

## INTERNAL TYPES OF UZBEK POEMS

DILRABO QUUVATOVA

Docent of Bukhara State University, Candidate of Sciences of Philology, Uzbekistan

### ABSTRACT

Some ideas on analysis of poem in Russian, world and Russian literature is studied in this article. Classification of Uzbek poems is based on V. Kikans, M. Chislov and Izzat Sulton's thoughts.

**KEYWORDS:** Lyric Poem, Lyric-Epic Poem, Lyric Beginning, Lyric Introduction, Masnaviy Poem, Monologue, Epic Type, Lyric Type, Odes, Letter-Poems, Sufistic Poems, Educational-Didactic Poems, Modern Poems, Dramatic Poem, Stylized Poems, Historical and Modern Poems

### INTRODUCTION

As V.I.Sorokin writes as an epic genre poem appeared in ancient Greece. They tell about the brevity of legendary heroes, and about Gods [1,246]. He states that the new type of poem appeared in XIV-XVII centuries and at the beginning of the XIX century. He gives Gogol's "Dead Souls" as one of the first poems and mentions about the term "realistic poem" in prose and by that makes some confusion. But as the history of genre says, there is not any complete poem created completely in prose.

In two-volumed "Theory of Literature" which was published in 2004 by S.N.Broytman under the editing of N.D.Tamarchenko it is written that the works of Homer and Virgil are epic poems, the term lyric epos can be used to such works as "Human views" by N.Hikmat, "Middle of Century" by V.Lugovsky. Homer's "Odysseus" expresses historical events of great period, it contains epic features and that's why the term "epic poem" is used. "Human views" by N.Hikmat, "Middle of Century" by V.Lugovsky are expressed by different terms as poem, ballad, epic plot in the theory of literature, but at the same time N.D.Tamarchenko defines them as "lyric epos"[2, 324-325]. Because different destinies, lyric features of historical period view, that's to say human feelings of period are expressed in these works.

S.N.Broytman classifies the types of epic poem. According to his ideas it has such colorful types as poem-ballad, lyric epic poem, lyric poem, and lyric epos. At the same time the theory of translation defines poem from ballad as an independent genre, this shows the confusion of classification. At the same moment there is almost no literary work in the stage of lyric epos. We can say that there are many lyric and lyric epic poems in the poem creating.

There is also one case which attracts the reader. According his researches lyric poem and lyric epos are neosyncretic genres. The process of novelization is happening in the structure of lyric epic poems, the hero lost his status, and a person appeared in his place, the base of it is epic subject, it is enriched with the moving heroes and episodes. The thoughts of scientist show that the poem is improved and enriched by time.

In common, poem types can be classified according the expression of case and methods of it. In this case it is difficult to reject that there are lyric, lyric epic, dramatic poems in literature. Lyric poems are specified according the

literary generalization of lyric feelings. The main place in them is given to interpretation of feelings made by author and their effect on case development. That's why such type of poems doesn't refer to one subject line. This case can be put on formula according the following studies:

$$\frac{\text{EMOTION} + \text{CASE} + \text{ATTITUDE}}{\text{LYRIC} + \text{EPIC} + \text{LYRIC}} = \text{LYRIC POEM}$$

Lyric attitude towards the case plays the leading role in lyric epic poem. Conditionally it can be expressed according the following formula:

$$\text{EPIC} + \text{LYRIC} + \text{EPIC} = \text{LYRIC EPIC POEM}$$

Epic description dominates in lyric epic poem. Coming from this feature of lyric epic poem V.Kikans wrote: "without epic picture of the world poem cannot prove its existence [3,133]. Speaking about epic poems L.K.Dolgoplov is noticed not to use the term lyric epic in his works[4,13]. N.Rahimjonovs thinkings of lyric epic poem are the same as V.Kikans. He writes: "object and poets attitude towards this object parallely exist in lyric epic poem. Dialectic development of case finds its reflection in the destiny of heroes and expressed in a concrete subject"[5,16]. If attention is paid these features are connected in one point. It is the basement of case in one subject.

Literature scientist V.Kikans' and V.Jirmunsky's following ideas correspond to each other: "In epic description of reality lyric poem is based on tightness, clearly expresses author's approach to descriptive reality. By this feature it differs from other types of poem" [3,191]. This lyric color and tightness create an atmosphere for giving wide place to lyric beginning, lyric base, lyric pause. That's why, when we read lyric poem we look for situation in it. Epic features can float out from the base of lyric description. Only in this case we can begin feeling emotions of lyric hero.

N.Rahimjonov writes: "In lyric poem differing from lyric-epic poems, features of life are shown not only in the concrete subject stream, but by the lyric hero's inner expressions, attitude to life, and senses which are expressed by his own "me"[5,15]. Sh.Hasanov, coming from the up-to-date development of poems, writes: "The main difference between lyric and lyric-epic poem is established with objective and subjective style of expression. Cases, objects, characters and various scenes of life arise before the reader's eyes in his imagination; poet's personal feelings are on the second scene. But in lyric poem impressions, feelings of a hero are literate in a circle of one theme and have a close connection with poet's inner world. Even if there is some detailed information about the case, it also serves to open the hero's psychological condition or constitution of a lyric personage"[6,67]. Not all lyric poems can express constitution. But there is some connection in literature scientists' ideas. This connection is shown in expression of lyric hero's emotions. Feelings and emotions are mostly shown in monologue. We can see the same features clearly developing in Uzbek poems in the second half of the XX century. Prominent specialist in literature Izzat Sulton, concerning with the lyric and epic features of poems says "Poem is an epic work, but its poetic form directs it to the lyrics also. Except epos and drama, a lyric is a leading power in poem"[7,180] Scientist correctly shows the specific features of poem which is one of the main genres in literature. The author's taking part in it and expressing his thoughts to it plays a leading role in it. As scientist says the main feature in it is feeling, "exiting thoughts about world and humanity gives special lyric approach about the epic view". According this feature I. Sulton includes poem to a lyric genre which European literature to our national one in the XX century.

Scientist on literature H.Umurov supports the idea of Aristotle and V.G.Belinsky. That's why he is against the idea that lyric epic type is the fourth one made by L.Timofeev: "... today it is useless to create "lyric epic" or other types, because they belong to themselves – they have no subject[8,214]. According these ideas the scientist considers that it belongs to epic type. Of course, we can agree with scientist's thoughts about rejecting mixed type. But there are such types of poems which cannot be included to the epic type. Because according the dominating features poems can be divided into lyric, lyric epic type, and dramatic types.

Literary scientist E.Khudoyberdiev also considers the poem as a lyric type. He writes: "...In the west drama, and in the east lyrics has a leading place in literature. But it is impossible to provide peoples' aesthetic needs only with these literary types. They contain features of epos which is "royal type of poetry, crown of art", that's why there is a need to a new literary genre. Here poem appears as one of these genres" (9,87). But literary critic puts a limit between poem and ballad. Really, Uzbek folklore, ballads and modern poems have some differences according their features. Up today these terms are used as synonyms in our literature. This shows that the poem is an inheritant prolonger of ballad. E.Khudoyberdiev includes to a poem such works as Khorazmy's "Mahabbatnoma", Said Ahmad's "Taashshuqnoma", Navoi's "Hayratul abrор", and together with it analyzes as a ballad Alisher Navoi's "Farhod and Shirin". There are some misunderstandings in these ideas. Up to our days these works were ballads and there is not a high barrier between ballad and poem.

Literary critic T.Boboev is for including poem to lyric-epic type[10,504-505]. D.Quronov is against it: "There are some cases when all poems are considered as lyric-epic genre and it is not right. When we say that ballad is lyric-epic genre, we take into consideration "expressing the epic story through the attitude of lyric hero". But, for the first, not in all ballads the story is told "through the attitude of lyric hero", for the second, any epic or dramatic work in some way contains author's attitude. Thus, not all ballads can be included to lyric-epic genre. Here we can add only those ones which have epic and dramatic elements in their structure" (11,94-95).

As we see, it is still debating question to what literary type can the poem be included. At the same time D.Quronov's approach somehow enlightens the case. Because the scientist proves that such poems which contain "epic and dramatic elements in their structure" can be included to lyric epic poem [11,114]. So, it is not a sudden case that there are such types of poems as lyric epic poem, lyric poem, and dramatic poem. Conclusion is made according the dominating features of type specifics. As the poem is a syncretic genre, we must consider what symbol is dominant to establish its type.

In common, debates concerning poem are held in three directions in our poetry: a) in the direction connected with the use of term "poem"; b) in the direction defining its type; c) in the direction of classifying its internal types. That's why attention paid to the classification of poem's internal types is somehow stronger. Lithuanian scientist V. Kikans classifies the poem according two principles: "The first principle defines the epic grade of poem: epic poem, lyric poem, lyric epos; the second principle defines the genre creating intonation: heroic, satiric, tragic, comic, elegiac and etc" [3, 227-228].

Scientist on literature Tomashevsky divided the poem into three types as "fabulous - epic", "non fabulous", and "didactic" (12,257).

Speaking about the internal types of poem M.Chislov divides them into two types as “poem-chronics” and “stylized poem”[13,89]. In this case “poem - chronics” has somehow short meaning, because it cannot cover all thematic types of poem. But stylized poem can approve itself according the history of creating. Because there were many other different types of poem which were stylized on the development stage according the folkloric genres as tale, legend, myth or according the stylization of some motives or personages. Such poems are called “tale-poem”, “legend-poem”, “myth-poem”, they enlarged the quantity of terms in literature and in order to avoid it we can just use the term “stylized poem” instead. We think that in classification of internal types of poem we should consider, as V.Kikans, their grade of epic, genre nature, its theme and the way of case using in it, its style also. According this the different types of poem genre can be classified as following:

- According the expression of case in poem: *lyric, lyric-epic, dramatic poem*.
- According the time description in poem: *historical and modern poems*.
- According the stylistic research: a) *stylized poems* created according the form, subject and expression of such epic genres of folklore as ballad, tale, legend, myth; b) poems created according the classical type in the form of aruz, masnaviy, ode and in the style of letter. They are *masnaviy-poems, odes, letter-poems, sufistic poems, educational-didactic poems*; c) *modern poems* which created on the base of world modern literature traditions.

The formation of all these internal types of poem in Uzbek literature at the end of the XX century shows that the genre was forming in its complete form. Nowadays periodical poems can be differed according the logical expression of historical social case description, and according the outlook of heroes.

## REFERENCES

1. Сорокин В.И. Теория литературы. –Москва, 1960. – 246 с.
2. Бройтман С.И. Историческая поэтика. Теория литературы в двух томах. 2 том. Учебное пособие. Род редакцией Н.Д. –М.: Академия, 2004. –340 с.
3. Киканс В.П. Современная советская поэма. –Р.: Зинатне, 1982. –234 с.
4. Долгополов Л.К. Поэмы Блока и русская поэма конца XIX начала XX веков. –М., Л.: Наука, 1964. –188 с.
5. Раҳимжонов Н. Ўзбек совет адабиётида поэма. –Т.: Фан, 1986. –174 б.
6. Ҳасанов Ш. XX асрнинг иккинчи ярми ўзбек дostonлари поэтикаси. Филол.фан.д-ри дисс.... –Т., 2004. – 284 б.
7. Sulton I. Adabiyot nazariyasi. –Т.: O`qituvchi, 2005. –270 б .
8. Умуров Ҳ. Адабиёт назарияси.. –Т.: Шарқ, 2002. –252 б.
9. Худойбердиев Э. Адабиётшуносликка кириш. –Т.: Шарқ, 2008. –366 б.
10. Бобоев Т. Адабиётшунослик асослари. –Т.: Ўзбекистон, 2002. –558 б.
11. Куронов Д., Мамажонов З. ва бошқалар. Адабиётшунослик луғати. –Т.: Akademnashr, 2010. –398 б.

12. Томашевский Б.В. Основы теории литературы. – М.: Наука, 1971. –258 с.
13. Числов М. Время зрелости – пора поэмы.. –М.: Советский писатель, 1986. –396 с.

