

Lyro-Epic Genres in Poetry of Jadides

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Abstract: *The article analyzes the lyro-epic genres of Jadid poetry, in particular, the poetics of the Jadid ballad. Until now, in Uzbek literary criticism, Jadid poetry has not been studied in this aspect. As a result of the research, new scientific hypotheses and opinions on the history and theory of the genre were put forward. For example, there is still an opinion in literary criticism that the first ballads in modern Uzbek poetry were created by Hamid Alimjan (1934) and Gafur Gulyam (1930). After studying Jadid poetry, the history of the genre was clarified that the ballad in modern Uzbek poetry created by Chulpan and Botu dates back to 1920 and the presence of lyro-epic genres and their study in the works of reputed authors is emphasized as an urgent scientific problem.*

Keywords: lyre-epic genres, ballad, poetics of the Uzbek ballad, Jadid ballad, history of the genre

1. Introduction

In the study of the solution of scientific problems related to the history and theory of genres in world of literary studies, the study of the role and importance of ballad genre in the classification of literary genres plays an important role. Without the study of the history and theory of genres in literature, it is difficult to study and explore the historical patterns of the national literary process and their manifestation in certain creativity. That is why in modern Uzbek literary criticism one of the most important scientific issues, which requires a theoretical poetic study of the genre of poetry ballad, in-depth study of the genre.

2. Materials and Methods

In the article, theoretical poetics, poetic structure and literary historical analysis methods were used in the study of literature material.

3. Results of the Research and their Discussion

During the years of Independence Uzbek literature has made great strides in the study of the theory of literature and contemporary literary processes, but there is insufficient monographic research devoted to the study of genre, genesis, evolution and artistic poetry. In fact, the study of poetics of this genre to clarify the typology to the theory of the genre is one of the main tasks facing the science of literature. Until now, the last quarter of the twentieth century, the 1970s and '90s, has not been a holistic scientific study, except for some small articles and reviews in the form of independence from ballads. The monograph by M.Ibraximov "Uzbek ballad" (1974), which is still the only one on the subject covers the literary process dating back to the seventies of last century. For almost half literary scholars have ignored a century, ballad poetry, created in our national literature. Even the lyric-epic genres of Uzbek poetry, created in the first quarter of the twentieth century, which have been the subject of direct study of the monograph under the pressure and pressure of the existing socio-political system, have not been explored or even mentioned in the thick book. Whereas, if we dwell on the importance of Jadid's poetry

its representations and its creativity we will understand, importance of the study of Fitrat's work, the leader of this cultural and literary movement: Fitrat's poetry is not only a collection of fiery poems it has opened a new system in Uzbek poetry and has opened the way for finger-poetry. As his contemporaries rightly point out, he has opened a new finger-poem in Uzbek poetry. Poetry is not only weighed against other ethnicities, but also has its own system of poetry sharpened and tested in the same way that it is used in oral literature, in accordance with the speech and pronunciation sounds of a Turkish nation. - demonstrates through his literary experience that he can only fly high when he has mastered the weight of a finger. Each Jadid poet has sought to discover scientific and innovations in such a way that you admire their ingenuity and innovation.

After obtaining the independence of our country, the attention was devoted to Jadid's poetry, one of the most memorable pages of our history. Noteworthy investigations were led by range of our scientists. [1] In particular, prose, lyrics and drama are studied differently in Jadidic literature and this process is lasting. However, the question about the genre concerning with the great jadidic writers, except for the genre of parable (widely studied by Bekhbudi and Elbek), including composition connected with lyro epic genres that are remained without attention. Notwithstanding, "New Poetry" (Jadid's poetry) continued serious investigations in the region of fiction. Although, it uses traditional forms, such as gazelle and puzzles, it is also widely used in the genre of fingerprints [8].

Diversity of themes, genres and styles in literary sphere 20-30th years, especially in texts, is connected with names and works of our great notionalists such as Abdulhamid, Chulpon, Usmon Nosir, Hamza Hokimzoda, Botu, Elbek and others. It is true, that, although some examples of literature, made by totalitarian dir, are under the influence of ideology of time, its essence is due to feeling of loyalty to people, beliefs in the person's future and society, that that is interesting in the world of our investigations.

Along with the poems of Abdulla Kadiri and Abdurauf Fitrat, in the poetry of Abdurauf Chulpon, who made noticeable contribution in modern Uzbek literature, there is

a range of poems that fully fits to the poetry and principles of genre. Amongst them "Purtana", "Fantasy", "Cleopatra's dream", "More Snow", "Tiger", "Lights" (from Roger Togur), "On the embrace of nature", "Nature's response" [7, 368]. It is possible to include liro epic compositions, which dominate in the narration of stories, deep dramas and in other elements of genre of ballad. For example "Purtana"(1920) [7, 53] generic drama in combination with epic generic features of pictures become a perfect example for this type of work:

Po'rtana qo'zg'aldi, po'rtana yurdi,
Po'rtana o'zini qirg'oqqa urdi;
Po'rtana oldida bir kema ko'rди:
Ichida zich odam... o'ynatdi, surdi!

.....
Suv qizi: chiroyli, sochlari qop-qora,
Bo'ynidan sochilgan, tarqoq...
Ana shul go'zalni, ana shul malakni,
Yo'q yanglish... falakni
Po'rtana ko'ksida saqlar:
Yerlar sarf etar g'ayratni...

All appearances, motives in this Chulpon's work consists of dramatic scenes with plots, genre characters and mermaid-heroes of traditional genres of ballad. We think, it is essential to give a short explanation for conception of motivation at this time. A.N. Veselovskiy explains this conception: "The formula of being is the brightest, the most visual and important... The symbol of motive is its figurative partial schematism" [3, 406]. Nowadays, this term is the most widely used category in literary criticism, and it plays very important role in determination and highlighting of exact genres of art, genre characteristics of artwork (emphasis is added A.E.).

In Cholpon's poem, the image continues with one more element of the genre - unexpectedness, extraordinary resolution, disruption - fragmentation. The horrible sea-storm first moves with horrible power, causing the reader to panic, but suddenly calms down:

Qichqirar, baqirar, o'kirar yo'lbarsdek,
Yugurar, sakrar, otilar devdek.
Oldida hech to'siq, hech mone qo'ymasdek
Intilar o'ng-so'lin ko'rmay!..
Dengiz tinch, qo'rquv yo'q. Qiyomat uxlaydir,
Po'rtana jimjildir - o'yda.

This lyric-epic work of Chulpon follows to typical jadids' principle of 20's: poet limits word picture and makes social-publicistic statement: "Waves - In the Heart of the Poor... // In the Blind Splendor... //". Incarnation of poetry of that period finishes with appeal: "Oh, hurricane, don't stop, get some energy. // Don't go to sleep when the time comes, don't sleep... // Get a fire." This poem as other works of poet contains visual details, which connect with themes and tones of world, especially poetry about revolutionary struggle. It would be logically right to suppose, that it was a phenomenon, which is immanent to definite period of poetry of genre or, more properly, it is a result of artistic aesthetic searching in poetry of jadid.

In addition, there are rows of works AbduraufFitrat's in poetry, which fully respond to theoretic-poetry genre of ballade. His works includes poems, such as "Sharq" (1920) and "Meningkecham" (1923). Fitrat's poem "Sharq" was published in the magazine "Tong" in 1920 with a denotation of 'poem' genre. This work, also, was included into collection of famous Uzbek poets (1922). However, in revised version in independent years, experts reject genre index, which is not interpreted as poem genre in the following analysis [9, 172-176; 2, 47]. Even if his work does not satisfy requires of poem genre: there are no characters, actions, conflict, etc. Nevertheless, as it was mentioned earlier, there are dramatic situation, rhythmical language of ballade and impressive assonance, which reached mythic degrees in this work of art: the poem consists of 51 verses, written in a method of 'steps'. If we put 'step' lines into right lines, then quantity of lines become less, and in this case, it will fully suit a genre of ballade. Fitrat starts his poem with words: "Brothers, this is a country for you", and tells about beautiful nature of East etc. in 24 verses of his lyre-epic poem. Then he regretfully tells about ruinous condition of this country:

Biroq bu kun, esizlarkim, bu o'lka
Har tomondan talanmishdir yo'lsizcha,
Madaniyat degan g'arbli olbosti,
Boqing, buning ko'krigidan o'q bosdi,
Qushboqish-la qarangiz,
Bunda bu kun nelar bor... [5, 11]

Moreover, poet states about deep dramatic situation describing horrors of war and murders of robbers. The poem finishes with a rhetoric question "Don't you know?" which asks for a causer of spilled blood.

Botu (Mahmud Khodiev), a brilliant representative of Jadid poetry, "began to write a number of poems, ballads, essays, literary, scientific and socio-political topics in the 20s" [3, 153-171]. His artistic legacy includes a number of his works, including "Spring" (1925), "Past Days" (1925) and "On the Road to Idea" (1925). Their analysis, unlike most beautiful poetry works, does not fully meet the requirements of analysis from the point of view of today's ideology, but should be emphasized as a literary and historical event of its time. They are, as mentioned above, influenced by ideology of the time, like certain examples of the literature created by the totalitarian regime of the Jadid literature, but with a sense of loyalty to the people, confidence in the future of human and society, and the elements of the genre.

Among the poets of Jadid's poetry are the poet ElbekMashriqYunusov, who has worked in the ballad genre. In opening remarks on the selected works of the poet Elbek published in the years of independence, Professor H. Uzakov notes: poems, ballads, folk songs... and publicist works" [8, 5-20]. As we get acquainted with the lyric-epic works of Elbek, you will see that they are examples of ballad genre, such as "Death" (1925), "Destruction" (1935), "Anorjon" (1936).

It is noteworthy that the ballads of Elbek's artwork consist of memories of a lyrical hero and a sad past. Their sad,

elegant spirit flashes. There is no doubt that the poet was familiar with the genre examples of poets who created such literary methods as Jukovsky and Derjavin in Russian literature. Elbek was a skilled translator of Russian poetry in his time, also mastered and published the works of A.S. Pushkin, M.Yu.Lermontov, N.A. Nekrasov, I.A. Krylov [8, 5 - 20]. That is why the name of his ballads and prose works is also close to the Russian belles-lettres: "Anorjon", "Destruction", "Death", "Anorgul". This spirit is especially evident in his Anorjon ballad:

Tarixiy ariqdan oqib yotgan suv
Singari u kunlar oqibmi ketdi?!
Turmushning xushchaqchaq, o'ynoq yigiti
So'nmas chechaklarin taqdimmi etdi. [8, 105]

Unlike Elbek's poems, Usman Nosir, who began his work as a contemporary of Uzbek Jadid literature, also has many common repeating motifs and elements of the ballad genre. In his poetry, motifs of ancient Greek, Roman and medieval literature are often highlighted. In this case, based on the poetry of genre motifs and theoretical poetics, we can include poetic poems Black Lines (1933), Nile and Rome (1935), and Israel (1937) in the ballad genre.

The poem "Nile and Rome", written in the title "Book of History", is one of the best literary works in the political lyricism of the poet. This ballad consists of six strings of fourteen lines and is divided into two. The first three lines are dedicated to the Nile River in Egypt (first motive), and the rest to Rome (second motive). The language of the work differs from the language of the Jadid literature of that time and begins with a highly artistic lyro-epic stanza. The language of this work is very close to our current language, without any of the difficulties inherent in Jadid poetry. First paragraph:

Lampam yonur... Yaralangan qanotdek og'ir
O'y bosadi. Yuragimga go'yo sel yog'ir.
Qiyinalaman. Tirishaman. Hushim parishon,
O'tmish, hozir va kelajak ko'rinur har on [4, 21-24]

- Description of the impression from the history textbook about the poet's past desert (dream and fantasy - the motives of the genre in pure ballads) "riding a horse - faster than the wind, slightly running through the clouds, listening to the sounds of years and people." This paragraph draws the reader into the world of copyright thoughts and emotions.

The poet rides a horse in the first eighth of the second paragraph: Bloody sun in yellow sands - Sunrise. // White Nile - the era when slaves were shed. "Heaven and earth cannot carry the cry of slaves. The poet addresses Roman gods and folk heroes, such as Ra and Aziris, and the representative of the dark forces speaks of the suffering of the slaves: "There is no water in the cup of the slaves... // There is no blood in the color of the setting sun." (modified) allows the creation of a deep hidden meaning in the text of the poem, as evidenced by the high artistic observation of the author. The conditional first part of the poem also names the names of famous historical figures such as Ramses and Cleopatra.

The second part of the ballad "Nile and Rome" is dedicated to the great era of Rome, the battle of gladiators, and the reader gets acquainted with Rome according to the vision of Osman Nasir. Homer and Caesar are mentioned and turned into artistic motifs. A gladiator dying in a tiger claw turns into a Rismtimed image. The poet asked a symbolic centennial question from the language of a dying warrior: "O silly Rome, rejoice in blood! // Is there any other humiliation?" The last words of the Gladiator: "A mad theater awaiting death from the Roman game" is a reflection of the poet's inner subjectivity.

4. Conclusion

Thus, the ancient Roman motif is fully used as a new theme for modern Uzbek literature and poetry, demonstrating the universality of the talents of Usman Nosir and his ability to create great epic works.

Thus, it is worth noting that jade ballads and the simultaneous lyric-epic works of great poets such as Usman Nosir were largely ignored by experts such as the works of victims of repression. Now in modern literature it is important and important to study the theoretical poetics of various genres, such as ballad, retrospectively, refer to the texts of these "forgotten" works and recognize them, restore white pages in the history of national literature genres.

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