



PERFORMANCE LYRICS IN THE WORKS OF USMAN AZIM

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ANNOTATION

The article examines the stages of formation of performance lyrics in Uzbek poetry, the peculiarities of the nature of performance lyrics. Through the analysis of Usman Azim's lyrical poems, the formal and semantic updates of modern Uzbek poetry are shown.

KEYWORDS AND PHRASES: *performance lyrics, lyrical experience, title, subtitle commentary, frame elements, formal and semantic updates.*

INTRODUCTION

The nature, structural-semantic, stylistic features of the performance lyrics have been theoretically and analytically studied by Russian scholars such as B.O. Korman, A.M. Garkavi, V.P. Skobeleva. B.O. Korman emphasizes the stylistic features of the performance lyric, stylistic coloring words play a characteristic role in the image of the interconnected image "I" in a particular socio-domestic and cultural-historical environment, the influence of various stylistic elements in the expression of the author's thoughts and feelings in poetry thinking about [1. 390]. The essence of the performance lyrics is understood in such a way that in such poems the author "performs" not through his own personality, but through the personality of different characters.

The term "P" is derived from the German word "Rollenlyrik", which the reader perceives as "poetic" narrated by the first person. Because the executive character of the poem does not reflect the presence of the lyrical "I" in the text. That is, "the author secretly" gives a word "to his protagonist, as if his participation in the text of the poem is mixed with his protagonist" (B.O. Korman). The subjective organization of the lyrical work is manifested in two phenomena: "internal connection" and the fact that the protagonist is never completely separated from the author in the views of SN Broithman [2. 310]. Apparently, performance lyricism is "a poem in which the lyrical experience is expressed in the language of another person. That is, in this case, the poet turns into another person, plays his "role" [3. 110].

MAIN PART

In Uzbek literature, Professor D.Kuronov interprets the term "role lyrics" as "executive lyrics" and refers to poems that express the feelings of another person in his own language in the form of "I". That is, in such poems both the lyrical subject and the object of the lyrical experience are persons other than the poet. Ulugbek Khamdam's article "The main features of Uzbek poetry of the XX century" also contains some comments on "performance lyrics". In particular, "The conversion of socialized poetry to reality, competition with epic and dramatic genres, and the conditions of interaction led to changes in the subjective organization of the lyrical work, the expansion of the concept of the lyrical subject. Now it is possible to be the subject of the experience of the "other" (performance lyrics, character lyrics), to reflect the experience in the image or description of the object (descriptive lyrics, event lyrics), which expanded the possibilities of image and expression of the new poetry..

Formal and semantic updates in the Uzbek lyric of the independence period, as well as the expansion of the possibilities of image and expression serve to enrich the scope of the subject's experience in the artistic perception of the world in the lyrics. It is well known that the concept of "subjectivity" inherent in the nature of lyric poetry distinguishes it from other literary genres. Since the semantic dominance of lyrical poems is experience, "the protagonist of executive lyricism remains the only subject of lyrical experience. That is, in the



executive lyric, the experience is expressed in the language of "I", but this "I" is now completely different from the poet, the subject of the experience is now a completely "different" person [4 . 272]. Apparently, the owner of the experience in i lyric lyricism is far from the poet's autobiography . In the works of Usman Azim there is an example of a lyrical and folk melody of performance lyrics. Only in this poem does the poet not apply the title. The reader realizes that the protagonist of the lyric is a farmer through a commentary before the main text of the poem: " *I was passing by a threshing floor in a wheat field when I saw two farmers driving a galaxy. One of them leaves and the other sings "Mayda-yo, mayda"...* " [5 . 272]. It is known that labor songs are one of the earliest types of folk poetry, and their creation and performance are directly related to the labor process of people. The songs sung by the farmers during the threshing were called "hop-mayda", "mayda", "galagov songs". If more than one pig is involved in the bag, it is called a galaxy. These songs were performed at this stage of the farmer's activity. He R.Nosirov "Folk songs, song monograph" The whole motivation of the songs recorded by the following: "The songs are mainly small tax cut wheat straw, field oxen stable leadership to work to promote motives" [6 . 80]. An example is the quartet, which is one of the following pocket songs [7 . 51] :

Mayda desam, ho'p deydi, mayda-yo, mayda,
 Ho'pga ko'nnglim ko'p deydi, mayda-yo,
 mayda,

Mayda qilib bo'lgan so'ng, mayda-yo, mayda,
 Peshonamdan o'p deydi, mayda-yo, mayda.

(English: When I say small, he says yes, small, small,

I have a lot of feelings for hop, small, small,
 After making small, small, small,
 He says kiss me on the forehead, tiny, tiny).

The quartet expresses the motive of thanking the bull that joined the galaxy after working honestly and grinding the grain well. The following lines of Usman Azim were created as a result of the influence of delicate songs and delicate observations:

Yaxshi edik, yomon bo'ldik,
 Ho'kizginam, mayda-yo.
 Mayda bo'ldik,
 Somon bo'ldik,
 To'kisginam, mayda-yo. [5 . 37]

(English: We were good, we were bad,
 My ox, small.
 We were small,
 We were straw,
 Shed, small).

The poem consists of three verses, in which the poet describes the protagonist of the performance

lyric - the hard work of two farmers in the process of threshing grain through a song they performed. The cry of "mayda-yo" repeated in the two verses of each verse of the poem forms a general symphony of the poem. The phrases "we have become small" and "we have become straw" in the poem are an expression of the hard work of the farmers in the threshing process and the relentless movement of the ox. In the poem, the lyrical protagonist describes his love for the bull through the urges of "bull" and "shed". The lyrical protagonist's addition of the suffix "gina" to the word ox and the suffix -m have the motives of pampering the ox, expressing that it belongs only to its owner, and being grateful that his life is with him through the urge to "shed." The repetition of the "o" sound in the band further enhanced the musical tone and adapted the rhythm of the work to the rhythm of the song.

Tuyoqlaring tosh – beomon,

Ishing haqdir, mayda-yo.

Jon bir tomon,

Don bir tomon –

Shudir taqdir, mayda-yo.

(English: Your hooves are stony,

Your work is true, small.

John on the one hand,

Don one side -

That is destiny, small).

In the second verse of the poem, the vowel "o" is repeated, and now the poet absorbs the fate of both the lyrical protagonist and the bull by threshing grain in the threshing floor, saying "one side of the grain, one side of the grain." The poet, who wants our ancient songs and their words to be engraved in the hearts of our people, passes them on to future generations in a generous spirit, saying, "If my share is full, I will write a single lament of two farmers so that it does not leave the world."

The protagonist of the lyric in Usman Azim's poem "Maysa" is a text-willed person who is constantly striving to gain a place in society. As the poet expresses the experiences of a person who has been dried in the sun and crushed in the rain through the image of grass, his image of striving to live with hope for the future is reflected in the following lines:

Quyoshga intilib o'sganim
 yodimda
 ammo quyosh qovjiratgani
 esimda qolmagan.

(English: I grew up striving for the sun
 I remember
 but sun-dried
 I do not remember).

In the next lines of the poem, the lyrical protagonist recalls rejoicing in the rain, and this gives hope for the future. He will not be remembered for



being crushed in the rain. All that remained in his memory was goodness:

Faqat
 Ezgulik qolgan yodimda.
 Shu sabab,
 Har yili
 O'sganim, o'sgan...
 O'sganim, o'sgan...

(English: Only

I remember the goodness left.
 For this reason,
 Every year
 I grew up, I grew up ...
 I grew up, I grew up ...)

The protagonist of the performance lyric grows step by step through the poetic text in the composition of the poem. Through the symbolic images in the poem, such as grass, sun, rain, the poet revealed the harmony between nature and man. The struggle between good and evil in the Avesto, and ultimately the triumph of good over evil, are embedded in the poem, and the poet shares his poetic ideas. This served to increase the ideological and aesthetic impact of the poem.

A number of translations by Usman Azim, including Boris Posternak's Hamlet from Russian poetry and Alexander Mejirov's Iron Cast. Heavy is my work ... ”, Izet Sarajlich's poems from Bosnian poetry, such as “ What Tamara, who has not yet spoken, said to this imperfect and vast world ”are also masterpieces of performance lyricism.

Thus, the poems of performance lyricism appeared in Uzbek poetry in the early twentieth century, and the period of independence was marked by the formal and semantic renewal of Uzbek lyricism. In the works of Usman Azim, examples of performance lyricism, which synthesize a generous and folk melody, serve the growth of performance lyricism.

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