

ODE GENRE IN UZBEK POETRY AND ITS IMPROVEMENT IN CHULPON'S WORK

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Abstract. *It is well known that the genre of mourning is a sad poem that has found artistic perfection in folklore. In this regard, a number of examples of this genre have been created in the written literature. The article is devoted to the study of the role of mourning in Uzbek poetry and its examples in the works of Chulpon.*

Keywords: *mourning, weeping, tradition, memory, metaphor, finger, wish.*

I. Introduction

Ode is a poem or song with a sad, treacherous, thoughtful, sad, sad spirit, which has passed through the stages of artistic perfection in folklore, Uzbek classical and modern poetry. "Marsiya (Ode)" is an Arabic word meaning "to cry", "to mourn", "to grieve". It is a lyrical poem written in the context of acknowledging one's virtues, regretting one's death, in connection with one's death¹. In folklore, mourning is also called "mourning" and expresses the sorrow and pain born in people's hearts, unrequited love, the pain of separation, the passing of life, loss, pain and sorrow in the heart.

II. Literature review

In ancient times, mourning often took the form of mourning songs written on the occasion of the death of a loved one. It is known in classical literature that mourning is dedicated to kings, close relatives. Lamentations of Siyavush in Narshakhi's "History of Bukhara", "Alp Er Tonga" in Mahmud Kashgari's "Devonu lugotit-turk", laments dedicated to Alisher Navoi's teacher Abdurahmon Jami, Khandamir's death in Navoi are unique examples of the genre. In his mourning, Khandamir expresses the death of Alisher Navoi as a tragedy that befell the people.

III. Analysis

It should be noted that mourning does not have its own poetic form. He "rents" the poetic form from ghazals, qasida, murabba, muhammas, experienced, composers. At the same time, the fact that the odes are written in different weights, especially in the traditional finger and aruz, is considered to be an important feature. Consequently, it can be observed that mournings in classical literature are more in demand, while mournings in new literature are mostly written on the finger. The tradition of finger writing begins with the lament "Alp Er Tonga" by Mahmud Kashgari in "Devonu lugotit-turk". This work is in the form of a square, and the verses are rhymed mainly in the order a-a-a-b.

Each of his verses is composed of seven syllables. The order of the stands is 4 + 3. Aziz Kayumov translated this lament into modern Uzbek:

Alp Er To'nga o'ldimi,
Yomon dunyo qoldimi,
Zamon o'chin oldimi,
Endi yurak yirtilur.²

In Mars, Alp Er Tonga is mentioned as a folk hero. Therefore, the people are deeply saddened by his death. You can feel this sad tone in the lines above.

Lamentations in Uzbek classical literature do not have their own special artistic form. They "rent" the art form from other genres, including ghazal and musammat. For example, Nodira's lament "Firoqnoma" is written in the form of a muashshar-ten, and the lament "I miss you" dedicated to the death of Uvaysi's child is written in the form of a ghazal. In addition, the odes in classical poetry are mostly written in dream weight. The lament in modern Uzbek poetry has grown from the roots of Eastern classical and world literature.

As a result of the syncretization of the features of elegy, an ancient and young genre in Martian and world poetry, the Martian in modern literature was formed and perfected. The laments in modern Uzbek literature are written in the traditional finger-weight, with a sad spirit that complements the composition of modern poetry genres.

If we look at the interpretation of mourning in modern poetry, in the 20-30s of the twentieth century, the first examples of mourning appeared in Uzbek lyrics. Hamza's poems about Tursunoy and Chulpon's poems about the fate of Uzbek girls reflect the mourning motives and sad mood of the mourners. Later, Oybek, Hamid Olimjon and other poets created the best examples of Uzbek elegy. Such mournings often express the worries and sorrows

¹Қуронов Д., Мамажонов З. Ва бошқалар. Адабиётшунослик луғати. –Тошкент: Akademnashr, 2013. –Б.162.

² Кошғарий М. Девону луғотит-турк. –Б.77. ziyo.uz.com kutubxonasi

that people experience as a result of the death of a national hero or public figure. And it is also emphasized that those heroes or heroes perished in the cause of the great goals of mankind and the cause of the people, and ideas that inspire people were put forward.

Chulpon's work is a good example of the ode genre. In particular, the poet's poems "In memory of Mahmudhoja Behbudi", "Ketding" are important in this regard. The work is written in the genre of murabba and glorifies the pure memory of Behbudi. It is known that Mahmudhoja Behbudi is a unique representative of Jadid literature, an enlightened intellectual. Jadid scholar B. Kasimov writes: "Mahmudkhoja Behbudi is the greatest representative of the Turkestan socio-political movement on the threshold of the XX century, the founder of the Uzbek culture of the new era.

He is a recognized leader of the Turkestan Jadids, a supporter of the idea of an independent republic, a theorist and practitioner of the idea of a new school, the first playwright, theater, publisher and journalist who started Uzbek drama³. He lived and created in the most complex and dangerous period of our recent history. He showed genuine devotion to make his people enlightened and knowledgeable. History testifies that on November 26, 1919, the IV Extraordinary Congress of Muslims of the region began in Kokand. "On the night of November 27, Turkestan Autonomy was declared. It was a serious and courageous step towards independence from the colony. His spiritual father was undoubtedly Behbudi⁴.

This movement is treacherously suppressed by the former Soviet government. These days, the city is under siege and as a result, 10,000 Turkestans are killed and 180 villages are set on fire. After that, Behbudi returned to Samarkand in agony. Unable to stay there, he comes to Tashkent. Turkestan is trying to negotiate with the leaders of the Russian Soviet government. Of course, the talks will not work."⁵

Behbudi then set out on Ode 25, 1919 and was captured in Shakhrisabz. Two months later, he was brought to Karshi and imprisoned. A few days later, the prince of Karshi was killed on the orders of Togaybek in the "royal garden" near the prison.

"The news of his assassination came to our capital, Samarkand, a year later. In April 1920, the whole of Turkestan mourned," wrote literary critic B. Kasimov. This tragedy deeply saddens many enlightened artists, including Chulpon⁶. Irrigated with sad feelings, the lament falls on paper in this regard:

Belgisiz qabringni qora tunlarda,
Amalimning shamin yoqib izladim.
Qizil va pok qoning islarin sochgach,
Kuchsiz qo'yi yurishimni tezladim.
Amalimning yulduzikim ko'z tikdi,
Qora, jirkanch, o'lim koni – yerlarga.
Savol berdim: "Yo'qotganim qayda?" – deb
O'zimni ham yutmoq bo'lgan yerlarga⁷.

In this case, the poet says, "an unknown grave," referring to the fact that Behbudi was executed not in his homeland, but in Karshi, and kept secret from the people for a year. The phrase "red and pure blood" refers to Behbudi's struggle for independence. The poet portrayed the former regime, the Bolsheviks, the mother of repression, in the image of "lands that want to swallow me."

Qo'limdagi tutam-tutam gullarim,
Qabring topib, sochmoq uchun terindi.
Gul o'rniga zahar tilar muhitda
Uning qilgan bu ishlari bo'sh endi.
Men-da ojiz u muhitning oldida
Qabring topib, ko'z yoshimni to'kmakka
Hamda achchiq hiddatim-la u yerda
Oq kallalik qora devni so'kmakka.

The poet takes the flowers he has picked to Behbudi's grave and searches for his unknown grave, preparing to lay flowers. "Poisonous environment instead of flowers" literally means the Bolshevik regime. That is why the poet calls it a "weak environment." As bitter tears flowed over the grave, he cursed the "white-headed black giant." In fact, when the poet says "black giant with a white head", he says: "Behbudi was tragically killed on the secret

³ <https://ziyouz.uz/ilm-va-fan/tarix/manaviyat-yulduzlari/mahmudhuja-behbudiy>

⁴ <https://ziyouz.uz/ilm-va-fan/tarix/manaviyat-yulduzlari/mahmudhuja-behbudiy>

⁵ <https://ziyouz.uz/ilm-va-fan/tarix/manaviyat-yulduzlari/mahmudhuja-behbudiy>

⁶ <https://ziyouz.uz/ilm-va-fan/tarix/manaviyat-yulduzlari/mahmudhuja-behbudiy>

⁷ Чўлпон. Танланган асарлар. Уч жилдлик. 1-жилд. –Тошкент: Ф.Фулом номидаги Адабиёт ва санъат нашриёти, 1994. –Б.50. (Кейинги мисоллар шу китобдан олинади ва қавс ичида бети кўрсатилади)

order of the Emir of Bukhara Sayyid Alimkhan. By this metaphor, Chulpon must have meant Amir Alimkhan and the government of oppression and ignorance in general."⁸

Thus, "black giant with a white head" has a negative connotation and represents the symbolic image of the Emir of Bukhara Sayyid Alimkhan.

Shuning uchun yulduz kabi yarqirab
Elda qolgan isming bilan turamen.
Shul ismni eslab chizgan yo'lingdan
Yiroq ketmay, qimirlamay yuramen.
Aziz otam, qo'limdagi gullarning
Motam guli ekanini bilmaysen.
Shodlik gui ko'pdan beri so'lganin
Yer ostida pok ruxing-la sezmayesen.
Ana, sochdim qalbidagi gullarni,
Termak uchun chaqiraman qullarni...

IV. Discussion

Analyzing the socio-political life of Behbudi, the literary critic B. Kasimov writes: "The crisis and stagnation, the quarrels, the local tribal conflicts, which began in the 16th century, fed Russia, took advantage of the situation and conquered the country. Russia tried hard to keep it stable and captive. In such circumstances, Behbudi, who went down in history in the name of the Jadids, was responsible for saving the Motherland from the danger of total annihilation, educating generations in the spirit of freedom and liberty, independence, enlightenment and development."⁹

The above verses also mention Behbudi, who became a star to create the future of his nation and homeland. One of the hallmarks of the Martian genre is the recognition of the good deeds of a person whose memory is being glorified. From this, Chulpon remembers his "name, which shone like a star." At the same time, the flowers in his hand are called "flowers of mourning." It reflects the poet's sad, heartbreaking experiences. He also describes with sadness and grief that "the flower of joy has long since withered," as if he had foreseen such a bitter fate.

In general, this lament, written on the dawn of new Uzbek poetry, is not only a sad memoir about the nationalist writer Behbudi - a broken piece of history, but also a verdict on the former regime that rose to the skies.

Another lament of Chulpon is called "Ketding". This poem is dedicated to the memory of the late Rahmatullo Sultanov:

Yo'ldoshim, zamzama bo'lding-da, ketding,
Bor eding, yo'qolding, o'lding-da ketding.
Gul eding, ochilmay so'lding-da ketding,
Yo'qlik dengiziga to'lding-da, ketding.
Qichqirib orqangdan yugurdim, chopdim,
G'ariblar mozorin izladim, topdim.
Ko'ray deb so'ng chog'da termurib boqdim,
Sen yesang yuzingni burding-da, ketding (51)

It is clear from the text of the poem that Rahmatullo Sultanov is a friend and friend of the poet. It is clear from the sad verses that his death deeply saddened Chulpon. The poet addresses him as his companion. "Zamzama" is derived from Persian and means "singing in a soft voice."¹⁰ This means that Rahmatullo Sultanov has become a song sung in everyone's language in life. When he says, "You were a flower, you died without opening," it is a sign that he left this bright world at a very young age. Because the flower is a symbol of youth, youthfulness. The "Sea of Absence" is also a metaphor, meaning that he has gone to an eternal, eternal world.

Elingning tilagi yetimmi qoldi?
Boshiga qayg'ini o'limmi soldi?
Joningni tangrisi sevibmi oldi?
Aytmading, og'zingni yumding-da, ketding.
Boqchangga yosh qo'llar ekalar gular,
Ochilmoq istaylar lola, sunbullar,
Firoq kuylarini kuylar bulbullar,
Sen bo'lsang yo'qlikka urding-da ketding,
Ko'karmay, yasharmay, qurding-da ketding (51)

⁸Эшонова З. Изоҳлар. Китобда: Чўлпон. Танланган асарлар. Уч жилдлик. 1-жилд. –Тошкент: Ф.Ғулом номидаги Адабиёт ва санъат нашриёти, 1994. –Б. 434.

⁹ <https://ziyouz.uz/ilm-va-fan/tarix/manaviyat-yulduzlari/mahmudhuja-behbudiy>

¹⁰ Навоий асарлари луғати. –Тошкент: Ф.Ғулом номидаги Адабиёт ва санъат нашриёти, 1972. –Б. 242.

V. Conclusion

In the above lines, the poet's deep sorrow and grief over the death of the original human being can be seen in the images, such as the orphanage of the people's wishes, the grief of death, the nightingales playing the songs of separation. Most importantly, every verse of the poem is run to such tones of sorrow and grief.

In general, the formation and development of the genre of mourning in Uzbek poetry has deep roots. The ChulponOdees are an integral continuation of these centuries-old traditions. These mournings began the poems in the new Uzbek literature with a sad spirit.

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