism, the multi-variant nature of a work is one of the main factors in the creation of its scientific-critical text. But to look only at this aspect as the basis for the creation of a scientific and critical text of the work is not so correct work. Manuscript and petrified copies of the work can observe discrepancies in the work of the reader, who carefully observed the pages. O.Jo raboyev A.While studying the Arabic script handwriting of Qahhor's works, he notes that the process is interesting and important.

Abdullah Qahhor was very attentive to language and word. This work also used subtly meaningful sentences, phrases and words in many of its settings. Even when it was worked, it was saved and carved into place. For example, the sentence "one who read in Bukhara" "by a writer about a rival sibling in qori in the story" Muhammadjan qori "was changed in printed copies (by the publisher) to"one who studied in Bukhara". But, next, this sentence is returned again. However, the text in the author's autograph was correct. Because, avvalo, there is a difference between "one who has read" and "one who has studied". Moreover, the adib, which has a subtle meaning in this difference, does not repeat a sentence without two turns. Or, in the 1988 edition of the work, "all of us would be forced to read by making as much noise as possible by domla" in the same story was postponed from one sentence, not in place. This undermined the writer's vision.

Or, there is also a modification of certain words that are characteristic of the author's own colloquial and writing style. For example: the fairy tale – the next day, the one who is doing – is doing (or doing), the printer – is trying to press, the one who is trying to put in a column, the slurry and pour it into a slurry, and the energetic – valued power, if not at all – at least put in a bone soup-as if the soup was boiled.

If one looks that such changes seem like a juicer and a minor flaw, then most likely. But, in the first Gal, loyalty to the author's text should not be borne in mind by every textualist and publisher. Since the

creation of the work, the next half century has passed. During this time, we see that such changes, not one, have occurred several dozen, and they occur on almost every page of the text of the work .

Abdullah Qahhor's narrative "Tales From the past" also gives some variations of words characteristic of his colloquial and writing style, expressed as follows:

In the story "The Glory of disaster", the word Baker is given in the first manuscript copy of the story in Arabic script by novoy, in the same form as in the following. In contrast, the first, second manuscript of the narrative in Arabic script is given in the form of an autograph copy as well as outside in the first, second, and Third Editions. And the word Kathy of the bakery is given in the form of the back of the bakery in the first, second and Third Editions. Words belonging to colloquial speech were docked-shop, like-like, rock-paper, buvo-buva, qaral-Korol, in the dark-in the dark, so-so, devol-wall, kelipti-came, yelpiyotipdi-yelpiyapti, blowing-blowing, kishnaydi-kishnaydun, unable to fit, born-born-gave birth, no-ever, Chochi-in the hair, ketaveripman-ketaveribman, maxtadi-praised, while lyrics like tomasha-watch were given differently in the verse's editions. This situation was corrected in accordance with the rules of spelling in subsequent editions, depending on the speech of the speaker and its form in writing. Many such words can be cited.

In the words and sentences of the story, which belong to the author's speech, the words related to the dialect served to create a discrepancy of speech. Chunonchi said, "Dad looked at ayam with a pig". The word Ayam is given to my mother in the style of the second manuscript dastkhat copy of the story in Arabic script.

In the "glory of disaster" section of the story "tales from the past", the forms of the present tense verb can be seen: "when I look for a time, five or six people stand on my Hill. One of these is me yelpiyotipti, one is blowing my hammer...I heard someone say, "this noble child, he does not cry, he does not cry, he is shackling as a mare." In the Russian (krill) version of the story "tales from the past", a typewritten, third manuscript autograph copy, the first edition of the short story in 1966, the second edition of the short story in 1967, the third edition of the short story in 1988 yelpiyotdi, blowing, kishnayotdi the verbs of the present are yelping, blowing, giving in the style of kishn.

In the story "tales from the past" we can also see variations in the name of the ceremony. We will see on the example of the story "Indamas" of the story:

"A number of women from the neighborhood after Ayam got up-according to a halachic meal-each picked up what they found and "pushed a mouse", themselves cooking. The ceremony of "the mouse pushed" is given in the Russian (krill) script of the story, in a machined, third manuscript typewritten copy, in the style of "the mouse fled". Mouse pushed-is a phrase that is said when a person who has just recovered from the disease first leaves the house and goes somewhere.

The story of the story "Indamas" tells about the game "White Poplar, blue Poplar", calculated from Uzbek folk children's games. Let's focus on the fact that some of the words in the process of praising this game are used in different publications.

On the street near the prayer hall, the children shook. Out. It turns out that the children are playing a new "White Poplar, blue Poplar" for me. In this game, the children are meanwhile lined up in two lines, leaving a distance of twenty to thirty steps, holding hands, the head of the line looking at the opposite line: "White Poplar, blue Poplar, who do you need from us"; when the head of the opposite side says "fortune teller needs", the name of the boy comes out of the line,; then if the line breaks, the victorious child will take a child from the defeated line, and if the line is not broken, he will remain in that line. I

boldly went and joined the ranks because I got into the children's circle in the neighborhood of scientist buvo. How many children led the child to break the line against, how many left the line intact. I waited cheaply: when he says "must" Me Too, and I run and break the line, and the child leads... However, no one said "necessary" to me. It seems to me that these children do not know my horse. In this story, the sentence "if the line breaks" is the second edition of the short story in 1967, the third edition of the short story in 1988 is "breaking the line", the second edition of the short story in 1967, the third edition of the short story in 1988 is "breaking the line", the third manuscript in Arabic script is "children" in the form of an autograph, and the second edition of the short story in 1967, in the style of "looking forward", the word "otimni" in the form of the second edition of the story in 1967, the third editions of the story in 1988, the verb "kelmapti" "followed the" kelmabdi" pattern of the first edition of the verse in 1966, the second edition of the verse in 1967, and the third editions of the verse in 1988.

The textual features of the story "tales from the past", the emergence of variants and the study of the skill of the writer turned out to be important. The work was published several times and became a favorite of readers.

Writer treated language and word very carefully. This work, too, used a subtly meaningful sentence, phrase, and phrase in many of its settings. But these sentences were printed differently in the stories. While this view may seem like a juzative flaw, it is necessary that maintaining loyalty to the author's text does not rise above the memory of every publisher and textualist.

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