

CHARACTERISTICS OF THE MARSIIYA GENRE AND ITS STUDY IN LITERATURE

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Abstract: In folklore, the dirge genre is one of the ritual songs and is sung at funerals. This song has never been sung anywhere and ever by anyone. Even recording folklorists found it difficult to hear them from the elders because in many cases they did not perform them for fear of crowds.

Key words: collectors, giryandi, folk art, socio-aesthetic relations, national literature, memorial service, court poetry, vestments lost, primitive nature, poetic mourning, phenomenon, suffered martyrdom, circumstance.

Introduction:

Uzbek literature is diverse in genres. In particular, the forms of the lyrical genre have their own characteristics both in meaning and in form. Most genres of this type have been refined and refined since ancient literature. Another sign of excellence is the transformation of Uzbek folklore genres into written forms. Among such genres with mature roots, marsiya has become a phenomenon that deserves special attention.

Marsiya performed special “laments” during mourning. The antiquity specialist I.M. Filshinsky writes: “Risa (or marsiya) is a sad, mournful work dedicated to a deceased person. This is one of the genres formed in ancient pre-Islamic Arabic poetry. By its origin, origin and roots, Risa is associated with ritual songs. During the burial ceremony of the deceased, his wife, children, and close relatives cry loudly in front of their fellow tribesmen and talk about his wonderful qualities and virtues. If he suffered martyrdom in a fierce battle with the enemy, then his fighting qualities and courage are glorified; they are encouraged to take revenge on their enemies. In this regard, the works of the poetess Al-Khansa, who wrote a risa dedicated to the death of her brother Al-mahalkhil, who completed the Risa dedicated to condolences to the brothers of the Agha, who suffered an untimely martyrdom in Jangu jadaloh, are especially famous and famous. With the establishment of Islam and in connection with the development of Arab court poetry, vestments lost their primitive nature and took the form of poetic mourning and funerals”[1.26]. Indeed, the scholar associates the founding of Marsiya with Arabic poetry and the ceremony of mourning. Marsiyas scientist. This is confirmed by Rakhimzhanov’s views: “the roots of the Genesis of Marsiya go back to collections in folklore. It is one of the literary genres of Middle Eastern and Near Eastern poetry. A poem expressing sadness and grief over the death of a celebrity”[2.18]. The young literary critic also notes that Marsiya Genesis developed in the poetry of the Near and Middle East, designating it as folk art. Consequently, one of the ancient Marsiya known to us is the “Alp Erto‘nga”:

Ulishib eran bo‘rlayu,
Yirtin yaqo urlayu,
Siqrib uni yurlayu,
Siqtab ko‘zi o‘rtilur[3.77].

Material and Methods:

The roots of the Marsiya genre in Uzbek literature are associated with oral folk art. Such genres that emerged in folk art indicate the presence of similar forms among other peoples. According to Professor Axunjon Safarov, this commonality of the literature of peoples and some differences between them are explained as follows: “similar genres among several peoples also differ from each other in certain characteristics. This circumstance is explained, first of all, by the uniqueness of the folklore of each people, which has become a historical custom, way of life, dreams, worldview, social

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and aesthetic attitudes and perception of the way of life"[4.59]. Indeed, with these features, Marsiya migrated to our national literature, appearing in the works of poets.

Having gone through the stages of its artistic improvement in oral folk art, Uzbek classical and modern poetry, Marsiya is a poem or song in a gloomy, sad, pensive, sorrowful, gloomy spirit. "Marsiya" is an Arabic word meaning "to cry", to lament," to regret." On the occasion of the death of a person, recognition of his merits is a lyrical poem written in the context of regret for his death. In folklore, Marsiyas were also called "lament" and personified sadness and pain born in the hearts of people, unrequited love, the pain of separation, a passing life, loss, painful and hidden feelings in the soul. In ancient times, "Marsiya" often appeared in the form of mourning songs written on the occasion of the death of a loved one. In classical literature it is known that Marsiyas are dedicated to kings, close relatives. Unique examples of the genre are Marsiyas from the "history of Bukhara", narshahi, associated with the death of Siyavush, "Alpine Land of Tonga" from "Devonu Lugotit-Turk" by Mahmud Kashgari, dedicated to Alisher Navoi's mentor Abdurakhman Jami, and the death of Khandamir Navoi. In his Marsiya, Khandamir touchingly expresses the death of Alisher Navoi as a grave disaster that befell the people.

Results:

It should be noted that Marsiya does not have her own poetic form. He "rents" poetic form from people such as gazal, qasida, murabba, mukhammas, experienceand, content. Literary critic N. Rakhimjanov writes about this: "sad mourning works were often created in such genres of lyrics as history, gazelle, marsiya, faragnoma, lament, in such poetic forms as dedication, monologue, composition, translation." However, an important feature is that the Marsiyas are also decorated with multi-colored garlands, especially the traditional fingers and aruz. Therefore, it can be observed that the marsiya in classical literature are often written in aruz, and the marsiya in modern literature are mainly written in the finger. The tradition of finger writing begins with Marsiya "Alp Er To'nga" in Mahmud Kashgari's "Devonu Lugotit-Turk". This work has the form of "jurabba", and the verses mainly rhyme in the order from A to A-B. Each stanza consists of seven syllables and the order is tur-4 + 3. Aziz Kayumov dedicated this Marsiya to the modern Uzbek language:

Alp Er To'nga o'ldimi,
Yomon dunyo qoldimi,
Zamon o'chin oldimi,
Endi yurak yirtilur.

In Marsiya, Alp Er To'nga is mentioned as a folk hero. Therefore, the people are deeply saddened by his death. You can feel this dark tone in the above lines. Or Marsiya "Faraknoma" Nadir in the form of muashshar - tithe, and Marsiya "longing" Radifli, dedicated to the death of the child Uwais, is written in the form of a gazell. In addition, marsiyas in classical poetry were mainly written on the weight of aruz. Marsiya in modern Uzbek poetry grew out of the mainstream of Eastern classical and world literature. As a result of the fusion, syncretization of the properties of elegy, an ancient and innovative genre in Marsiya and world poetry, Marsiya was formed in modern literature and found its improvement. Marsiya in modern Uzbek literature complement the genre structure of modern poetry with traditional manuscripts written in the spirit of maxzun.

It was obvious that qualitative changes in Marsiya nature occur at the request of the consciousness of the poet's worldview, artistic perception and expression of society, reality and life material. According to these aspects, classical and new Uzbek poetry differ in works written in this genre.

Conclusion:

Instead of concluding, we can say that in folklore Marsiya was also called "crying" and personified sadness and pain born in the hearts of people, unrequited love, the pain of separation, passing life, loss, painful and innermost feelings in the soul. They were performed during mourning by special "gatherers", "garlands". One of the oldest marsiya "Alp Er To'nga" from the work of

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Mahmud Koshgari “Devonu lug‘otit turk”, which, as is known, was written on the occasion of the People’s Hero.

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