



THE CONNECTION AND TRANSFORMATION OF ELEGY AND MARSIIYA WITH POEMS IN THE FORM OF MEMOIRS

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Tayanch so‘zlar: yig‘lash, keng yozilgan nasr, keyinchalik boshdan kechirgan voqealar, she‘r nomi, oldingi tasvirlar, yig‘lash, uvillash, yetim bo‘lish, his qilish, ajralish hissi.

Ключевые слова: плач, широко написанная проза, зафиксированы более поздние пережитые события, название стихотворения, предыдущие образы, чувство разлуки, выраженное с помощью таких глаголов, плакать, выть, быть сиротой, чувствовать .

Key words: a lament, widely written prose, the later events experienced, were recorded, the title of the poem, the previous images, the feeling, of separation, expressed, using verbs, such as cry, howl, be an orphan, feel.

Introduction: Marsiya has the exact date of writing, that is, the day the loss occurred or the day it will end. It describes feelings of pity and loss with high pathos, and the theme of death is definitely spelled out.

Since defining a genre is the desire of every writer, the title of the poem is followed by the name of the genre as written by the author [2]. For example, in the work of Usman Azim there is a lament in which the time of writing of the work does not matter. The poet defined the genre of the poem in the title itself:

THIRTY YEARS AFTER THE WAR

WRITTEN MARSIIYA

Momomning – u hali o‘ttiz yosh juvon –

Quchog‘i yig‘i va nurga to‘ladi.

Momo, shu chaqaloq – shu bir parcha jon,

Qirq beshda Berlinga borib o‘ladi.

O‘shanda siz o‘roq o‘rasnz yig‘lab,

Ko‘k ro‘mol o‘raysiz oq sochli boshga.

(– Bolam, qaytmaysanmi dodimni tinglab,

Bolam, ketib qolding o‘n sakkiz yoshda!) [1].



Marsiya written in quatrain form and is modelled after mothers heartbroken during the war and their children burned on the spot. Momo's son goes to war at the age of eighteen and die on the battlefield [8]. The poet wrote a memorial service in memory of Nobody. But Marsiya, as the name suggests, was born 30 years after the war [11]. However, the wounds caused by the war will not heal even after many years. In the work, Norboy's image as a noble young man is celebrated in his conversation with a doctor during a medical examination:

*Norboy? Qanday yigit edi u Norboy?
Qo 'rikda aytgandi mo 'ysafid do 'xtir:
– Qolaver, urush ham tugar, hoynahoy,
Yosh bola, sensiz ham o 'lganlar ko 'pdir.
Norboy? Qanday yigit edi u Norboy?
Yo 'q, u chekinmadi imondan tonib.
– Siz Vatan xoini ekansiz, boboy, –
Degandi g 'azabdan ko 'zlari yonib.*

The theme of death in “Marsiya” is one of its genre features. This can also be seen in the poem above:

*Hech kim so 'z ochmaydi shahid haqida,
Siz o 'choq boshida yig 'laysiz pinhon.
Xayolda – yam-yashil daraxt tagida,
Qor va qon ustida yotar bir o 'g 'lon.
Qetar chog 'ingiz ham yorug ' dunyodan,
O 'sha g 'am dilingiz aylaydi behud:
– Men-ku, men o 'lsam ham siz bor – qo 'rqmayman,
Faqat sho 'rlik Norboy bo 'ladi unut!*

He memoir genre appeared in Uzbek literature in prose works. Many similar works appeared in the nineties of the last century. Our opinion is confirmed by such works as “I Lost and Found” by Said Akhmad, “Oybegim Mening” by Zarifa Saidnosirova, “About My Father” by Habibullo Kadiri or the fourth volume of “Saylanma” by Shukur Kholmiraev [12].

Material and Methods: At the same time, it was much more convenient to describe reality in widely written prose, and the later events experienced were recorded. On the other hand, in poetry memory is mentioned in the emotional community, a phenomenon that is most important [14]. Even such poems do not have the same shape as Marsiya in terms of form. But in terms of content, these two genres differ from each other. The poet Khurshid Daron has many such poems [13]. In particular, the poem to my uncle Nuriddin, who died in World War II, is significant:

*...Sovuq shamol meni quvadi
Sokin shahar ko 'chalarida.*

*Qizlar esa meni sevadi
 Olis bahor kechalarida.
 Sizni sevgan u qiz tirikmi?
 Qiyndimi xotira rasmi?
 Tunlar uning boshi egikmi,
 Nuriddinmi o'g'lining ismi?*

The poem was written in 1977. From the text it is known that Marsiya is dedicated to the memory of the poet's uncle who died in the war. The poet remembers his uncle's youth, when he did not fall in love with a girl. Because his purpose in writing the poem is not to mourn the death of his relative after more than thirty years [10]. A young man who feels love from the bottom of his heart, the lyrical hero remembers the short life of his uncle, whose love became a dream, and compares this fate with his own feelings. According to the poet, his uncle would have felt love when he was a young man, in times of peace [15].

Another important feature of memorial poems, which distinguishes them from laments, is that in them the lyrical hero or remembered image is not only the dead people, but also events and events are remembered. For example, the people mentioned in the following poem by Khurshid Davron are living heroes:

*Qo'shoq aka, uxlamaysiz,
 Qishning uzun kechasi,
 Uxlatmasmi sizni hamon
 Qo'ldagi o'q parchasi.
 Rajab aka, siz ham uyg'oq,
 Yengolmassiz qiynoqni,
 Sog'indimi yo o'ng oyoq
 Kesilgan chap oyoqni.*

Results: Memorial poems are also written after the name to whose memory they are dedicated. In them, the poet's life views and general thoughts are also reflected in the previous images [9]. In the following poem by Usman Azim, along with the memory of his teacher Shukhrat, the main content is the content of humanity's departure from the world:

*Qaraymanu yuragimda tugar bardosh,
 Qanday qilib sizni asray qon-qarindosh?
 Ko'zimda yosh, ko'nglimda yosh, so'zimda yosh –
 Odamizod bu dunyodan o'tib borar.*

By creating the lyrical image of Shukhrat, the poet expresses the departure of people and the transience of life. Marsiya are poems or songs. So, in them the word "crying" is combined with words that have the same meaning as those next to it [7]. For example, the feeling of separation is expressed using verbs such as cry, howl,



cry, be an orphan, feel. Therefore, the Bozlov march is important for Usman Azim's friend Rozi Chorieva. Rozi Chorieva is one of the famous artists of Uzbekistan. Indeed, the death of the artist caused sadness in the hearts of Uzbek artists:

*Ro 'zi aka! Og 'ajonim, qayga ketding?
Men ham endi bo 'ylayotgan joyga ketding,
Oyga emas, qaro yerga – loyga ketding –
Qaro tuproq qa 'rida ham yulduz Ro 'zi!*

In the first paragraph above, the motif of separation is dominant. The spirit of sadness is concentrated in the line “I am also drawing now.” This once again means the transience of man, the unfaithfulness of life. The following paragraph mentions a relationship between two people:

*Og 'risa – jon, nina kirsa, etim eding,
Bu dunyoga ko 'rsatguli betim eding
Yetmish uchga kirib hamki yetim eding –
Barchaga – el, el ichida yolg 'iz Ro 'zi.*

Friendship is such a great feeling that the owner of a true feeling is ready to do anything for it: if a friend's soul hurts, his soul hurts, if a thorn hurts his flesh. On this occasion, Usman Azim mourns his true friend. The meaning of orphanhood in the stanza is explained in the fourth line, that is, the artist was a quiet man who had his own world and left those he did not want[6]. In the third paragraph we encounter the motive of death:

*Iste 'doding – qodir Haqdan xosiyatdir,
O 'yin umring –bu dunyoga nasihatdir,
Hayoting ham, o 'liming ham vasiyatdir,
Dunga –yaproq, mangulikka ildiz Ro 'zi.
Marsiya shunday yakunlanadi:
Endi diydor qoldi, og 'am, qiyomatda
Bu dunyolar esiz qoldi sensiz, Ro 'zi!*

These lines are almost the same as the lines of dirges that are sung over the dead among the people. In addition, the poem contains lines such as “There is not a single house left behind,” “We came to travel through this world.” For this reason, it is safe to say that the genre of this poem is a dirge [4].

Discussion: There are also a series of religious poems written in memory of Usman Nazim friend, the famous poet Shavkat Rahman. Poems written in 1997. Shavkat Rahman died on October 2, 1996. In its content, the poem also belongs to the genre of memories. Poems in the genre of memory are also called religious poems [3].

*Saf-saf uchgan qushlarning safi
Botib borar “Borsa kelmasga”...*

*Orzulardan yodgorlik kabi
Men bir o'zim qoldim o'lmasdan.*

In the group, the symbol of free, righteous poets is created through the symbol of birds. The poem was written a year after the author's death, and the content of memories and time interval are noticeable:

*Ammo hanuz qoqarman qanot,
Ufq sari gavdam cho'zilgan –
Qush tilini tushunmas hayot,
Xavotirda boqar ko'zimga.*

The content of marsiya often describes how, in what situation, on what day and at what time of day the poet heard the news of death[5]. For example, the poet Sherzod Kamil Khalil wrote the following eulogy in honor of the death of one of the great Russian poets, Andrei Voznesensky:

*Hayhot osmon cho'kdi,
yulduz miltillab;
Radio xabar qilar:
“Voznesenskiy –
Moskva vaqti bilan
12:45 da o'tdi olamdan!”
– Do'stlarim,
do'stlarim,
men tamom bo'ldim,
Ulug' she'r asrori ketdi olamdan.
Ehtimol siz uchun hech ne o'zgarmas,
Ehtimol dunyodan ko'nglingiz ham to'q;
Lekin nima qilay,
endi oramizda
Voznesenskiy yo'q,
Voznesenskiy! (1.06.2010)*

The poet Andrey Voznesensky is called “the mystery of great poetry.” This is a unique metaphor for the poet. This reveals the high talent of the Russian poet. The poet expresses Voznesensky's departure from the bright world in a popular way: he is visible in the image of the descending sky and the twinkling of stars in nature[16].

Conclusion: To summarize, we can say that the poems of the marsiya and memoir genres may not have the same content, but both genres are separate forms, have a separate genesis and separate development. Elegies and marsiya develop along with a number of related phenomena in modern literature. No matter how sad their content may be, it should be noted that they have a number of specific differences. In particular, from this point of view one can compare memorial services and



memorial poems. That is, the date of writing the funeral is clear, that is, it is written on the day of the loss or a few days later. It captures the feelings of grief and loss impressively, and definitely deals with the theme of death.

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РЕЗЮМЕ

O'zbek adabiyotida marsiya janrining tarixi xalq og'zaki ijodiga borib taqalishini bilamiz, ammo u yozma adabiyotga kirib kelgan bir qancha yozma janrlar bilan mushtaraklik kasb etdi. Masalan, marsiyalar va xotira she'rlar o'rtasida juda ko'p o'xshashliklar mavjud. Ammo ularni bir-biridan ajratib turadigan farqli belgilari ham bor.

РЕЗЮМЕ

Мы знаем, что история жанра панихиды в узбекской литературе восходит к устному творчеству народа, но он приобрел общность с рядом письменных жанров, вошедших в письменную литературу. Например, между панихидами и мемориальными стихами есть много общего. Но есть и разные признаки, отличающие их друг от друга.

SUMMARY

We know that the history of the Marsiya genre in Uzbek literature goes back to the oral creativity of the people, but it has acquired commonality with a number of written genres that are included in written literature. For example, there are many similarities between marsiyas and memorial poems. But there are also different signs that distinguish them from each other.