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RONDEL AND ELEGY IN THE WORK OF THE FAKHRIYOR

Submission Date: November 20, 2024, **Accepted Date:** November 25, 2024,

Published Date: November 30, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue11-36>

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ABSTRACT

This article analyzes the poems of the poet Fakhriyor, who holds a special place in our modern poetry with his unique poems, written in the genres of rondel and elegy, which are examples of Western poetry. As the poet himself noted, the fact that the creative person is not afraid to experiment with poetry helps to increase the artistic weight of his work. Such experimental poems are of particular importance in the poet's work. In particular, sonnets are an important part of Fakhriyor's poems, but in addition to them, the poet also practiced poems in the form of rondels, elegies, and rhapsody.

KEYWORDS

Rondel, elegy, rhyme, feeling, time, loneliness, longing, tiyramoh.

INTRODUCTION

The 20th century Uzbek poetry is characterized by various genre and stylistic innovations. During this period, the use of finger meter increased significantly compared to the aruz meter in our classical literature. At the same time, world poetry genres such as hokku, tanka, rondo, sonnet, verlibre, rondel, turku, elegy

began to enter our national literature. At the beginning of the century, literary innovation began to be seen in the work of Jadidists, while by the end of the century, leadership was clearly manifested in the work of Rauf Parfi. In the article "The First Interpreter of Hokku" by literary critic Olim Altinbek, who conducted scientific



research on the poet's work, it is noted that R. Parfi made a great contribution to the introduction of genres such as hokku, tanka, rondo, and rondel into Uzbek literature. After Rauf Parfi, this tradition is continued by the poet Fakhriyor. The sonnet is of particular importance in the poet's work, in addition to it, we can also see poems written in genres such as prose poetry, elegy reminiscent of ancient Greek poetry, and French poetic forms such as rondel and verlibre. While sonnets appear in the poet's first book, we witness that rondel and elegy were written relatively later.

Rondel is a poetic form that appeared in French literature in the 14th century. It has a special pattern like a sonnet, that is, it is formed by repeating the form consisting of two rhymes, three verses and a two-line refrain two and a half or three times. Usually, the rondel rhymes in the style of ABba abAB abbaA, but the rhyme can change according to the author's desire. Even in Fakhriyor's rondels, the rhyme does not always correspond to the above pattern. The poems Rondel-1, Rondel-2, Rondel-3 were originally included in the collection "Geometric Spring", and later included in the collection "Izlam". Unlike subsequent rondels, Rondel-1 has four stanzas, and the first line of the first stanza serves as the last repeating line:

Butterfly - spark of the heart [Fakhriyor. Izlam. 2023, p. 80]

The theme of the first rondel is love. The butterfly is depicted as a spark of love. The butterfly, as a symbol of tenderness and elegance, is often seen in poems written on the theme of love. However, in the second stanza of this rondel, the butterfly's wandering through the garden is compared to the movement of a spider, saying that it "webbed the garden like a spider." With this movement, the butterfly, landing from flower to flower - the flower touched by the spark, burns and turns red. In this case, the trace of the heart burns the garden. If we are a little inattentive here, we may not notice the subtle analogy. That is, the state of the flower burned by the spark and the heart is the same red. The last paragraph says that although the winds touch the spark, the heart does not let this spark be extinguished:

For a day, two days, three days,
the butterfly plays in the gardens.

The winds touch the spark,
the heart does not let it be extinguished. [Fakhriyor. Izlam. 2023, p. 80]

The lines that came in the place of the conclusion expressed an extremely beautiful content. Every heart wants love. Especially for a creator, isn't it the most primary feeling - love, which inspires and encourages to live and write?

Rondel-2 consists of three stanzas and one repeating stanza (13 stanzas in total). Its main theme is time:

The step of the endless hour,
the ongoing adventure of time
in the body of every moment -

the endless steppe of life. [Fakhriyor. Izlam. 2023, p. 81]

In this rondel, the repetition of the stanza differs from the first, that is, the first stanza of the first stanza is repeated in the first stanza of the third stanza, the second stanza of the first stanza in the first stanza of the second stanza, and the fourth stanza of the first stanza is repeated as the last separate stanza. In the endless wilderness of life, each person has his own time adventure, and in it the steps of the clocks relentlessly run after the heart. Life does not pass smoothly, it is natural that there are sometimes bitter and sometimes sweet moments throughout our lives. When time shows us the bitter secrets of life, sometimes we cannot find a way to console our hearts. This rondel reflects such thoughtful thoughts. The last stanza has a concluding content:

The wilderness of life is endless... [Fakhriyor. Izlam. 2023, p. 81]

The last rondel-3 also consists of three bars, one repeated line (a total of 13 lines):

Go. What kind of separation is this,

you became a thief when you were young?

Don't go, don't go, okay?

My salty soul was filled with these words. [Fakhriyor. Izlam. 2023, p. 82]

As for the repetition in this rondel, it differs from the repetition in both rondels above. That is, the first line of the first stanza is repeated as the last separate line, and the second line of the first stanza is repeated in the first line of the next two stanzas. The content of the rondel genre is to express a depressed, sad, and melancholy feeling. The theme of the poem is separation. This theme is also one of the most common and frequently mentioned themes in poetry. It is natural that thoughts such as begging, pleading, and the pain of separation are depicted around the theme of separation. Although the theme of separation is not foreign to poetry, the author's achievement is seen in depicting the age-old theme in a different tone and in a unique style. In the poems of the veteran, the unconventionality of the image and the author's way of using words seem somewhat perfect, and sometimes even strange. That is why there are cases of misunderstanding and misinterpretation of the poet's writings among literary critics and readers. Nazar Eshonkul's thoughts about Fakhriyor are true: "Fakhriyor's poems are not a popular status that has become a standard today, but a product of individual thinking: because, precisely for this reason, it is difficult



for our taste, which is increasingly entangled in the pathos and rhyme of popularism and hymnody, to accept his poems, the form he chooses, his way of using words" [Nazar Eshonkul. Kitab bandasi. 2022, 278]

As a distinguished innovator, he practiced poems in many genres of European poetry. In particular, we can also see elegies in the poet's work. This genre appeared in ancient Greek literature and later developed significantly in European literature, in particular, first in English and French, and then in Russian literature. The content of the elegy, expressing a sad, thoughtful, depressed, and mournful mood, showed elements of the romantic movement. Elegy appeared in Russian literature in the 18th century and was further developed in the works of V.A. Jukovsky and K.N. Batyushkov. We can also see elegies in the works of Pushkin and Lermontov. "In Jukovsky's elegies, we can see thoughts about nature, the world, and humanity in sharp pathos. He tells his life stories based on the patterns of sentimentalism. If in his elegies such as "Sea" and "Evening" only the expression of feelings is depicted, in the elegies "Village Cemetery" and "Singer" the sorrows of the lyrical hero are reflected. [Karomatova Z. Characteristics of Russian elegy. 2022] So, we can say that elegies mainly express the depressed mood of the creator. The first appearance of elegy in Uzbek

literature is found in the works of Hamza and Chulpon at the beginning of the 20th century.

In the collection of the poet "Izlam" there are elegies called "States of Loneliness". The poem consists of three parts, and it caught our attention that all three were written in different years (July 22, 2007, March 27, 2009, summer 2009). This elegy resembles a sonnet in form. The rhyme scheme in all three parts of the poem is the same: a-b-a-b, a-b-a-b, v-g-v, d-g-d. The first part of the poem describes the mental state of the lyrical hero, who is left alone and, as a result, falls into despair. The second part gives the reason for this loneliness, that is, unrequited love! The poet calls this misfortune an "unfulfilled dream", which describes the fact that he has not been able to rest his whole life, neither his heart nor his happiness are complete. The lyrical hero, who has fallen into despair and faced misfortune, now searches for himself all his life. In the third part, the hero searches for the reason for this state and brings the result:

Is it my love, my friend, that has committed a thousand sins and made no mistakes? Why [Fakhriyor. Izlam. 2023, p. 37]

Is love a sin, its continuous suffering, like a thorn in the side of the lyrical hero, does not give a day. As a result, there is no way to walk, and no hand to remove the gravel. On the one hand, there is the pain of longing, on the other hand, exile. The poem ends in this state.



In the poem, we can see the mental state of the lyrical hero, who describes the unrequited love and its exile, longing result.

The next elegy from "Izlam" is called "Elegies", it also consists of three lines. Unlike the previous one, this elegy consists of stanzas rhymed in the a-b-a-b style, like a finger poem. The first and second parts consist of four lines, and the third part consists of two lines. This poem depicts the transience of time and life using the image of autumn. As time passes and the year ends, the poet remembers that he has not written a single worthwhile line. Unwritten lines always torment and torment the creative heart. As the poet himself noted in another poem, it is difficult to wash away the "sin of unwritten poems". The poet can only calmly draw what is in his heart when he puts it on paper, otherwise the feelings that should be written will not leave him in peace. Our great poet wants to say, "the most terrible silence is when the poet remains silent!" In the last part of the poem, which describes such experiences, the poet is amazed by the justice of the Creator and praises him:

The tyramoh knows justice,

kills every leaf beautifully. [Fakhriyor. Izlam. 2023, p. 136]

It is described that the One who controls all of existence and the fate of creation also makes the end of His creations beautiful.

In conclusion, it can be said that Fakhriyor, as a poet, was not limited to certain measures and genres, but rather makes a worthy contribution to the improvement of many genres in Uzbek poetry. Fakhriyor is not afraid to experiment in our poetry, on the contrary, he believes that such experiments help to improve the poet's talent. For him, the most important task is not to put feelings into a certain form and rhyme, but to write real POETRY: "For a good poem to be a model of art - regardless of whether it is experimental or traditional - it must be written well. Therefore, any creative product must be able to meet the requirements of art in order to be a true work of art" [Fakhriyor. Metahikoyaya oralab. 2020, p. 173].

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