

PERFORMING AND CHARACTERISTIC LYRICS IN UZBEK POETRY

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TerDU, Adabiyotshunoslik: O'zbek adabiyotshunosligi yo'nalishi

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ANNOTATIONS

The article examines the performance and the nature of the lyrics of the Uzbek poetry of the XX century. Some of their works reflect the characteristics of the performing and character lyrics, as well as scientific and literary views.

Keywords: types of lyrics, performing lyrics, characteristic lyrics, Hamza, Cholpon, "I", "another person".

INTRODUCTION

As you know, in poetry there are several manifestations of lyricism for the purpose of expression. For example, performance lyrics, meditative lyrics, nonfiction lyrics, descriptive lyrics. The theoretical questions of "characteristic lyrics", which we took as the object of research in this article, were studied by the Russian literary critic G. N. This is scientifically substantiated by Pospelov.

The literary dictionary defines the lyricism of the characters as follows: "the lyricism of the characters is one of the forms of lyricism that differs in its subjective design, the lyric experience is a poem expressed in the language of both the lyric protagonist and another person. That is, in such a poem, along with the lyric hero, the participation of the character (another person) is also taken into account ...

To belong to the lyricism of the characters, it is necessary that the other person becomes one of the subjects of poetry, so that the lyrical experience (thoughts, feelings), expressed in his language, has an independent ideological and artistic value, i.e. the poem must be dialogical (polyphonic).

In particular, the most beautiful examples of performing and characteristic lyrics have been created, which are new types of lyric poetry. In a single lyrical performance, the experience is expressed in the language of "I", but this "I" is now completely different from the poet, the subject of the experience is now a completely "o'zga shaxs".

One of the brightest creators of Jadid literature are "Bir sharmanda tilidan", "O'zbek xotini tilidan", "Bir qo'rqoq "mas'ul ishchi"ning tilidan" by Hamza, "Ozod xotin-qizlar qo'shig'i", "Xotin-qizlar ovozi", "Yodimga tushdi (from the language those whose crimes were exposed and whispered)", "Xizmatchi bola qo'shig'i" in Cholpon's love for the moon and the stars, and the title of the poem "Qadoqchi qo'shig'i" means that he is a different person.

Poems like these promoted a more humble ideology and a new way of life. In the work of Cholpon, there are many poems depicting the suffering of Uzbek girls. For example, in the poem "Men va boshqalar" (from the mouth of an Uzbek girl) Munisa describes the feelings and emotions raging in the hearts of Uzbek women:

Kulgan boshqalardir, yig'lagan menman,

O'ynagan boshqalar, big'lagan menman.

Erk ertaklarini eshitgan boshqa,

Qullik qo'shig'ini tinglagan menman...

Although the experience in this poem is given in the language of the lyric "I", it is clear that the lyric hero is not a poet, but a generalized image of an Uzbek girl. Khamza's poems such as Cholpon's "Ozod xotin-qizlar qo'shig'i" and "O'zbek xotini tilidan" are non-plastic images of Uzbek women.

Ey suyuqli xotin-qizlar, kel, o'rtoqlashamiz,

Biz ham ozod o'lkamizda erk bilan o'ynashamiz.

Qo'l, oyog'imizdan uzdik vaxshiy qullik zanjirin,

Eski turmushga o'qib nafrat, tabiatlashamiz,,,

Och ko'zing, olamga boq, insonlig'ing izhor qil,

Bu taraqqiy davridir, biz ham tamaddunlashamiz.

In doing so, poets express their views on culture, history, religion, past and future, living in incompatible elements of two different worlds called Eastern and Western culture. As far as I understand, the solution is to use the word "other people" from the mouth of Uzbek women.

At the same time, these verses tell about the tragic fate of the mute people, who are used to living between the two poles.

In the late 70s - early 80s, artists, hoping that the policy of "reconstruction" would lead to new changes in the life of the country, began to turn to historical figures and events associated with their lives.

U. Azim, H. Davron, H. Khudoiberdieva, who entered Uzbek poetry during these years in the works of such poets, as we can see, the writing of poetry in the language of historical figures has increased.

Along with these artists, Osman Azim also began to emphasize the lyricism of the performance in his poems. The author's "Saylanma", published by the publishing house "Sharq" in 1995, contains about thirty examples of lyric poetry.

The poet's poem "Mo'min Mirzoning so'ngi qo'shig'i" is one of the best examples of performing lyrics. It contains the words and experiences of Mo'min Mirza before his death. Although the poem is dedicated to Mo'min Mirza, it is clear that it is essentially a call to fight for freedom.

Mo'min Mirza wants freedom because he was in captivity at the time of the poem. Addressing the people, he condemned colonialism and called on people to fight for freedom:

Dardimni aytolmayman...

Xalq, tingla bir band ash'or:

Men ham ilkimda qilich,

Ovlaganman yo'lbars, sher!

Dushman muzaffar o'ldi,

Ag'yor falak qildi yer..."

Meni asir oldilar...

Bo'g'zimda erk qo'shig'i! (2. 11-bet)

The poem "Mo'min Mirzoning so'ngi qo'shig'i" is also included in the collection "Dars", published in 1986. At that time, our country was a colony of the Soviet Empire, which did not gain independence. Considering the socio-political situation, the whole people heard the song of freedom in the throat of Mo'min Mirza. If the song was not in the local language, the creator wanted it to be sung. This helped the poet to express the aforementioned thoughts in the language of Mo'min Mirza.

One of the new types of lyric poetry in Uzbek literature is characteristic lyricism, which combines the features of performing lyrics. In it, the lyrical experience is expressed both in the lyrical "men" and in the language of another person.

That is, in such a poem, in addition to the lyrical protagonist, there is also the participation of a character (another person). The transformation of another person into one of the subjects of poetry with the aim of belonging to a lyrical character, lyric experience (thought, emotion) expressed in his language acquires an independent ideological and artistic value, a dialogue of a poem (polyphonic).

Similar poems were written by our Jadids at the beginning of the 20th century. For example, Cholpon's poem "Chimmat qo'shig'i" is a good example of characteristic lyrics. Lyrical character in a lion - the thoughts of an Uzbek woman not only correspond to the thoughts of the lyrical hero, but also have full ideological and aesthetic significance, since in the poem the object of aesthetic observation is viewed with two eyes, the lyrical theme is ambiguous:

- Chimmatimni ko'tarib ko'rdi xushtorim,
Dedim: "Tiriklikda shudir mozorim!".

The poet's expression of female thoughts in the veil is very meaningfully articulated. The poem is dedicated to the "Hujum" movement of 1927. Cholpon was also happy to get rid of the burqa. This opinion is expressed by another Uzbek woman. At the end of the poem, he sets out the solution to his thoughts as follows:

Chimmatimni irg'itay, ushla, xushtorim!

- Paranjini qo'shib tashla, ozodsan yorim!

In the poetry of the 80s of the last century, there are also brilliant examples of characteristic lyrics. Examples: "Bobur" by Khurshid Davron, "Samolyotda yozilgan she'r" by Abdullar Aripov, "Kosmonavt va shoir" by Erkin Vakhidov.

- Ayt-chi, shoir, uchar bo'lsang fazolarga,
Ko'char bo'lsang Oy, Hulkaru Zuhrolarga,
Yo'lga yerdan nimalarni olar eding,
Sen kemangga nimalarni solar eding?

- Uchar bo'lsam agar cheksiz fazolarga,
Ko'char bo'lsam Oy, Hulkaru Zuhrolarga,
Ona yerdan bir kaft tuproq olar edim...
Olar edim lola, nargiz, sunbullardan...

In this excerpt from E. Vakhidov's poem " Kosmonavt va shoir " there are lyrical plots - the cosmonaut and the poet himself. But in fact, both the astronaut and the poet are the creators of their own thoughts and ideas.

In conclusion, you can shackle the body of a free person, but his spirit, mood and emotional experiences are always in high flight, this psychological state is hidden in the hearts of poets. Regardless of whether the poet expresses his views in his own language or in the language of another person, the interests of society, nation and people will always be the main theme for him.

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