



THE ISSUE OF GENRE CRITERIA IN DEFINING QUATRAIN POEMS

Jurayeva Sojida Ravshankulovna

Doctor of Philosophy (PhD) in Philological Sciences (Uzbekistan)

Teacher of the Department of Uzbek Language and Literature

Uzbek National Pedagogical University named after Nizami

E-mail: djurayevasojidaxon@gmail.com.

Abstract

The article deals with the study of classical and modern manifestations of poetic genres in the form of a torlik in Uzbek literary criticism of the 20th century. In particular, the issue of genre criteria in distinguishing quatrain-shaped murabba's from each other, tradition and innovation, confusion and mutual differences are highlighted based on the scientific analysis of research.

Keywords: Genre criterion, aruz, barm, tradition and innovation, “qit'aiy” (qit'a), “taronaiy” (taron rubaiy), “rubaiyona” (ordinary rubaiy) and “murabba'-she'r” (murabba').

Introduction

“Genre” is the reflection of content in a certain formal form. This form becomes more and more criteria over time, becomes more and more defined, and becomes stable, transforming its content and formal features into a habit. Stable substantive and formal features become genre signs of a particular poem. Over time, certain partial changes also occur in the established signs. Such changes were reflected in the adaptation of poems in finger to aruz or in the fact that poems in aruz, in turn, were manifested in their own way in finger meter forms.

U. Tuychiyev notes that Uzbek poetry in 1905–1917 was also marked by the activation of the finger system, and if aruz was the leading poetry system in Uzbek literature before the revolution, then after the revolution the leadership passed to the finger system.

Literary critic Sh. Muhammedova “divided the history of 20th-century poetics into three major periods: 1) from 1900 to 1930 (comparative poetics during the period of using the Arabic script); 2) the period of Latin script. This was explained

by the transition to Latin script from 1930; 3) the period of writing based on Russian graphics. During this period, aruz was specially investigated. The groundlessness of the views that aruz was not suitable for the Uzbek language was proven, and Uzbek aruz (as well as Persian-Tajik aruz) was examined using the method of experimental phonetics.

If we pay attention to the data, the use of finger writing began in the 1900s, but with the transition to Latin script from 1930, poems were created mainly in finger writing. As a result, many traditional genres in aruz were adapted to finger writing, or rather, they were innovated.

About this In his treatise "Literary Types and Genres", U. Tuychiyev noted that by the beginning of the 20th century, based on traditionalism, "a reorganization of genres took place in our poetry, and this can be clearly seen in the lyrical genres from musallas to muashsharga and the types of poetry included in the four. The direction of using several forms of one stanza type or several stanza types in one poem has gained great importance," he writes. For example, the "types of poetry included in the quatrain" named by the scientist U. Tuychiyev – "qitaiy" (qita), "taronaiy" (taronarubaiy), "rubaiyona" (ordinary rubaiy) and other poetic forms arose from the transformation of a single quatrain form into a multi-quatrain poem, which were written not in the aruz, but, as noted above, in the finger. The creation of existing traditional genres in our poetry in the finger also caused them to undergo certain partial changes in form (in terms of rhyme, volume, content). As a result, classical and modern forms of traditional poetic genres emerged, and scholars tried to study the differences between them and establish certain boundaries. In particular, U. Tuychiyev, as we have seen above, also changed the names of the new forms of traditional genres (not completely new, but indicating their quality) in order to distinguish them from their predecessors: "rubaiyona", "qitaiy", "taronaiy". R. Orzybekov also opposed the completely new name "tvortlik" given by literary scholars and, without abandoning the traditional term, found it preferable to call them "new rubaiy", "murabba'-she'r". By this, scholars wanted to emphasize that these changed genres were not completely new, but rather genres that had been innovated by the demands of the time, but had already existed.

In the research, H.H. Niyazi was mentioned as the founder of these innovations: "H.H. Niyazi showed remarkable innovation in renewing poetic genres and forms that had been used for centuries in classical poetry. This innovation is manifested,

firstly, in his creative use of genres and forms existing in classical literature, and secondly, in the creation of new genres and forms." U. Tuychiyev, on the other hand, divided each line of H.H. Niyazi's muhammas into three lines (terset), a multi-line poem rhyming in the form of a continent (qit'aiy), a multi-line poem rhyming in the form of a rubai (rubaiyona), a new order of rhyming quatrains (a-a-b-v, g-g-d-v..., a-a-b-v, g-g-b-v...), quintets (a-a-b-a-a, v-v-b-a-a..., a-a-b-v-v, g-g-d-v-v...), hexameters (a-a-b-a-v-v, g-g-d-g-v-v...), and septets (a-a-b-a-v-v-v, g-g-d-g-v-v...) by dividing each line into two lines. as the creator. Similar ideas were also emphasized in literary studies of the following years. However, if we observe the research of A. Asrorov, among the forms of poetry, only the murabba' underwent a formal change, not with the name of H.H. Niyazi, but with the name of Zavqi: "The murabba' genre also became one of the important means of expressing satirical experiences in poetry during this period. The fact that satirical murabba's changed in terms of form is also a novelty. Zavqi's murabbas, which can be called "Suv janjali", "Talading baring", have a strong satirical spirit, and the injustices of the time are sharply exposed in them. However, the rhyme system of the poem is not in the traditional order a-a-a-a, a-a-a-b, a-a-a-v..., but in the form a-b-a-b, a-a-b-v".

This was discussed in more detail in the text of the lectures "Traditional Genres in Uzbek Soviet Lyric Poetry", published by R. Orzibekov and N. Shukurov. Analytical work was carried out on the changes in rubaiyats, murabba' poems, tuyuk and mufradot, muhammas, musaddas, musammat, and ghazals using the example of the work of 20th-century poets. In particular, based on the poetry of H.H. Niyoziy, R. Bobojon, Habibiy, S. Abdulla, Oybek, G. Ghulom, H. Olimjon, Gairatiy, Uygun, M. Shaikhzoda, Mirtemir, and E. Vohidov, the aspects of modern poetic genres that differ from their traditional appearance were examined.

It is known that murabba' resembles quatrains in folk oral art, as well as rubai and tuyuk, however, murabba' in written poetry consists of several quatrains, paragraphs, designed to reveal a certain and holistic content, and all paragraphs together form a single work of art, in which the author of the murabba' may express an idea that is considered more important in the previous paragraph, point to the main theme and purpose, and deepen and develop this idea in subsequent paragraphs. Also, classic murabba's should not exceed 5, 7 paragraphs, and the rhyme order should be as follows: a-a-a-a, b-b-b-a, v-v-v-a ... Murabbas in our modern poetry are found in 2 stanzas, 3, 4, 5 stanzas, and 20-30 stanzas. Most

modern murabbas consist of ideologically independent stanzas, that is, although they have a rhyme scheme typical of murabbas, there is no content consistency or the rhyme scheme is different between stanzas (a-a-b-v, b-b-b-v, v-v-d-v, e-e-e-v... or a-b-a-b, a-b-v-b, g-d-e-d), and they have neither a content connection nor a unity in terms of rhyme. The scholar R. Orzibekov distinguishes two types of murabbas. The first is murabbas poems, in which the formal and artistic features of the classical murabbas are fully preserved, and the content is updated in samples written in aruz. The second consists mainly of four-line stanzas written in fingerstyle, and such murabbas differ somewhat from classical murabbas in their structure, the fact that many stanzas stand out independently, their use of various rhymes, and the absence of the poet's pseudonym. Later, these ideas were recorded in a number of literatures and many scientific studies were conducted on this subject.

In the 20th century Uzbek literary criticism, the problem of what to call modern murabbas also led to the expression of various confusing opinions. If we observe the research of literary critic A. Khudoyberdiev in this regard, we can observe the self-denial that E. Ochilov noted. In particular, in the research of the scientist in the 80s, considering the changes in the content of traditional murabbas and the number of stanzas of modern murabbas, he does not support calling them "murabba-poems" and advocates calling them with a completely new name, "fours": "...innovation has emerged and is emerging in the structure of the nature, ideological and artistic world of murabba poems. We even observe a renewal of content in the samples written in aruz, while fully preserving the formal and poetic features of the classical murabba poem. Therefore, it seems permissible to call them fours." In the years of independence, taking into account these different aspects of both types of murabba', the scientist, on the contrary, does not like to call them by the same name and writes: "... Doctor of Philology, Professor N. Shukurov considers it necessary to call such poems 'murabba'-she'rlar". ... It is probably not quite correct to call all poems of this type created in Uzbek Soviet poetry by the term murabba'-she'rlar... In our opinion, it would be appropriate to name them as follows:

1. In classical literature, the rhyme of the first stanzas begins in the form a-a-a-a; b-b-b-a; a-a-b-a, and mainly consists of seven or nine stanzas - murabba'lar.
2. The rhyme scheme a-b-a-b, a-a-b-a, which was first used in Hamza's work, and is still widely used today "The use of the word 'murabba' means to call poems that

last from two to thirty lines 'murabba'-she'rlar'." This idea was emphasized in the works of the scholar R. Orzibekov in the 80s: "We consider it appropriate to call the poems of Uzbek Soviet poets, which are arranged in four lines by four lines, not just by the word 'murabba', but by calling them 'murabba'-she'r'. By this name, we mean to distinguish the quatrain poems in our current poetry from the murabbas in classical poetry, including those in the works of Mukimiy. Secondly, by adding the word 'she'r' to the word 'murabba', we mean to emphasize the conformity of quatrains in modern poetry to the new poetic style."

So, in our literature, we think that it is conditionally appropriate to use such a name to distinguish between classical murabba' and modern murabba', because this conclusion, expressed by the scientist R. Orzibekov at the time, put an end to some confusing ideas, clarified them and helped to distinguish them from simple quatrains.

But here a question arises. The second type of murabba' does not meet the requirements of traditional murabba' in terms of meter, rhyme scheme, content dispersion and the large number of stanzas. Therefore, is it appropriate to call them "murabba" or "murabba'-poem"? Can't they be called by another name? At this point, it would be useful to cite information about quatrains from the treatise "Literary Types and Genres" by the scientist U. Tuychiyev: "There are mainly four types of quatrains: a) a-b-a-b. Shuhrat's quatrains "I picked a flower" and "Be patient" are included; b) a-a-b-a. Tolib Yuldash's quatrains "Husni latofat" and "Osmon koz yosh toksa" are of this type; c) a-b-b-a. Oybek's "Yaproqlar" and Shuhrat's "Yolgoning oyog'i kurz" are created in this type. d) a-b-v-b. Tolib Yuldash's quatrains "Bag'ishlov" and "Adamlik avvali" rhyme in this way (if such a quatrain is written in aruz, it is called a continent).

In Uzbek folk oral art The types of quatrains used are a-a-a-a, a-a-a-b, a-b-a-b, a-a-b-a, etc. In the work "Devoni Lug'otit Turk", there are the types a-b-a-b, a-a-a-a, a-a-a-b".

If we pay attention to these notes, the rhyming order of all quatrains is typical of modern murabbas. And the weight is in the finger. Therefore, is it not appropriate to simply call modern murabbas, as A. Khudoyberdiev emphasized, by the name "quatrain"? Is it necessary to associate them with the term murabba'?

Speaking about this, U. Tuychiyev also mentions modern murabbas as a reorganized genre: "Every literary process is a leading genre of a social system... During Navoi's time, ghazal poetry was the leading genre. Its role declined during

the Soviet period, now poetry in ancient Turkic poetry, where quatrains of the form a-b-a-b, a-b-v-b were active, has moved to the fore, they are no longer quatrains, but have become the structure of individual poems, reorganized...” . So, based on these considerations, it can be said that the quatrains in ancient Turkic poetry, which formed the stanzas of modern jams, formed the basis of a new genre, were updated, and took on a unique appearance. That is, to be more precise, the quatrain genre played a key role in the emergence of a new genre. So, as we have seen above, the development of genres in the poetry of the 20th century took place without abandoning traditionalism, as well as under the influence of world poetry. Traditional classical lyric genres were tried to be created by our poets in a new form, which resulted in a “mixture” in form, that is, a new meter, and elements of the partial form in a traditional form. Poets began to express their feelings in traditional forms in a new meter, and also tried their skills in completely new poetic genres.

References

- 1.Asrorov A. A. O‘zbek va tojik hajviyotida janriy shakllar rang-barangligi (XVIII asr oxiri XIX asr). Avtoreferat. – Samarqand,1993. – B.13.
- 2.Karimov G‘.O‘zbek adabiyoti tarixi. –Toshkent, O‘qituvchi, 1966. – B.21.
- 3.Muhammedova Sh. Fitrat va Cho‘lpon erkin vaznning asoschilari // O‘zbek tili va adabiyoti. – Toshkent, 1998. № 6. – B.25- 26.
- 4.Orzibekov R. O‘zbek klassik she‘riyatida murabba'. – Toshkent, O‘zbekiston, 1981. – B.21.
- 5.To‘ychiyev U. Hamza she'r tuzilishida traditsiya va novatorlik // O‘zbek tili va adabiyoti. – Toshkent,1989. № 5. – B.53.
- 6.To‘ychiyev U. Adabiy tur va janrlar (tarixi va nazariyasiga oid). Lirik. 3 jildlik. 2-jild. – Toshkent, Fan, 1992. – B.240.
- 7.Xudoyberdiyev A. Murabba' janrining poetikasi / O‘zbek va tojik adabiyotida janr masalalari. – Samarqand, 1982. – B.85.
8. Xudoyberdiyev A. O‘zbek poeziyasida murabba'. – Samarqand, Adabiyot va san'at Samarqand bo‘limi. 1991. – B.71-72;
- 9.Shukurov N. Hamza lirikasida janrlar novatorligi / O‘zbek klassik va sovet adabiyotida janr va uslub masalalari. – Samarqand, 1985. – B.8.
- 10.Shukurov N., Orzibekov R. O‘zbek sovet lirik poeziyasida traditsion janrlar. – Samarqand, 1981. – B.15.
- 11.Xudoyberdiyev A. Murabba' janrining poetikasi / O‘zbek va tojik adabiyotida janr masalalari. – Samarqand, 1982. – B.85.