



## THE ISSUE OF FORM AND CONTENT IN LYRIC CYCLES

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### ABSTRACT

*This article is devoted to the study of the genre characteristics of Uzbek poetic cycles, in particular, the genres and forms chosen for the series, their specific characteristics, the order of stabilization of poems in the finger system from the point of view of form, the issues raised in them checked for content. Also, special attention is paid to the fact that the main reason why the objects for research were selected from the series of poets of the 20th century was that perfect examples of the cycle were created during this period.*

### INTRODUCTION

A cycle is a collection of works united and organized by the author. Aesthetic integrity, conceptual unity, textual connection of elements, artistic-aesthetic commonality, title, epigraph, theme, genres, general content, unity of time, unity of place, existence of internal idea unity are observed in it. In Uzbek literature, poetic cycles are formed on the basis of the dialectic of form and content, that is, poets chose genres and forms that fit the content of each cycle and are suitable for expressing the experiences of the lyrical hero. Of course, the characteristics of genres also played an important role in this.

### LITERATURE ANALYSIS:

In the studies of Tora Mirzayev (Mirzayev T. Silsila dostonan. - T., Sharq. 2006), the ideas that cyclicity started from the folk oral creativity, according to their specific features such as gradualism and consistency in Uzbek folk epics. In the research of another folklorist Salimakhon Mirzayeva (Mirzayeva S. Poetics of Uzbek Folk Romanic Epics. - T., Fan. 2004), there are opinions about the existence of aspects, observing the experience of cycle works in poetic epics that are examples of the lyric-epic genre. Comments about the possibility of literary scholar, professor No'mon Rahimjonov (Rahimjonov N. Evolutions in artistic thinking. - T., Tamaddun, 2008), information about the existence of poetic cycles in the work of Usmonkhoja Zori, one of the classical artists, Dildorakhan Abdullayeva (Abdullaeva D.Z. The life of Osmankhoja Zoriy. - T., New age generation, 2005). Literary critic Hamid Mirzayev (Mirzayev H. Cycle of sonnets in Uzbek poetry // Uzbek language and literature. 2007. No. 1) commented on the cycle of sonnets in Uzbek literature, while S. Rahmonova (Rakhmonova S. Uzbek sonnets: poetic structure and artistic image. Candidate of Philology ... diss... autoref. - T.: 2010) researched the issue of poetic



structure and artistic concept in the cycle of sonnets. Aldasheva Shirin (Aldasheva Sh.J. Nature of four, eight and poetic cycle in Uzbek lyrics of the 70-80s. Ph.D. ... diss. autoref. – T.: 2019) and 70 - In the 80s, he partially studied the nature of poetic cycles in Uzbek lyrics.

## RESEARCH METHODOLOGY

The article reflects the opinion that the Uzbek poetic cycles of the 20th century are mainly composed of poems in the finger system, and the order of their stabilization depends on the artistic intention of the poet and the experience of the lyrical hero. Genres and forms chosen for poetic cycles, their specific characteristics are studied mainly on the example of the works of artists of the 20th century, because the best examples of lyric cycles were created in the literature of this period. This is especially evident in the analysis of lyrical cycles created by Oybek, Mirtemir, Shuhrat, Zulfiya, Erkin Vahidov, Abdulla Oripov. Comparative-typological, artistic analysis and cross-sectional methods were effectively used in the article.

## ANALYSIS AND RESULTS.

A 14-line form is used in the work "Nile and Rome" by Osman Nasir, a representative of Jadid literature. Because all the six parts of the poem are created using the form of a-a, b-b, v-v, g-g, d-d, ye-ye, yo-yo, which is a typical masnavi rhyme scheme. This rhyming pattern is an easy form and was used to create large works.

Poetic cycles formed in Uzbek poetry after the 30s of the 20th century can be called literal cycles. For this reason, most of the studies on cyclicity have been conducted on the example of masterpieces that are products of this period. The cycle "Chimyon Daftari" written by Oibek, one of the great artists of this period, is one of the works that has been the object of special research. "In Oibek's 1936 poems that made up the Chimyon Daftari cycle, after Cholpon, Oibek proved that the weight of a finger has great artistic possibilities, like a dream, even compared to a dream. He enriched the musical and rhythmic tones of Uzbek poetry and polished his language, which is decorated with elegant allusions" [10, 2]. From these words of Academician Naim Karimov, it can be understood that the reaction to the work was very high. The poet's admiration for the beauty of the homeland is reflected in the poem "From a one-day trip" in the cycle, which is an example of landscape lyrics:

I walked, climbed/ from the hills//8  
From stones,/ from a cliff...//5  
How rich,/ colorful, shiny,//8  
It is beautiful/ Homeland! [6, 22] //5

For this poem, the poet chose a compound weight. Stabilization order: 4+4=8 in odd lines, 3+2=5 in even lines. If we pay attention to the following lines in Oibek's poem "One Night in Chimyon", we can see that it is also created in the four-line stanza type of the finger system.

In a moment/ later in the night//9  
Nervous dysentery/pinar samoda//9  
Lightning like a fiery serpent...//9  
It wears/ goes to the mountains [6, 32]. //9

The arrangement of this poem is as follows: 4+5=9. In the poem "Gozal Chimyon" the poet also used the order of 4+4=8 stabilization. As we mentioned above, the poem uses the fourth stanzas of the finger system. Unlike traditional forms, the rhyming order is expressed in the form of a-b-b-a in the first stanza, and v-g-g-v in the next stanza. In general, the poems in the



cycle "Chimyon Daftari" are formed using different stabilization procedures according to the poet's ideological goal. Aybek painted each image in the poems of this cycle with clear colors. every word of the poet clearly embodied the scenes, like the paints of the artist.

Mirtemir has cycles such as "Korakalpoq Notebook" and "Kyrgyz Poems". Mirtemir's cycle of poems "Korakalpoq notebook" was recognized by many as the achievement of Uzbek poetry in the 60s. This cycle contains 20 poems, which were formed as impressions of the poet's trip to this country. The 1st poem in the series "Korakalpok Notebook" describes the unique landscape of the Amudarya River:

The river is roaring,/ the sky is bright,//11  
The gardens are sleeping,/ the field is endless,//11  
Sing, overflowing,/ don't see any pain,//11  
If you sing, it will shine/ zaminu zamon;//11  
The gardens are sleeping,/ the field is endless [5, 68]. //11

The poet created this poem using the five-line stanza type in the finger system and the arrangement of  $6+5=11$ . The poem of the poet in the cycle "The next day" is divided into smaller parts, and it is formed using the  $6+5=11$  arrangement of the finger system, only the clauses are not divided into separate lines. The fact that most of the poems in this cycle were created in cycles with 5, 7, 9, 11 syllables indicates that it is folk, in a simple and fluent language, in a style close to the style of folk poetry.

11 poems of the poet included in the "Kyrgyz Poems" cycle, such as "Men Seni...", "Chagalay", "Kyrgyzstan", "Kyrgyz People", "Brotherhood". Most of these poems are dedicated to the unique traditions of this brotherly people and the common features between the peoples.

Poet Shuhrat's work is also prolific, and the cycles "Warrior's Notebook", "Caucasus Notebook", "Danube Shores", "People and Monuments" are particularly important. The poet's cycle "Warrior's notebook" includes 13 poems, such as "Your album", "Flower", "Ukrainian girl", "Warrior's grave", "I'm alive!", "Umid uzmadim", "Maybe". "Caucasus Notebook" series includes "As if in a hurry to promise" and "Baku". 34 poems such as "Samad Vurghun", "Hush, Hey Yellar", "Armani Dancer", "Esdalik Khanjar" are included. 26 poems are included in the cycle "Danube Banks" by the poet.

Shuhrat's cycle "People and Monuments" contains a total of 7 poems such as "Tourist", "Gilza", "Bukhara Beauty", "Tower of Death", "Zarafshon" and is the smallest of the cycles. The general lyrical hero of the series "Warrior's Notebook" is a warrior, known also from the title, whose first poem begins with the poem "To Your Album" in the form of an appeal of a young man going to war to his lover:

Bir tikanni/ ko'rmadim ravo,//9  
Dardlaringga/ bo'ldim qayg'udosh;//9  
Jangga ketsam,/ baxting qo'riqlab,//9  
Hijronimga/ berasanmi dosh? [8, 288] //9

The poem is written in the finger system, and its rhyme scheme is a-b-a-b, v-g-v-g. The settlement order is  $4+5=9$ . In the poem "To a Ukrainian Girl", the lyrical hero appears as a liberating warrior.



The poem from the series "Caucasian notebook" entitled "Hurry to promise" was written by the poet dedicated to his life partner. In it, the content of a letter to a woman who accompanied her husband on a trip to the Caucasus is understood:

You watched,/I left/ for a long trip,//11  
In your eyes/ twinkling/ there is hijran - age.//11  
Don't think/ throw yourself/ grief - into the ravine,//11  
Oh, life/ my friend,/ love is a sun! [8, 294] //11

That is, soil is a symbol of the Motherland, in this sense, people who see soil are shocked to realize that the warrior carrying it is definitely a foreigner and has died, while others are the goods that started the war and befell many people. expresses his hatred towards them. In this poem too, the poet used the order of 11 stanzas.

Shuhrat's poems in the cycle "Danube shores" include 10 more rubai of the poet in different forms. As we know, rubai is a genre written only in the Akhram and Akhrab genealogies of our classical literature. Rubaiyats written by Shukhrat are not written in Aruz weight, but in finger weight, and the rhyming order is similar to Rubai's, only. But the stability order in it is  $6+5=11$ . So, these poems are quatrains in the finger system.

Thus, the series "Warrior's Notebook" written by Shuhrat includes poems describing his experiences on the battlefield, while the cycles "Caucasus Notebook" and "Danube Shores" are formed as impressions of the poet's trips to these countries. The cycle "People and Monuments" shows the artist's description of the old monuments of ancient Bukhara.

Zulfia has a series called "Dear Feelings", which includes "Bahor bolakmasaydi", "Granddaughter", "Majnuntol", "Nazdima", "Boglar qig'os gulda", "Orzu", "Bag". 7 poems such as "ringdan neyma" are included. The number of verses of these poems is the same, that is, they are all composed of 18 lines. 4 stanzas of 4 lines and 1 stanza of 2 lines are given, and the following two lines of poems are reflected as a meaningful summary of the poems. Although such a device is reminiscent of a strictly structured sonnet, the fact that the number of lines is 18 denies that it belongs to this genre. The rhyming of the 18 lines is also unique and is presented in the form of a-b-a-b, v-g-v-g, d-ye-d-ye, yo-j-yo-j, z-z. The most interesting thing is that the last two lines of all seven poems in the cycle have the same rhyme scheme. Only one concept in the first line of these two lines has been changed according to its own poem, and the second line is exactly repeated. This form reminds us of the translation in our classical literature:

As long as there is no spring,/ a human being, // 11  
He would discover it himself,/ happiness as he discovered it...//11

At the end of the next paragraphs, as we said above, only one word at the beginning of the verse was changed. They are the words: Loyalty, Work, Support, Dream, Homeland. So, the poems of this cycle were created for the expression of these key words, and the poetess glorified human qualities such as creativity and creativity through the poems of this cycle. The arrangement of poems is also the same:  $6+5=11$ .

Abdulla Oripov's "Haj Daftar" and "Sounds of Wisdom" cycles "Ranglar va Ohanglar", written later, are also a collection of poems in the finger system. For the "Colors and Tones" cycle, the poet chose a triple stanza, similar to Dante Alighieri's "Divine Comedy".

White winds/ blow from the white sea, //11



If it comes from Kizili, it will be Alvon/ on Shabbat, //11

Black Sea/dan-chi, tim ko/ra nasim [2, 94]. //11

The order of stability is also given in the order of  $4+4+3=11$  in the finger system.

In the work of the poet Abdulla Sher, there are also unique cycles under the name "Pronoun of Love" containing eleven sonnets each entitled "I", "You", "He", "We". In Mirpolat Mirzo's work, there is also a cycle of sonnets "Onajon" that combines twenty-eight sonnets. Usman Azim's "Life Pictures", "Gardens of Tazarru", "Two Memories from Childhood", "About Love", "Poems About Love Again", "Chapani or Jaidari Poems", Tatabbu to "Khamsa", Cycles such as "Heart", "Poems about will" are also poems in the finger system. Poet Bahram Rozimuhammad's cycles such as "Letters" and "Navoiyya tatabbu" were written using sarbast. There are 99 triplets in Farida Afroz's cycle "Tasbehlar". Another well-known poet O'tkir Rahmat's cycle "Landscapes" is made up of quatrains, "Night Exercises" is composed of quatrains, eights, and twelves, and the cycle "Garden Poems" is only eights formed.

## CONCLUSIONS

Uzbek poetic cycles are mainly made up of poems in the finger system, the order of their stability was examined from the point of view of form, and the issues raised in them from the point of view of content. Genres and forms chosen for cycles, their specific characteristics were studied mainly on the example of the works of artists of the 20th century, and the main reason for this is that perfect examples of cycles were created during this period. The cycles created by Oybek, Mirtemir, Shuhrat, Zulfiya, Erkin Vahidov, Abdulla Oripov in the Uzbek literature of the 20th century are original cycles, and they are also a collection of poems in the finger system.

In Mirpolat Mirzo's work, there is a cycle of sonnets "Onajon" which includes twenty-eight sonnets. The cycles created by Usman Azim, Rustam Musurman, Bahrom Rozimuhammad, Farida Afroz, and O'tkir Rahmat are composed of different genres and forms. In general, the poetic cycle is evaluated as a unit that has improved and has its place in Uzbek poetry from the point of view of the dialectic of form and content.

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