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## SOME REVIEWS ON THE MUTATION OF GENRES IN UZBEK POETRY

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**Abstract.** The article discusses the genre features of Uzbek poetry. The phenomenon of genre fusion, that is, genre mutations, is analyzed in Uzbek poetry. Modernism and postmodernism give rise to poetry, especially the spread of genres (mutations of genres), ideas about form and content are analyzed.

**Keywords.** Genre, genre mutation, Uzbek poetry, Aruz (‘arūž), modernism, postmodernism, form and content, “barmoq weight”.

### Introduction.

In Uzbek literature, there are a lot of controversial aspects in classification of lyrical works. Particularly, the biography and the theory of a genre plays a special role. Certainly, the theory of a genre grows from its biography. Is the form important or the content in identifying the genre of the poetry? This issue is aimed at explaining our scientific research and proving some of the theoretical opinions on poetic genres and determined the relevance of our work.

There are various views on the issue of genres in lyric. Literary scholars, such as I.Sulton, U.Tuychiyev, N.Shukurov, M. brohimov, O.Nosirov, R.Orzibekov, H.Umurov, T.Boboyev, D.Qurbonov gave their own opinions on the theory of lyrical genres. A genre is literary works’ form that is developed over time in the same category and has certain stable poetic structure. According to historical categories, genres change constantly: genres are invented, developed and they fall into disuse. In each genre, changes in quality are still observed, practice of literary work constantly changes it in terms of form and content. Taking this into account, M.M.Bahtin wrote: “A genre is an every single era in the development of literature and it is born and updated in each work that belongs to that genre”<sup>1</sup>. However, from this scholar’s view, it should not be understood that a genre

is totally unstable. After all, even though a genre sees changes in whatever the scale, special core features remain in the content. Therefore, Bakhtin continued his view as in the below: “A genre lives with present time, but all along it remembers its past and beginning. A genre is a representative of a creative memory in the process of literary process. T.Boboyev was totally right with his opinion: “Identifying the features of the genre in classical poetry (created in “aruz” meter) is relatively easier and convenient than in present-day poetry (created in “finger” meter). The scholar proves his opinion with the fact that “poetic genre has a strict norm and form and strictly adhered to guidelines in the classical literature, in contrast, in today’s poetry rigid poetic patterns are not widely noticed”<sup>2</sup>. Many literary scholars proposed their opinions on the theme of lyrical genres. Literary scholar D.Quronov considered the lyrical poems as the features that are distinguished in terms of personal experience’s object and subject and these lyrical features are general concepts that stand below the rank of lyrical type. If considered from that perspective and observed in terms of the word genre’s etymology, it is not wrong to name them as genres”<sup>3</sup>. It is important to note that there are a variety of rules in classifying the lyrical works into genres. In our literature, the two of them – classifications based on the

<sup>1</sup> Baxtin M.M Collection of Essays 7 v. T.6.-M., 2002.-C120

<sup>2</sup> Boboyev D. Essentials of Literary Science. –P.503

<sup>3</sup> Quronov D. Essentials in Theories of Literature. – P.241

form and the content are widely used. If we look at the Uzbek classical literature, we can see that poems were classified into genres mainly based on the forms and patterns. For example, “rubai” contains four lines, “hazaj bakhr”’s meter in “axram” and “axram” family trees and mainly in the rhyme scheme of a-a-b-a (rarely a-a-a-a); “tuyuq” is characterized containing four lines, being written in meter called “ramali musaddasiy maqsur”, mainly in a-a-b-a scheme, having a rhyme with “tajnis”; “qita” contains two or more than two couplets, pair lines rhyme with each other, odd lines do not rhyme with each other, meter and semantic content aspects are not limited, as we see, in these classical poems, form features play a major role in determining the genre of the poem. This is clearly seen particularly in “musammats” (“musallas”, “murabba”, “muxammas”, “musaddas”, “musabba”, “musamman”, “mustasne”, “muashshar”). This shows that genres of Uzbek classical literature are stable and based on certain rigid guidelines. It is true that in certain periods, stable poetic genres play important role in the development of artistic thinking. However, in later stages of artistic thinking, stable poetic genres are rejected to certain extent, and the issues of those poetic genres’ tendency towards flexibility are brought up. In literary science, categorizing lyric works based on the content exists from ancient times. For instance, the content of honoring and praising someone is seen in “difiramb” of the antique Greek, in “oda” of the Roman, in “psalom” of the Christian, in “qasida” of the Eastern. In times when conventional genres figured prominently, forms played a big part, later after those conventional genres eroded, categorizing genres in terms of the content (social, political, philosophical and etc.) became prevalent. However, Izzat Sulton correctly criticized this classification: “classifying poems into “political lyric”, “romantic lyric” and other classifications like this are becoming common and it is difficult to consider them as lyric genres that have

scientific basis”<sup>4</sup>. It is true that content cannot be a feature that designates the genre, this case leads to misunderstanding of the genre’s essence. After all, a genre is firstly determined by form and it is the event of forms to shape and define a particular content.

In general, acceleration of literary research and innovations in the development of poetry brought about huge problems in determining genres. In modern day’s poetry, it seems diversity of genres made difficult to go beyond just classification of poems. Literary science is not confined to the study of current literature, it relies on historical literature and also world literature’s materials in the study of theoretical issues and giving conclusions. Literary scholar H.Umurov relies on U. Tuychiyev’s views in classifications of lyrical genres:

1. In terms of content: a) genres that are based on aesthetic character, pathos and particular content: elegy, invective, “bakhr”, biography, “suyunnoma”, “riddle”, “qasida”, “muammo”, “tarix”, letter, scene, soliloquy, dedication, testament, “vasf”, “debocha”, “nazira”, “fakhria”;

b) genres that relies on literary features even though considered musical works: romance, cantata, march, suite, song, hymn;

c) genres that are used in oral and written lyric: lullaby, “yor-yor”

2) In terms of form: a) genres regarding form’s meaningfulness and structure: debate, “mustazod”, “tuyuq”, “ruboi”, “masnaviy”, “sonnet”, “muvashshakh”, “mushaira”, “shiru shakar”, “qita”, “gazal”, “fard”, “tarkkiband”, “tarjiband”, “orama”, “shoiriy”, “tirade”, white poem, “sarbast” and other genres that have different lines.

b) Genres regarding the number of lines and composition: “musallas”, “murabba”, “muxammas”, “musaddas”, “musabba”, “musamman”, “mutasne”, “muashshar”, octava. Genres regarding transformation (genres that are reestablished): “qitai”, “kesishgan”, “taronai”, ruboiona”.

<sup>4</sup> Sulton I. Theories of Literature. – P. 266



Scholar D.Quronov classified the genres that have been being used until this day as follows:

1) Genres that are determined by their forms (couplet's structure, order of rhyming, features of meter and etc.): "gazel", "mustazod", "tuyuq", "ruboi", "tarjiband" "tarkkiband", "musammatlar";

2) Genres that are aimed for meetings: "nazira", "badikha", "muammo", "chiston", "lugz".

3) Genres of folk literature: song, lullaby, debate, "bakhshiyona" and etc.

4) Genres that were assimilated from foreign literature: sonnet, hokku, tanka, octava, epigram, epitaph and etc;

5) Genres that were created by individual creative experiments: "qayirma" (U.Azim), needleleaf, uchchanoq, (A.Obidjon), fiqra (F.Afroz).

D.Quronov pointed out that this classification is not totally free from flaws. It is true that these genres are not actively used today, but they are seen in some writers' works. Some genres are considered to be conventional, some of them assimilated and another one is being developed in a literary sphere. Does our present-day poetry (poems that are written in "finger" meter) have their own genre? As for the classical poetic genres, literary scholar I.Sulton said: "Although they are used in our present-day poetry, determining their genres is not popular". According to him: "Any literary work that are written in poetic form is called a poem. Firstly, any lyrical work is considered to be a poem, then it is categorized into genres ("gazel", "ruboi", "doston", poem, song and etc.)"<sup>5</sup>. However, in this view, it is important to note that a poem is giving general meaning and considering it as a genre is not correct. Generally, it is natural to have this question: "While poems continue to be less structured and their forms are unnoticeable, do genres remain or disappear?" In a two-volume book "Theory of Literature" this question is brought up and answered in the negative: "In our

present-day poetry genres are living". The book says: "Currently, the shape our contemporary lyric poetry is free from requirements of pure genres that are some kinds of mixed and old, and it is determined by rather general and synthetic poetic forms"<sup>6</sup>.

Considering above-mentioned views, literary scholar D.Quronov classified contemporary poetic genres in terms of poem's object and subject of personal feeling as follows<sup>7</sup>:

- 1) Persona lyric
- 2) Characteristic lyric
- 3) Meditative lyric
- 4) Descriptive lyric (its forms: pastoral lyric and narrative lyric)

The poems which clearly show incompatibility between the personality of the poet and the lyric character are called persona lyric. The reason for naming those kinds of poems as persona lyric is that in those poems the poet turns into another person, as if he plays that person's role and portrays his soul in the poem. That is to say, in persona lyric, personal feeling is told by the language of "I", but now this "I" is totally different person from the poet. Typically, there is an inference that implies the owner of personal feeling in the title of the poem, or in the note that is below the title or in the epigraph. For example, the titles of "Servant boy's song" and "Packer's song" by Chulpon clearly shows that the owner of personal feeling is different person from the poet. Like characters of persona lyric, characters of historical figures that were developed in the 70-80s figured prominently in the development of national social thinking. From the 60s, the main characters of persona lyric became historical figures. X.Davron's poetry collection "The eyes of Tumaris", U.Azim's poetry collection "The eyes that enter your dreams" contain poems of persona lyric and they played a huge role in understanding the national identity. Turning to historical figures' spirit in order to

<sup>5</sup> Izzat Sulton. Theories of Literature. – P.266

<sup>6</sup> Theories of Literature. 2-volume. 2-t. – T.: Science, 1979. – P.267

<sup>7</sup> Quronov D. Essentials in Theories of Literature. – P.244

highlight the problems of that time is prevalent in the poems “Muktibdokh”, “The memory of Turkistan” by Rauf Parfi, “Brut” by “U.Azim.

Characteristic lyric integrates autopsychological and persona lyric’s features, as well as personal feeling and lyrical “I” (lyric subject that is close to the poet) are defined by another individual. That is to say, in these kinds of poems besides lyric character, there is also another individual’s involvement. Early works of characteristic lyric are prevalent in folk oral literature and classical poetry. In most of the works of classical literature, the lover articulates, as if he/she turns into a participant and a lyric character. However, categorizing the poems in which a lover articulates as the works of characteristic lyric is not correct, because in those poems the lover does not fully turn into the owner of personal feeling, rather he/she remains in the position of the object of description. To make the poem persona lyric, another person should turn into one of the subjects of the poem, the personal feeling (thoughts, emotions) that was told by him/her should have independent ideological literary value and the poem should possess features of dialogue (polyphony). For instance, E.Vokhidov’s poem “Youth Today” is a good example of characteristic lyric.

Meditative lyric’s object of personal feeling is - soul, that is to say, in this case lyrical subject is also the object of the poem. Descriptive lyric’s object of personal feeling is outside the soul (event, incidence, condition, individual and etc.), lyrical subject’s personal feeling is defined through describing that object. In meditative lyric, feelings that the poet is going through, logically incomprehensible and ambiguous emotions are expressed (therefore, it is sometimes called “poetry of the soul”). The poem “Mirage” by A.Oripov can be a good example. In this respect, the scholar emphasized that intellectual lyric is relatively different from meditative lyric, but having considering that all the personal feelings take place in the soul of the lyrical subject, he pointed out some poems have more features of meditative lyric,

some have more characteristics of descriptive lyric.

Descriptive lyric is quite widespread in contemporary Uzbek poetry. The quantity of epic features in descriptive lyric is huge, but behind the description there is always meditation. In other words, the poet portrays his personal feelings and thoughts by describing life, course of events, conditions and scenes of nature. For instance, we can see these kinds of descriptions in poems such as “The dawn opens her eyes lazily”, “The night grows bloomingly in the wild”, “The shatters of the moon to the brook” by Shavkat Rahmon. A.Oripov’s “Uzbekistan”, in which the motherland was depicted, “Alisher”, which was written in honor of Alsher Navoi, “Beauty”, which is about encountering a gorgeous girl by chance are examples of descriptive lyric. In contemporary poetry, narrative poetry is also seen as a form of descriptive lyric. That is because, narrative lyric’s one difference from narrative lyric, in which personal feelings are expressed through descriptions of course of events: in the core of narrative lyric there is a story. Moreover, in narrative lyric, describing a story is not the goal, but just a means. The goal is – to reflect the soul of lyrical subject who is going through those course of events behind the story. A.Oripov’s poems “A woman”, “It was a rainy day” are considered to be examples of narrative lyric. In descriptive lyric, describing is not the principal goal, rather, by means of nature’s or event’s descriptions, comprehending the personal feelings of the poet is the main priority. These features are quite prevalent particularly in Sh.Rahmon’s poems: “Memories of mulberry field”

*Mulberries – my beheaded friends,  
As always you are staring at the sky,  
Your bodies are like a broken crocodile,  
As if crushed by the might that is dire.*

Indeed, the situation in the poem is not the description of the nature, rather, it has a totally different meaning, that is to say, the poet referred to the “jadids” who fought for the freedom and the enlightenment. The literary

scholar D.Quronov mentioned auto-psychological lyric when he categorized lyric genres regarding the subject of personal feeling. However, when it comes to overall conclusion, personal and characteristic lyric contain auto-psychological features too, in fact, in all poems there are the poet's "I" and his personal feelings. Therefore, the scholar does not consider auto-psychological lyric as a genre. It is true that, there are auto-psychological features in all above-mentioned genres, and also it is usually blended with other genres. We can consider this mixture of genres as the condition of the genre's mutation. That is because, in our classical literature, auto-psychological condition was called as "hasbi khol", but it was not regarded as a genre.

Alisher Navoi said that the importance of form and meaning should be equal:

*Shape is favorable for the poem,  
But the meaning fills it with good.*

Determining guidelines of genres only in terms of their forms and patterns leads to stabilization of genres and one-dimensional view towards lyric genres. Indeed, genres should not be stable, it needs freedom. This is due to the fact that when the poet put his/her personal feelings and thoughts into stable patterns, he/she reduces the literary value of the poem and intellect plays the major role, on the contrary, feeling is overshadowed by the intellect. Actually, the lexical meaning of the poem ("she'r" in Arabic) means "feeling", in this case, the poet should be the person full of feeling and emotion. For this reason, feeling should play the primary role, and it should not stick to only patterns and forms. So, it is more appropriate to analyze the poem from a subjective point of view, not from the objective point of view. In this regard, we favor the way the literary scholar D.Quronov classified the genres in terms of subjective and objective point of view, however, the scholar mentioned that this is not the perfect classification.

As B.Belinskiy said: "The content of the lyric work is not the development of objective means, its content – the lyrical

subject itself and all the things behind it, whatever the things that makes the reader feel calm, blown away, excited, sad, emotional, in short, lyrical subject's whole spiritual life is accepted as the wealth of lyric poetry".

As we can see from this view, in determining a genre, the content should be the first factor, its form should be the secondary element. This is because, in our classical genres, a lot of poems were written in the same form but in different content. For example, poems in the genre of "gazel", as the name suggests, were written in the theme of love and mysticism. Love and mysticism forms the main theme of "gazel" before and after Navoi. In the 20s century, the theme and the scale of "gazel" were expanded, it started to express not only love and mystical themes, but also social issues. The poets such as Turdi Farogiy, Avaz Utar, Muqimiy, Furqat, Sufizoda's poems are good examples of "gazals" that express social problems:

*Narrow-souled "begs", say no to  
arrogance, show some generosity,  
The land of Uzbek, made up of ninety-two  
tribes, so maintain equality*<sup>8</sup>.

(Turdi Farogiy)

Social theme changed the nature of "gazel" genre. One more example, the researcher Sh.Rakhmonova proved that "tarkibands" was created in the theme of love, not in the form of traditional elegy in her research, which was dedicated to the analysis of 20-century's "aruz" science.<sup>9</sup> As we can see, themes did not choose genres and forms. This development brought about the mutation of genres. This change is widely seen in many contemporary Uzbek poets' works.

<sup>8</sup> To'xliyev B. and others. Literature (collection). For a second year course students of Academic Lyceums. – T.: Bayoz, 2008. – P207.

<sup>9</sup> Rahmonova Sh. The place of aruz in the improvement of poetic form and content in poetry of the second half of the twentieth century. Dissertation (PhD) on Philology. – T.: 2020. – P. 9; Rahmonova Sh. Poetics Of The Ghazal Genre In Uzbek Poetry Of The Second Half Of The XX Century // *PSYCHOLOGY AND EDUCATION* (2021) 58(1): 2423-2430. – P. 2424.



In general, in the analysis of any genre and its features, it is must to study them from their historical background. It is argued that the history of one particular genre is different from the other one's history. Every genre lives in a syncretic way, after which stratification begins<sup>10</sup>. For us, it seems that this view has no scientific basis. This is due to the fact that a genre, first of all, should be created before it can be syncretic. Only after the genre was created, it undergoes several changes over time: it is modified, polished, flattened, and then it might be mixed with other genres and go through mutation. Historical formation is one of the primary characteristics of genres. Many literary scholars interpret the concepts of genres and types differently. Literary types are the method of describing the character's personality, but genres describe the character's personality in particular different ways<sup>11</sup>. In this regard, genres' most important element is to create a timeless character. One more obvious character of a genre is that, it is the most widespread form of literature, that is to say, it is the group of particular literary works. If we analyze from this point of view, considering a literary type as the way of describing a character, and a genre as the way of describing a character by means of different forms ("gazal", "qit'a", "tuyuq") shows that a genre can be determined by just patterns and forms. Nature of genres should be determined by only its content. Sometimes, a genre's form is the main characteristics that determines the nature of a genre, because form itself has a particular content. If a particular genre's form or content is seen in other genre's, the nature of a genre is spoiled, and it undergoes mutation blending with other genres. This change has already become a part of Uzbek poetry during the independence period. This is because, it is quite difficult categorize the poems that are written in "finger" meter and define their features. In most of them the content still remains conventional, but the form has turn on a modern shape. This was the

process that lead to the mutation of genres in Uzbek poetry during the independence period. So, what was the cause of this process? The era of technology is influencing science and human thinking dramatically. People are constantly striving for new things and new inventions are being created every day. Also, new innovations are emerging in literature. Human thinking and technological developments are precipitating the inventions of modernism, postmodernism and cyber-modernism in poetry. Old genres are being gradually replaced by new forms, conventional and contemporary genres are being mixed and new ones are being created as a result. For example, the diffusion of the "aruz" meter's sounds with "finger" meter's forms are bringing about the mutation of genres. This development will be analyzed thoroughly in our next research.

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