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THE GENRE OF ODES IN THE ORAL WORK OF THE TURKIC PEOPLES AND ITS GENESIS

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ABSTRACT

Mahmud Kashgari's "Divani lugati-t-turk" quotes poetic quatrains and verses in order to clarify the meaning of Turkic words. These poetic works belong to different periods; the roots of some go back two or two and a half thousand years. The genre of poems in the play is different, one of which is the poem. In this article, the views on the genre of ode and its genesis are reflected in the examples of Turkic oral art. It is clear from the poem about spring in the play that the Turkic people had a special love for nature. The metaphorical imagery, metaphors, allegories, animation, and light allusions encountered in this poem are reflected. In classical literature, a poem is written mainly to praise a person (king, hero, hero), an important event, nature, etc., in order to recognize their high qualities and attributes. In classical poetry, the requirements for the composition of the poem are developed.

KEYWORDS: *Folklore, Ode, Image, Artistic Thought, Artistic Style, Quartet.*

INTRODUCTION

The structure of the "Divani lugati-t-turk" is diverse, and it is the first and most important source for observing the formation and evolution of poetic genres in the Turkic language. Issues such as poetic forms in the Turkic language, their relationship, the state of Turkic literature in the 11th century in general and its predecessors, as well as its relationship to the literature of neighboring nations to the literary etiquette of the 11th century can be covered in "Divani lugati-t-turk".

The play contains fragments glorifying spring in excerpts from the depiction of nature, and this is, in our opinion, the first example of a Turkic poem in the oral tradition of the Turkic peoples.

It is known that ode is an Arabic word that means “purpose”, “intention” and is one of the genres of poetry in classical lyricism. Although it is rhymed in the ghazal type, in contrast, the verse is not limited in size. It can range from 15-20 bytes to 100 bytes, or even more bytes. Thematically, too, it is extremely comprehensive¹.

In classical literature, a poem is written mainly to praise a person (king, hero, hero), an important event, nature, etc., in order to recognize their high qualities and attributes. In classical poetry, the requirements for the composition of the poem are developed. According to it, the ode consists of such parts as an introduction (nasib or tashbib), place of description, description of the object (vasf or guzirgoh), praise, and praise (praise), and the intention of the poet (qasd). Also, in some sources, according to the content of the poems, they are divided into such types as *odei bahoriya*, *odei hamniya*, *odei fahriya*, *odei khazoniya*, *odei hajviya*, *odei holiya*, *odei ishqiya*, *odei hamriya*.

As for the poem about spring in “Divani lugati-t-turk”, there is no nasib (tashbib) part. Such a ode is called a mujarrad (simple, plain) or mahdud (limited) in classical literature.

In the center of the poem is spring. In it, all the good qualities of spring are sung in a simple folk language:

ثُرْلُكُ جَجَكُ يَرْلُدِي	<i>Türlüg çeçäk yazildi,</i>
بَرْجَن يَنْمُ كَرْلُدِي	<i>Barçin yađim kerildi.</i>
أَجْمَاقُ يَرِي كُرْلُدِي	<i>Uçmaq yeri körüldi,</i>
تُمْلُغُ يَنَا كَلْكَوسُورُ	<i>Tumluğ yana kelgüstüz.</i>

Describes spring: all sorts of flowers opened, as if silk carpets were written. The heavenly husband was seen. The cold was so hot that it never returned. (DLT², 60).

The ode consists of 14 quatrains and the ode belongs to the odei hymn type in terms of content.

The poem about spring is rhymed in the form a - a - a - b. Looking at the poem, one can see that its rhyming system consists of a simple and abstract rhyme.

A simple rhyme, that is, a rhyme in which only the narrators are compatible and the other letters do not have to be adapted:

قَشَّ يَأِي بِلَا تَقُشْتِي	<i>Qiş yay bilä toquştı,</i>
قَنْكِرُ كَوْرُنُ بَقِشْتِي	<i>Qınır közin baqıştı,</i>
تُتُشَقَلِي يَقِشْتِي	<i>Tutuşqalı yaqıştı,</i>
أُنْغَالِمَتُ أَعْرَشُورُ	<i>Utğalimat oğraşur</i>

Winter collided with summer, they looked at each other with an evil eye, approaching to catch each other. Each of them wanted to win and win (DLT, 82).

One of the most widely used types of rhyme in Turkic poetry is mujarrad rhyme. One type of this kind of rhyme is a rhyme consisting of a narrator's long vowel, in which no letter other than that long vowel is present. In the place of the narrator, anything can come from the long flour:

كۆدى اسن اسنيو	<i>Keldi esin esnāyü,</i>
قازقا تكل اسنيو	<i>Qaδqa tügäl üsnāyü.</i>
كردى بدن قسنيو	<i>Kirdi bodun qusnayu,</i>
قرا بليت ككرشور	<i>Qara bulit kökräšür.</i>

The wind blew. It is like a hurricane. The people trembled from the cold, black clouds blossomed (DLT, 275).

It should be noted that in the rhyme of Turkic poetry, the presence of the narrator in the core is not always necessary, and this phenomenon, although not very widespread, is also found in modern Turkic poetry.

Literary critic B. Tukhliyev notes that the main role of the narrator is in the core and the presence of affixes as an auxiliary character and serves to increase the rhythmic tone of the epic.

In short, spring is at the center of the poem quoted in the “Divani lugati-t-turk”. At the same time, all the good opportunities of the spring season are skillfully depicted in symbolic and artistic terms.

It is clear from the poem about spring in the play that the Turkic people had a special love for nature. The metaphorical imagery, metaphors, allegories, animation, and light allusions encountered in this poem are reflected. When you read it, the life, activity, and natural environment of the Turkic peoples are clearly reflected in your mind.

The finger is a common system of poetic weights in the poetry of the Turkic peoples. This weight is especially popular in folklore. Most of the quartets in the “Divani lugati-t-turk” are written in this system. Most of the quartets are written in weights of the finger system such as 4 + 3, 4 + 4, 3 + 4. The poetic fragments were included in the poems, all of which had the same weight.

The poem is rhymed in a-a-a-b style. There are a number of rhymes in the poem that do not meet the requirements of classical theory. For example, it is possible to quote the same word in rhyme lexico-phonetically, although very rarely in the play.

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