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ABOUT THE VOICE SONGS OF THE CHULPAN

Abstract: *the national Uzbek poet Chulpan has a special place in the development of the Uzbek classical and modern art of singing. His poems in a love theme, such as “Beautiful”, “Love of the Kalandar”, “Sleep” are sung by famous Uzbek artists. The article analyzes the features of the poet's poems that are transformed into a song.*

Key words: *Chulpan, art of singing, chorus, climax, size, aruz, barmak.*

Language: *English*

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Introduction

Abdulhamid Chulpan is one of the most prominent representatives of the new Uzbek literature. His poetry is especially important for its traditional and innovative aspects. The poet's creations are so soulful that even composers and singers are not indifferent. In particular, his poems such as “Beautiful”, “Sleep”, “Love of the Kalandar” were sung by Uzbek singers and enchanted fans of art. There are several reasons why these verses turned into songs. The poems “Sleep” and “Love of the Kalandar” were written in the gazal genre, “Beautiful” in the size of a barmak.

II. Main part

It is known that Chulpan sought to enrich Uzbek poetry with novelty, to find new art forms. At the same time, he continued the rich traditions of many centuries of Uzbek classical literature. In particular, his works in the gazal genre are clear evidence of this. The gazal of the poet “Love of the Kalandar” was sung by the famous singer Mukhmujon Azimov. This gazal is created in the style of musammani mahzaf (mafoylun, mafoylun, mafoylun, foylun) bakhra hazaj of the size of aruz. The singer was able to choose the appropriate melody and tone that match the content

and spirit of the gazal. Moans and severe human pain reflect the emotions, mental anguish of the lyrical hero. The first couplet of the gazal was used in the chorus of the chorus. Moving from beit to beit, the sound of the song is more and more refined and expressed in the accompaniment of classical music.

Muhabbatning saroyi keng ekan, yo'lni yo'qotdim-ku,

As(i)rlilik tosh/ yang(i)lig' bu /xatarlik yo'l/da gotdim-ku[2,68].

Ma-fo-iy-lun/ ma-fo-iy-lun/ ma-fo-iy-lun/ ma-fo-iy-lun

Phonetic phenomena are considered one of the important features that are inherent in the poetic system of Aruz. The task of phonetic phenomena consists in harmonizing the quantity and quality of bilingualism in the text. If the splitter means and feels this subtlety, then the likelihood of rough use will be minimized. This means that in the aforementioned bayt the phenomenon of imola As(i)rlilik, yang(i)lig' is observed, that is, the variability of reading. If this moment is taken into account during execution, then the text of its execution will be achieved. Only in this case will the text gain harmony with the melody and

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reach the soul of the fan. In the performance of the singer, his own image is especially noticeable.

Uning gulzorida bulbul o'qib qon ayladi bag'rim,

Ko'zimdan yoshni jo' aylab, alamlar ichra botdim-ku[2,68].

This bayt gazal clearly expresses the experiences of the lyrical hero. In particular, the art of tablisi (hyperbolization) (turning into a river of tears into a lover) serves to uncover painful conditions. The performer through the means of music was able to effectively convey to the listener mental torment and awe of his beloved, which are reflected in the beat.

Qalandardek yurib dunyoni kezdim, topmayin yorni

Yana kulbanga qayg'ular, alamlar birla qaytdim-ku[2,60].

We can say that the aforementioned bayt is the culmination of a gazal, which in turn in music is expressed by the culmination of the song. If you pay attention, in literature and music it is precisely these phenomena that are harmonized, which the performer also focused on. Therefore, the state of a lover who wanders around the world as if a kalandar is expressed by means of a melody evoking a sad mood.

Muhabbat osmonida go'zal Cho'lpon edim, do'stlar,

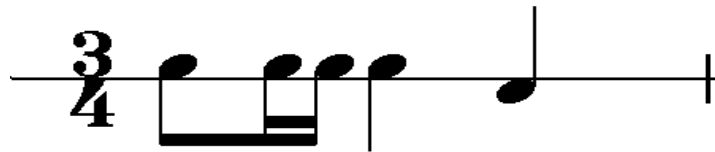
Quyoshning nuriga toqat qilolmay yerga botdim-ku[2,60]

In the gazal, such art of the sound rhythmic concept as iyhom is used: that is, the word "Cho'lpon" is used in two meanings. In the first, like a bright star, in the second, like a pseudonym.

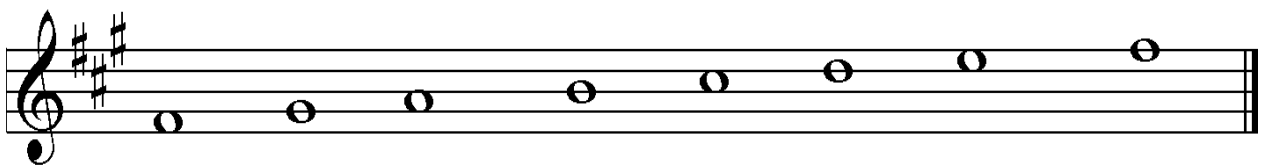
No matter how large the song is, without harmony with the selected text, it will never gain fame. Because the above performance meets just such requirements, it took its rightful place among the classical songs.

The gazal "Sleep" written by Chulpan in 1921 is performed by a promising young singer Botir Kodirov. Of course, here the size of the poem is important. The music of the gazal has a sad sound. To write the youth for this poem, written in the ramali musammani mahzuf (foilotun, foilotun, foilotun, foilon) the size of aruz this image takes its leading place. The performer deeply felt the meaning and size of the verse. Rather, he retained the sound of Aruz and turned it into a sincere song. He could only unite us with the features of both classical and modern chants, so that the listener unwittingly searches for him in modern literature.

The song was written by the composer in the usual dimension $\frac{3}{4}$ and has the following appearance in the style of doira:



(Bak bak-ko-bak, bum).



The work is written in the subtlety fis-moll (fa# minor)

*Jim turing, shovqinlanmang, uyqu ichida ul pari,
Yurma tek tur, ey shamol, yursang-da yur, biroz nari!*[2,68]

The above-mentioned initial bayt singer used as a chorus. Chorus - a part of a song repeated several times [1, 192], it reflects the main poetic thought that the poet intended to convey. This work is different in structure from other songs. That is, if in most songs the chorus is performed after the first verse, then in this song the chorus first comes and only then the bayt.

The basis of the musical composition is culmination notes. The climax as a musical term is considered the highest point in the presentation and development of the song [1, 5]. This part demonstrates the talent of the performer. The singer transfers this experience to his heart and, by means of a beautiful melody, occupies the soul of the listener. In this case, Botir Kodirov creatively reacted to the poetic text and, accordingly, its content added another line, which is clearly manifested in the culmination of the song. At Chulpan:

Bu yotish, bu uyqu, bu qanday shirin, qanday go'zal,

Jonlanar, yuz ko'rsatar singan va yasangan amal![2,68].

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In the song:

Bu yotish, bu uyqu, bu qanday shirin, qanday go'zal,

Charchagan, tolgan, umidsiz ko'zlarim to'ymay qarar.

Har qarashda ko'nglima, ming turli o'ylarni solar

After this, the chorus part of the song is performed:

*Jim turing, shovqinlanmang, uyqu ichida ul pari,
Yurma tek tur, ey shamol, yursang-da yur, biroz nari!*[2,68]

In the process of performing the song, the singer is again in the mood for changes in the text and brought it in line with today. For example, the next bayt after the chorus actually sounds like this:

*Ko'kda bir to'p qiz-malak uyqu kuyini boshladi
Ilgari chalgan tirik, jonli kuyini tashladi*[2,68].

The singer in the second line of the word “tashladi” replaced by “boshladi”. It should be noted that this change only increased the importance. That is, if the singer in his heart feels the text of the verse and mental experiences are not creatively related to the content, then in this case the strong lyricism of the verse will transfer to the melody of the song. In a gazal performed by Botir Kodirov, this feature manifests itself extremely brightly. In each song, the chorus has its own artistic task. In this gazal, the singer also turned the first bayt into a chorus:

*Jim turing, shovqinlanmang, uyqu ichida ul pari,
Yurma tek tur, ey shamol, yursang-da yur, biroz nari!*[2,68]

The culmination part intensely conveys the sensory experiences reflected in the poem into the sound of music and facilitates its penetration into the listener's soul. The second bayt of the above song is performed as a climax:

Bu yotish, bu uyqu, bu qanday shirin, qanday go'zal,

Jonlanar, yuz ko'rsatar singan va yasangan amal[2,68].

It should be noted that in the process of performing a song, in three cases the song part is performed. In addition, through a musical composition, a fiction becomes especially attractive. A fan of art who listens to this song even suspects that it belongs to the pen of Chulpan. Rather, on the contrary, he thinks that the author of the lines is some modern author. In fact, the work of this poet does not know the boundaries of time and space. From this point of view, Chulpan as a unique poet continues to excite the hearts of modern admirers of art and literature. Thus, this song, which embodied both classic and modern sounds, contributed to the fame of Botir Kodirov as a sweet moose singer.

The poem of the creation “Beautiful” was also in smallpox and was offered to the court of fans. This verse, written in the size of a barmak and consisting of six hundred, is embodied in the melody of modern songs:

*Qorong'u kechada ko'kka ko'z tikib,
Eng yorug' yulduzdan seni so'rayman.
Ul yulduz uyalib, boshini bukib
Aytadir: men uni tushda ko'ramen,
Tushimda ko'ramen shunchalar go'zal,
Oydan-da go'zaldir, kundanda go'zal*[2,31]

Paying attention to the literary text, you can see that the feelings of the lyrical hero are expressed in the beloved by the means of the most beautiful natural landscapes and phenomena (dark night, bright star). Such forms of art as alliteration (“Kechada ko'kka ko'z tikib”) and personification (“Ul yulduz uyalib, Boshini bukib”) serve to enhance the artistry of the verse.

*Erta tong shamoli sochlarin yoyib,
Yonimdan o'tganda so'rab ko'ramen.
Ul da uyatidan berkinib, qochib,
Aytadir: “Bir ko'rdim, tushdamas, o'ngda”
Men o'ngda ko'rganda shunchalar go'zal,
Oydan-da go'zaldir, kundanda go'zal*[2,31].

In these lines, the poet's love state is artistically expressed precisely by means of personification. That is, the morning breeze is enlivened by the state of human hair dissolving. The verse traces a certain correspondence. Because, as a poet, I'm able to imagine how many beautiful natural phenomena (the rising of a star on a dark night and the bright moon shining after it, the early morning, the rays of the rising sun) paint an image of beauty. Therefore, when choosing a literary text for chanting, one should pay attention to the image of the experiences in it, according to the poet's ethical thought, and to feel all of this with the heart. Listening to the music and the sound of the poem “Beautiful”, it can be noted that these aspects are practically invisible in it. Because the singer, with his tendency to light songs, has extremely modernized her strength. As a result, a work with a readable non-repeatable sample of Uzbek poetry significantly lost some of its content and attractiveness.

Conclusion

The poems of Chulpan that we analyzed are distinguished by a wealth of feelings, feelings and sincerity. Because “Sleep” and “Love of the Kalandar” were written in the size of Aruz, they are sung by singers in classical sounds and live in the heart of the people like demon songs. The poem “Beautiful” is also an unrivaled example of modern literature. However, the modern pop sound somewhat reduces the attractiveness of the literary text. Probably therefore, the singer who performed it is not

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mentioned anywhere, and the song itself is practically not sung by anyone.

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