

INTERNAL TYPES OF UZBEK POEMS

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Abstract. Wide usage of the term, various types of genre, views the characteristics of poem have been studied on the basis of comparative typology of the genre. Genesis of the present folk poetry and connection of the Eastern classical literature of writing epic poetry have been generalized with the valuable points of prominent authors. The ideas on the poem theory and classification of the scholars of Russian and World Literature have been analyzed as well. The categorization of epos and specificity of the progress of Uzbek poems in the second half of XX century served as bases to draw important scientific conclusions.

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.

The main specific feature of modern poems is that they express the real case in poetic form. The other features specific to them are to compact prose and poetry features in poems, the ways of using «saj'», «aruz», and «masnaviy» forms, letters', and odes' methods is not permanent in classical poems. That's why only different types of genre can be shown through their expression. Because they don't contain typical specific way which shows the development of genre. That's why we cannot support the idea of scientists about dividing poem into intermediate genre according «genre colorfulness» of case which comes from some internal development specifics. For example, Russian specialist in literature G. N. Pospelov includes lyric-epic poem to intermediate genre [5, p. 113], V. E. Khalizev says that it is an intertype genre [11, p. 316].

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 [7, p. 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 absolutely in prose. In two-volumed «Theory

of Literature» which was published in 2004 by S. N. Broytman under the editing of N. D. Tamarchenko 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, p. 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 to 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 to 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 to 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 does not refer to one subject line. This case can be put on formula according to the following studies: Lyric attitude towards the case plays the leading role in lyric epic poem. Conditionally it can be expressed according to the following formula:

EPIC + LYRIC + EPIC = 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 [4, p. 133]. Speaking about epic poems L. K. Dolgopolov noticed not to use the term lyric epic in his works [3, p. 13]. N. Rahimjonovs thoughts of lyric epic poem are the same as V. Kikans. He writes: «object and poets attitude towards this object exist parallel in lyric epic poem. Dialectic development of case finds its reflection in the destiny of heroes and expressed in a concrete subject» [6, p. 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. With this feature it differs from other types of poem» [4, p. 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. R. 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» [6, p. 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» [15, p. 45]. 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 Sul-ton, 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» [8, p. 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 to this feature I. Sul-ton 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 [10, p. 214]. According to 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 to 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» [12, p. 87]. But literary critic puts a limit between poem and ballad. Really, Uzbek folklore, ballads and modern poems have some differences according to 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 «Muhabbatnoma», Said Ahmad's «Taashshuqnoma», Navoi's «Hayratul abror», 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 [1, p. 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 into lyric-epic genre. Here we can add only those ones which have epic and dramatic elements in their structure» [14, p. 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 [14, p. 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 to 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 to 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, elegic and etc.» [4, p. 227–228]. Scientist on literature Tomashevsky divided the poem into three types as «fabulous – epic», «non fabulous», and «didactic» [9, p. 257]. Speaking about the internal types of poem M. Chislov divides them into two types as «poem-chronics» and «stylized poem» [13, p. 34]. 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 to the history of creating.

Because there were many other different types of poem which were stylized on the development stage according to the folkloric genres as tale, legend, myth or according to

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 to this the different types of poem genre can be classified as following: 1. According to the expression of case in poem: *lyric, lyric-epic, dramatic poem*. 2. According to the time description in poem: *historical and modern poems*. 3. According to the stylistic research: a) *stylized poems* created according to the form, subject and expression of such epic genres of folklore as ballad, tale, legend, myth; b) poems created according to 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 are created on the basis of world modern literature traditions.

According to the description of reality lyric, lyro-epic and dramatic poems concerning historical and modern themes have been created at the second half of the twentieth century. Forms of the genre have been widen through the stylization of plot and description of epic folk genres epic-poems, fairy-tale, legend, tale, use of metric system as in classic epic poems, portrayal of reality in *masnaviy* form, using letter style, giving a great attention to the interpretation of mystical, educational and didactic ideas and following to the traditions of world modern literature. 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 to the logical expression of historical social case description, and according to the outlook of heroes.

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