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 Chapun 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, is the study of the role of 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 Bekhbud 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 Abdullahamid, 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 "Pturtana", "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 lirio epic compositions, which dominate in the narration of stories, deep dramas and in other elements of genre of ballad. For example "Pturtana"(1920) [7, 53] generic drama in combination with epic generic features of pictures become a perfect example for this type of work:

Po’rta na qo’zg’al di, po’rta na yurdi,
Po’rta na o’zini qirg’o qurdi;
Po’rta na olid da bir kema ko’rdi;
Ichida zich odam... o’ynatdi, surdi!

Suv qizi: chiroylu, sochlar qop-qora,
Bo’yid an sochilgan, tarqoq...
Anu shul go’zalni, anu shul malakni,
Yo’q yanglish... falakni
Po’rta na ko’ksida saqlar;
Yerlar sarf etar g’ayratni...

All appearances, motives in this Chulpoun’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 seas- 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’rmayl!
Dengiz tinch, qo’rquv yo’q. Qiymat uxlaydir,
Po’rta na jimjildir – o’yda.

This lyric-epic work of Chulpun 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 inimical to definitive 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 talamnishdir yo’tisicha,
Madasniyat degan g’arbl olbosti,
Boqing, buning ko’kragidan 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 Jadiif 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 Jadiid 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 Jadiif'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,
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 Rismtimerd 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 Osman Nasir 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 Osman 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.

References


Authors Profile

Eshkobilov Abdvali Kazakovich, I received my degree in 1986-1991(Russian language and Literature). I started my work at Samarkand State University in 1991, then I...
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