

AN ORIENTAL EXAMPLE OF A WESTERN GENRE

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A poet's heart is as wide as a dash, as high as a mountain, as a flood as a river. Only poets can express the momentary sufferings and joys of the human soul in lines. In any genre of the most delicate literary genre, no matter how the pen is moved, the tender feelings that wave in the human heart are praised. In particular, the same can be said about the ballads, which are distinguished by their plot.

The term “ballad” means “dance song”. It is said to have originated in medieval European literature, and its origins trace back to narratives and stories. It also embodies some aspects of the genre of fairy tales and songs. Historical and life plots are vividly reflected in the ballads. Mythological themes are often addressed, legendary characters are involved. The ballad is one of the important genres of sentimentalism and romanticism.

The presence of a climax, a knot and a solution in the plot, the strong emotion of the author and the description of the feelings of the hero are among the important features of the ballad. Over the centuries, this genre has also been improving, the subject horizons have expanded, and stylistic differences have been acquired. In the Uzbek literature of the 20th century, poets such as Hamid Olimjon, Maqsur Shaikhzade, and Uygun created beautiful examples of ballads. While talking about this topic, it is impossible not to mention the national poet of Uzbekistan Usman Azim. The poet skillfully uses objects and equipment as symbols to describe human suffering. In this respect, the Western ballad and the Eastern parable are put to sleep. For example, “Ballad of Things”, “Ballad of Cars”, “Ballad of December”, “Ballad of Rain”, “Ballad of Courage” etc.

The description of nature in Usman Azim's ballads is notable for its uniqueness. Let's listen to “Ballad about the window”.

Kuzakning behisob kechalarida

Izgʻirinlar yelar, yomgʻirlar ezar...

Dunyoning hoʻl, zulmat koʻchalarida,

Tentirab kezinar yolgʻiz deraza.



Oynasida o‘ynar chiroqning aksi,

Qayiq surati bor pardalarida.

Tentirar deraza – xazonlar bosib,

Beparvo kuzakning zardalariga.

Although nature turns golden and shows off all its beauty, we compare the autumn season to the evening of human life. As long as the fiery rays of your tongues cannot illuminate the dark life. From the first lines of the ballad, we can see a beautiful example of nature lyrics. Through this, the momentary experiences of a person are described.

Sakkiz oynasi bor – sakkizta tuman,

G‘ussadan sakkizga bo‘lingan siyna –

Boradi charchagan ko‘chalar bilan,

Sakkizga ajralgan jonini qiynab.

Avtolar yonidan o‘tar zuvillib,

Halqoblar poyida qolar sochilib.

Boradi junjikib, borar huvillab,

Yig‘lar – men bilmadim kimga achinib.

Kecha mavjlanadi – hududsiz dengiz...

(Izg‘irinlar yelar, yomg‘irlar ezar)...

Tunga cho‘kib ketgan to‘rt taraf tubsiz...

Nochor kema kabi suzar deraza.

The ballad combines real life and fiction. Through the image of a window with eight windows, the external organs of a person are symbolized and an artistic image is created. The window is a fantastic plot of a man's tear-stained blue wandering through the night city, enriched with an impressive landscape.

Ko‘p qavat binolar charaqlab turar,

Sassiz hayqirishar: “Bizlar baxtiyor!..”

Baxtdan gangib qolgan bu cho‘ng devlarga

Yolg‘iz derazaning dardi ne darkor?



Deraza charchabmi yerga cho‘kadi,
Tani chippa botar kuzak loyiga.
Ustidan daraxtlar xazon to‘kadi...
Hamma derazalar joy-joyida!

Deraza qaytadi poyi-piyoda,
O‘tgan yillarini tanimas ko‘zi...
Sovuq bir devor bor, axir, dunyoda,
O‘sha muzday devor qismatning o‘zi!

Body knows no more pain. Fortunately, the situation of the windows facing high-rise buildings seems strange. Because they accepted everything in life as it is. The day of the adept will be comfortable. And our window is tired of hanging on the wall, it hides, wants, looks for some other things. But bitter fate forces the wings of dreams to return to the line of fate.

Singan qanot kabi sudralib borar,
Ikki pardasi – shundoq jiqqa ho‘l.
Axir, bu dunyoda bir devor bor-a,
Bedorligi kamdir, uyqulari mo‘l.

Ana, xurрак otib uxlar bearmon...
Deraza termular devorga g‘amgin:
– Bir kun qaytmas bo‘lib ketaman, ishon!
Uyg‘ongin, devorjon! Uyg‘on, uyg‘ongin!..

Deraza devorga kelib o‘rnashar,
Dahshatda qotadi sakkizta ko‘zi,
Qurib ulgurmagan darpardalardan
Qayiqqlar qaygadir ketishar suzib...

The window, which wandered the city alone all night in the torture stake, returns to its old place. This is the real fate! Just as we cannot separate a wall and a window, we cannot separate the body and the soul. The human spirit (ie the window) wanders the lonely streets in search of freedom, but fate does not allow it to be separated from the body (ie the wall). A body (wall) is also sleepy without a soul (window). The



two together form a whole, become a whole. but the boats of dreams keep sailing somewhere...

Usman Azim has a significant place in Uzbek poetry. The analysis of ballads written by the poet also proves this. Usman Azim further expanded the possibilities of this genre, introduced new topics and new expressions. Garbona created oriental examples of the genre.

