

Elegy is a Pattern of Western Literature, In Uzbek Literature this Genre is Marsiya

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Abstract: Elegy is a pattern of Western literature, in Uzbek literature it is controversial to equate this genre with marsiya. In every polar literature there is a period of origin and development of the elegy genre. The marsiya genre entered Uzbek literature as an example of written literature after the 11th century. The elegy genre was introduced by representatives of modern literature in the 20 s of the XX th century. For example, there are excellent examples of this in the works of Abdul hamid Cholpon, Abdurauf Fitrat, Elbek.

Keywords: trembling with anger, the driving forces, this brings deep, sorrow and suffering, hardships, a funeral service, took control into, is reminiscent, an ancient species, an image of killed, individuals, no longer gave birth to wolves.

Introduction: Notable in this regard is the marsiya of Abdul hamid Cholpon, dedicated to the death of Anwar Pasha. On August 4, 1922, Anwar Posho died tragically in Beljivan of Eastern Bukhara (now the territory of Tajikistan)[15]. This brings deep sorrow and suffering to people. These sad experiences are clearly expressed in Cholpan's marsiya:

*Gazabdan titragan yosh bir yigitning
Toshdin siynasiga oqlar o'rnashmish.
Toglarda erk uchun yurgan kiyikning
Qora ko'zlariga motamlar kirmish.
Daryolar, to'lqinlar titratgan bir yer
Zarbalar qahridin yiqilmish qolmish
Qurtulish yulduzi yo`qliqqa kirmish,
Sening so`ng joningni yovlaring olmish.*

“A young man trembling with anger,” Anwar Pasho expresses in the lines above. The poet compares him to a deer going to the mountains in search of freedom. It was sadly stated that Anwar Pasho was wounded in the chest, and therefore his black eyes were full of mourning. Rivers and waves shake the earth before this death.

*Marmara bo'ylari, Edirne yo'li,
Chatalcha kengligi, Bo'g'oz torligi,
Karpat balandligi, Tarablus cho'li,
Go'zal Selonikning shirin bog'lari,
Shahidlar yuziga tomg'uvchi nurlar
Qonlar yig'latti bizni bu xabar.*

*Berlin ko'chalari yigitning birin
 To'p-to'lug' kulbalar qo'ynig'a oldi.
 Tiflis havolari bir najot yerin
 Qora qonga bo'yab yelrlarga soldi.
 Tarixning rangini ko'p qonlar bilan
 Qoraytqan, to'ldirgan biroq Baljuvon.
 Eng so'nggi umidni qonga bo'yagan,
 Oh, qandoq ug`ursiz zamonlar kelgan.
 Faryodim dunyoni bo'g'ib o'ldursun,
 Qop-qora baxtinga shaytonlar kulsun [16].*

In one of the distinctions mentioned above, we said that if the martyr at the center of the tragedy is a major public figure, then the pain reflected in him will also be universal [9]. Anwar Pasho was also one of the important figures for Turkestan. He was one of the driving forces behind the "Young Turk" movement and the "Ittihad and Progress" Party in Turkey at the beginning of the 20th century[6]. The people of Turkestan have high hopes for his efforts. With his actions of free will, he went against Sultan Abdulhamid. In Fitrat's book "Debates", written in Istanbul in 1909, Anwar Posho is shown as "the selfless work he did for the happiness and safety of his people", "the work and hardships he endured for the sake of the Ottoman constitution and the war." Mahmudhoja Behbudi, the "symbol of freedom" and "nationalism", tells the famous story of Anwar Pasho in his memoirs written after his trip to Turkey[7]. This event takes place in 1913 during the Balkan War: he saved Edirne, the capital of the Ottomans until 1453, from enemy occupation by completing a four-day journey in one day. Since 1914, Anwar was called "Enver Bey" and "Enver Posho". At this time, they, together with Talat and Jamal Pashas, took control into their own hands. He becomes chief of staff [1]. He was the commander-in-chief of the Turkish army in the First World War. That is why Cholpon considered Anwar Pasho a great man. Not only Cholpan, but also the whole of Turkestan hoped for his actions. For this reason, the march expresses a common, national pain. There are also poems by Abdulhamid Cholpan in the spirit of a funeral service[8]. For example, from this poem the poet's poems such as "To the Broken Land", "Fire", "Purple" are taken.

Ey, tog'lari ko'klarga salom bergen zo'r o'lka,
 Nima uchun boshingda quyuq bulut ko'lanka?
 Uchmoh*larning kavsari eng pokiza;
 Sadaflarning donasidek top-toza
 Salqin suvlar tog'dan quyi tusharkan,
 Tomchilari yomg'ir kabi ucharkan,
 Nima uchun yig'lar kabi inglaylar?
 Yov... bormi? deb to'rt tarafni tinglaylar?
 Ko'm-ko'k, go'zal o'tloqlaring bosilgan,
 Ustlarida na poda bor, na yilqi.
 Podachilar qaysi dorga osilgan?
 Ot kishnashi, qo'y ma'rashi o'rniga
 – Oh, yig'i,
 Bu nega?

Tumorchalar, hamoyillar* taqingan,
 Dalalarda lola bargi yopingan,
 Tog'-toshlarda o'yin qilgan,
 Chopingan
 Go'zal qizlar, yosh kelinlar qayerda?
 Javob yo'qmi ko'klardan-da, yerdan-da
 Xarob bo'lgan eldan-da!
 – Ot minganda qushlar kabi uchguvchi,
 Erkin-erkin havolarni quchguvchi
 Ot chopganda uchar qushni tutguvchi,
 Uchar qushdek yosh yigitlar qayerda?
 Tog' egasi – sor burgutlar qayerda?

Material and Methods: The poet describes the state of the “paradise country” with pity. Deep sorrow is reflected in the environment of wounded questions, which one after another pour into the poet’s consciousness. In the image of self-will, the groans of “springs boiling in the unfired grass of nature,” the absence of the owner of the mountains, “rubbish, eagles,” and the lack of an answer to every question “from the devastated earth” were a manifestation of sadness[3]. Now everything sweet, beautiful events have become dreams. This tragedy also served as an impetus for the appearance of breathless lines in the poem. The poet managed to create such a rhythm in this poem that the person reading it seems to fall into the trap of debauchery under the influence of sad images. The poet missed the beautiful and free Turkestan. The ruined country is the opposite of all his hopes[4].

Sening qattiq sirt-bag'ringni ko'p yillardir ezganlar,
 Sen bezsang-da, qarg'asang-da ko'kragingda kezganlar,
 Sening erkin tuprog'ingda hech haqqi yo'q xo'jalar,
 Nega seni bir qul kabi qizg'anmasdan yanchalar?

The poem very realistically and at the same time impressively describes the massacre of the Bolsheviks, the destruction of our country by Soviet colonialists, and the disasters that befell our country[5]. The image of the “Khojas” that Cholpon spoke about were precisely these rulers.

Nega sening qalin tovshing «ket» demaydi ularga?
 Nega sening erkli ko'ngling erk bermaydi qo'llarga?
 Nega tag'in tanlaringda qamchilarining kulishi?
 Nega sening turmushingda umidlarning o'lishi?
 Nega yolg'iz qon bo'lmishdir ulushing?
 Nega buncha umidsizdir turishing?
 Nima uchun ko'zlariningda tutashguvchi olov yo'q?
 Nima uchun tunlaringda bo'rilarning qorni to'q?
 Nima uchun g'azabingni uyg'otmaydi og'u - o'q?

Cholpan wanted to see fire in the eyes of the people, burn the tyrants ruling over them, order them to “go” without fear. Unfortunately, at that time people could not help each other, people were seized with fear, and as if this were not enough, the nets that came out of themselves began

to gnaw on one side[10]. Through the image of a wolf, the poet created not a cult of an ancient species, but an image of killed individuals, because the people no longer gave birth to wolves.

Kel, men senga qisqagina doston o‘qiy,

Qulog‘ingga o‘tganlardan ertak to‘qiy.

The poet means our brave ancestors, who left a great name in glorious history. This call sounds to “awaken” sleeping, dormant people.

Kel, ko‘zingning yoshlarini so‘rib olay...

Kel, yarali tanlaringni ko‘rib olay, to‘yib olay...

Nima uchun ag‘darilgan, yiqilgan

Og‘ir tojning zahar o‘qi ko‘ksingda?

Nima uchun yovlaringni bir zamon

Yo‘q qilgunday temirli o‘ch yo‘q senda?

Ey, har turli qulliklarni sig‘dirmagan, hur o‘lka,

Nega sening bo‘g‘zingni bo‘g‘ib turar ko‘lanka? [2].

Results: The poet was also worried about what prevented him from rebelling. People who lived as children did not care that their children increasingly became slaves. The shadows completely surrounded the free country that “did not tolerate slavery.” The intensity of the elegy is reminiscent of the battle songs of ancient Roman elegies. The questioning tone reflected both pain and sadness[11].

Cholpon created the image of such a tragic country in his elegy “Fire”. The poet again had heartbreakingly questions:

Nega menim qulog‘imda tun va kun

Boyqushlarning shumli tovshi baqirar?

Nega menim borlig‘imga har o‘yun

Va har kulgi og‘u separ, o‘t qo‘yar?

Ko‘nglim kabi yiqiq uylar, qishloqlar,

Boyqushlarga buzuq ko‘ksin ochganmi?

Ota-on, tanish-bilish, o‘rtoqlar

Yurtni tashlab, tog‘ va toshga qochganmi?

Shunday katta bir o‘lkada yonmagan,

Yiqilmagan, talanmagan uy yo‘qmi?

Bir ko‘z yo‘qmi qonli yoshi tommagan,

Butun ko‘ngil umidsizmi, siniqmi?

When we read this poem, we have the feeling that we saw the disasters that befell the Uzbek land and the Uzbek people in the 20s due to the fault of the Bolshevik colonialists. The poet does not curse the villains who caused these disasters, destroyed our country and shed rivers of blood, does not throw stones of anger and hatred at them, but writes them down on the pages of history with tears flowing from his heart, as a witness to a terrible story[12]. These bitter truths are enough to make you curse and hate them!

Podalarning yaylovida bo‘rilar

Qonga to‘ygach, uvlaylarmi ko‘plashib,

Yiqiqlardan o‘liklarni to‘plashib,
O‘tmi qo‘yar alvastilar, parilar?
Tabiatning butun yomon tomoni
Shu o‘lkaga faqat jilva qildimi?
Mo‘minlarning oq vijdoni, imoni
Sham so‘nganday tinsizgina so‘ndimi?
Qilichlarning tillarida qizil qon,
Buloqlarning suvi yanglig‘ toshdimi?
Yalang bola, yalang go‘dak – ma’sum jon
Nayzalarning boshlaridan oshdimi?
Keng yaylovga o‘tmi ketdi, yondimi?
«Madaniyat» istagiga qondimi? [2].

Discussion: The meaning of the word “culture” is given by the poet as “victorious Europe.” In the above lines, the poet expresses with the term “culture” the changes that people worship and hope for renewal, ironically: “Was this the culture you expected?” The ironic content in the style is clear. Leaving every city on fire, these barbarians spare neither infants nor old people. Bukhara, set on fire and occupied in 1920, is a living example of this. Minorai Kalon, bribed by a cannonball, is a witness. How painful it is if the believers, oppressed by such humiliation, will no longer receive a word! The text of the message, which the poet chose as an epigraph, was also an expression of horror[7]. Cholpon’s elegies describe the ignorance of his era, sorrows and suffering. The poet wanted the emotions that were going on in his heart to pass into the hearts of people. The main goal of Fitrat and Cholpan’s movement was to open people’s eyes, and in these elegies they described their pain. On the one hand, these elegies were part of the dead hopes of the people, uprooted desires, and a broken and destroyed country. Three elegies by Cholpon were included in the collection “Bulagok” and combined into one series. The poet wrote these lines on the title page of this series entitled “For the East”: “It is dedicated to the peoples of the East, crushed in the grip of world conquest.” From the category he posted the elegies “Broken Country”, “Death of Action”, “Fire” [13]. There are also four elegies in Abdurauf Fitrat’s collection of poems, The Sadness of the Country. The first is a poem written on a finger, and the other three are short elegies in the form of a mansura. these are “The Sorrow of the Country”, “From One Uzbek Language”, “Before Temur”. Fitrat also begins to compose the rhythm of questions surrounding Cholpon in his elegies. The image of the destroyed Motherland is especially expressed in the image of a woman in the elegy “Bir Uzbek Tilidan” in the second mansur:

“When I sleep, I dream, when I wake up, next to me, when I close my eyes, in my mind, when I open my eyes, a sad dream comes to me! This is a woman’s dream... A woman in a silk, but torn and old dress. His head and feet are bare, his elbow is covered in black mud, she has no voice to scream, no strength to fight!

I see: the body, exhausted by the burden of desolation, has wounds from cruel lashes. I see: blood flows from the wounds inflicted by malicious food!

Turkestan is such a rich country that it was so robbed, dragged away and put in this position. It is also known from history that even when the Jadids set conditions for freedom for the Russian government, they demanded independent use of the land and earthly wealth. But neither the Russian “grandfathers”, who receive a small profit from this, nor our “Corinboys”, who cover their bellies in the middle, approve of this demand. In the work, the image of the Motherland is drawn to such an extent that even those who mourn Turkestan have no strength left [14].

Conclusion: To summarize, we can say, the first Greek and Roman examples of the elegy genre had their own weight (iamb pantameter). But as the genre develops, the weight characteristics also change. In modern literature, samples appear that are adapted according to their own rules in the literature of each nation. This ancient weight was not preserved in Russian literature. Since the genre of elegy is the main genre of semantic expression, the weight characteristics change. In the above forms created by Fitrat in Uzbek literature, we see the free Mansur form of elegy. In general, both the elegy and the dirge are written depending on the wishes of the creator in terms of weight and shape.

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