

BALLADA JANRINING GENEZISI

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Annotatsiya. Mazkur maqolada ballada janrining kelib chiqishi, jahon adabiyotidagi ko‘rinishlari, mavzulari haqida fikr yuritiladi. O‘zbek adabiyotidagi ballada janrining jahon adabiyotida yaratilgan ballada janridagi asarlar bilan o‘xshash va farqli jihatlari ko‘rsatiladi. Usmon Azim balladalarining boshqa o‘zbek shoirlaridan farqli ekani, undagi mavzu, qahramon his-tuyg‘ularining ifodasi, shoirning ichki meni misollar bilan dalillanadi.

Kalit so‘zlar: ballada, janr, asar, lirika, poeziya, she‘r, qo‘shiq, raqsboq qo‘shiq, raqsga tushish, peyzaj, liro-epik tur.

ГЕНЕЗИС ЖАНРА БАЛЛАДЫ

Аннотация. В данной статье рассматриваются истоки жанра баллады, его проявления и темы в мировой литературе. Показаны сходные и разные стороны жанра баллады в узбекской литературе и произведения жанра баллады, созданные в мировой литературе. Баллады Усмана Азима отличаются от других узбекских поэтов, тема, выражение чувств героя, внутреннее я поэта подтверждены примерами.

Ключевые слова: баллада, жанр, произведение, лирика, поэзия, поэма, песня, пляс, пляска, пейзаж, лирико-эпический тип.

THE GENESIS OF THE BALLAD GENRE

Annotation. This article discusses the origins of the ballad genre, its manifestations and themes in world literature. Similar and different aspects of the ballad genre in Uzbek literature and the works of the ballad genre created in world literature are shown. Usman Azim's ballads are different from other Uzbek poets, the theme, the expression of the hero's feelings, the inner self of the poet are proved by examples.

Key words: ballad, genre, work, lyric, poetry, poem, song, dance song, dancing, landscape, lyric-epic type.

Literature is the mirror of the soul, each of its works (whether it is epic, lyrical or dramatic) is the most subtle image of human life, soul, sufferings and emotional experiences. These subtle images are evident in works written in different genres of literature.

One such genre is the lyric-epic ballad. This genre has a long history. Its historical roots go back to European folklore. The first written manifestations of the genre are works in world literature.

“This genre in the Provençal language is ballade – or the shortened form baladete – and was considered to belong to poetry. It first appeared in Provençal poems written in the 13th century. According to the few records that have survived, the word was used as a synonym for the word dance ballad. The structure of Provençal ballads did not have distinctive formal and semantic features.

By the Middle Ages, the ballad began to appear in the literature of other European countries. For example: in French, balade, ballade is a form of powerful poetic and musical text, considered a favorite genre of poetry and music. This genre began to appear in French literature at the end of the 13th century. The ballads written by Gianni de Lecureglia in the 1300s are undoubtedly the earliest ballads.

In England, the ballad genre began to appear much earlier. In the 19th century, there were various well-founded assumptions about the ballad. According to these ideas, the ballad genre came to England from the Norman literature when the Norman invaders came to conquer England in the 11th century. This genre is given a mysterious and gloomy spirit. Bloody wars and terrible storms depicted in the ballad genre represented the mood of the people of Great Britain, especially Scotland, at that time. The bards sang about various battles and festivals in their ballads. Later poets writing in the ballad genre studied the exploits of Scottish national heroes Douglas, Percy and others. In Scotland and England, the ballads about the folk hero Robin Guth, the beautiful Rosamundo, and King Edward IV are among the most popular ballads” [2].

“If we focus on the dictionary meaning of the genre of ballad, in Provençal balada (dance song), balar (to dance), in Italian ballata - a lyrical dance song, ballare - to dance, in Grandsuz derived from the word ballad or ballet - dance song. All these words are derived from the ancient Latin word ballare to play, and these words themselves go back to the Greek word ballefmis (dance). In the Scandinavian peoples, the performance of the ballad through dance was preserved until the 20th century” [3].

This genre entered Uzbek literature from world literature, and we can see its example in the works of several poets who created in the 20th and 21st centuries. That's what makes a ballad different from an ordinary poem. In the 20th century, we can observe examples of the ballad genre in the works of several poets such as H.Olimjon,

Mirtemir, M.Shaykhzoda, Shuhrat. By the 21st century, in the work of A. Oripov, H. Hudoyberdieva and U. Azim, we can find ballads with different themes and content. Over the centuries, the themes, ideas and characters of this genre have also changed. The ballads of the independence period differ from the ballads of other periods in these aspects. Among these ballads, the ballads of the poet U.Azim deserve special analysis.

In the work of Usman Azim, we can find ballads with different content. In each of these ballads, we witness the lyrical "I" of the poet. In each ballad, the poet described his inner experiences and sufferings based on reality.

One such ballad is "Ballad of the Steppe". The poet describes his inner experiences in the ballad. Through the hero of the ballad, one can understand the life sufferings of the poet.

The main character in the ballad is Dasht, which is taken as a symbolic image. In general, the characters in Usman Azim's ballads are created through symbolic images. Objects and feelings are mentioned in ballads. In fact, symbolic objects and feelings are part of a living image. In the plot, which lasts a few minutes, one can see the lifelong suffering of the hero. If we pay attention to the plot of the ballad, the life of the hero who moved from the village to the city, but whose heart remains in the village, is told. "Steppe" is actually the heart of the hero. The poet is addressing his soul through the image of the steppe. A person cannot live far from his country. In a foreign city, the hero distracts himself with the social and domestic factors of life, but his heart is always close to his country.

"Tog'lar kichraydi, pasaydi osmon,
Yashab bo'lmaydi-ku, axir engashib
Jo'nadim balandroq osmonlar tomon
Ortimdan Boysunning dashti ergashdi.
Meni ishonmadi ufqlariga u
Dosh berib tezlikning shamollariga
Ortimdan yugurdi, yugurdi yoxu
Qoqilib temiryo'l shpallariga".

Landscape image has a special place in the ballad genre. Through the image of nature, one can understand the mental state and experiences of the hero. In Usman Azim's ballads, we see the most beautiful images of the landscape. The most delicate and beautiful description of nature is also given in the above verses. The poet sang about the beautiful horizons and winds of his native Boysun.

Vagonga chiqarib, qay bir bekatda
Koyidim – bu ishdan zarra yo‘q ma’ni!
U ruhsiz cho‘zildi tepa qavatga
Biletsiz va pulsiz yo‘lovchi kabi.
Muhabbat lovullab kirdi yurakka,
Ilk bora alamli so‘zlar tingladim.
Yuzlarimni bosib xoru xashakka
Dashtimni quchoqlab, tunlar yig‘ladim.

The ballad differs from other genres in that it can be seen at the same time a landscape image, a violent continuation of the plot, dialogues and dramatic images of mutual conflicts between characters or feelings. After the landscape images, the poet described his sufferings in reality, that is, through a poetic plot. The most important component in the ballad is the image of the lyric-epic plot. Through this liro-epic plot, one can understand feelings such as longing, regret, regret. Ялинаман унга:

– Bor, Boysunga bor!

Shaharga yarashmas sahroyi so‘xtang.
Borsang – shamol tayyor, yomg‘ir ham tayyor,
Tog‘lar orasida yashaysan ko‘rkam.
Pandu nasihatlar berib tolaman,
Aldayman:

– Yur, ketdik ifor terгани...

Har bahor dovdirab Boysun boraman,
Boysunga dashtini tashlab kelgani...
Qaytaman. Ammo dasht sezib ulgurar...
Dosh berib tezlikning shamollariga,
Ortimdan halloslab, shoshib yugurar,
Qoqilib temir yo‘l shpallariga.

In the above verses we witness the dramatic spirit. The life of the hero has become sadder through the introduction of mutual dialogues. How difficult and sad it is for the hero to live far from his heart. In the image of the steppe, we see the expression of the heart of a person who is forced to live far from his homeland. In a ballad, the heroes do not have to be human beings, in today's ballads, human hearts and emotions can also be the heroes. The most important requirement of the genre is the description of the epic plot using elements of lyrical expression.

Uyimga gezarib kirib kelaman,

Meni asra endi, inglizcha qulf!
Shundoq ostonamda dasht qolar garang,
Eshikka termulib “Uf” tortdi... uf!
Mana, tong chog‘ida ishga ketyapman.
Yurak, azobdasan – qanday dard ezar?
Junjukib, egasiz it kabi g‘amgin
Vokzal maydonida yolg‘iz dasht kezar...”[1]

Through the last verses, the poet addresses his heart. He wants his heart to be free from sorrows and social problems. For him, the freedom of the soul is in the Boisun mountains. But the soul cannot live apart from its hero.

In conclusion, it can be said that as times, people, science and technology have changed over the centuries, so have some genres of the literary genre. The ballad genre has also been written for centuries in different forms and on different themes. In some periods, he sang the praises of the historical process, and by some time he sang the bravery of the national heroes. Most importantly, this genre, which entered literature from music, has long historical stages and has undergone genre changes. Nevertheless, the most important requirements of the genre remain to this day.

Usman Azim's ballads have a special place in Uzbek literature. They are very different from the ballads of other poets with their descriptive expressions, impressive plot and unusual characters. In the poet's ballads, the subconscious experiences of a person play a leading role.

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