

# The Poetics of Literary Genres in Uzbek And Korean Classical Literature During the XVII-XIX Centuries: Scientific Significance

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**Abstract:** This article examines the similarities and differences in the lyrical genres found within Uzbek and Korean classical literature, drawing on an analysis of the lyrical works of poets from both nations. The study explores the poetic features and stylistic characteristics that reflect the socio-political and cultural contexts of these literary traditions.

**Keywords:** Uzbek, Korean, sijo, Joseon, genre, 17th century, Nodira, Mashrab, Sufism, concept.

**Introduction:** The history of literature is an inseparable component of a nation's history. The development of literary arts is intrinsically linked to the broader progress of society. Periodization of literature is considered a purposeful approach in literary studies, though it remains a complex issue. What serves as the basis for literary periodization? Providing a definitive answer to this question is challenging. Some scholars associate the historical stages of literature with the reigns of dynasties or rulers, while others connect them to significant historical events. Certain Uzbek scholars, such as Professor N. Mallaev, argue that the history of Uzbek literature should be divided into stages based on, firstly, the general laws of societal development and the socio-political progress of the Uzbek people, and secondly, the unique characteristics of literary evolution, including the social essence and growing role of literary works, the formation and development of literary forms and genres, and the refinement of other aspects of the art of words. Professor B. Tokhliev proposes the following periodization of Uzbek literary history:

1. Ancient literary monuments ("Avesto," "Alpomish," etc.).
2. Early medieval literature ("Kul Tegin" inscriptions, etc.).
3. Medieval literature (9th–16th centuries).

4. Timurid-era literature.
5. The literature of Alisher Navoi and his period.
6. Literature of the XVII–XIX centuries.
7. Literature of the XX century. [1, 2000, p. 16]

In the textbook authored by Professor N. Mallaev for university students, the following stages are outlined:

1. Ancient literary monuments.
2. Literature of the X–XII centuries.
3. Literature of the XIII century and early XIV century.
4. Literature from the mid-XIV century to the XVII century.
5. Literature from the XVII century to the mid-XIX century.
6. Literature of the second half of the XIX century and early XX century.

Until a new textbook on the history of Uzbek classical literature is published, we find it appropriate to study Uzbek classical literature based on the stages proposed by N. Mallaev. The earliest literary monuments originate from the Central Asian region, reflecting the literary heritage of the Uzbek, Tajik, Turkmen, and other peoples who inhabited the area. Subsequent developmental stages represent literature directly created by the Uzbek people. The XVII–XIX centuries mark a significant period of growth for Uzbek classical

literature, shaping a unique aesthetic and spiritual legacy within Eastern literature. The poetics and stylistic features of this era's poetry not only reflect the internal dynamics of literary processes but also mirror the influence of socio-political and cultural contexts. The flourishing of Sufi poetry in the XVII century, the expansion of secular themes in the XVIII century, and the rise of women's literary contributions in the XIX century served as primary sources for the diversity of poetic devices and stylistic richness in Uzbek literature.

## METHOD

Poets such as Boborahim Mashrab, Turdi Faroghi, and Nodira stand out as prominent representatives of this period, enriching the poetic structure and stylistic individuality through their works. This analysis scientifically examines the functional characteristics of poetic devices and the formation of stylistic features in Uzbek classical literature of the XVII–XIX centuries, evaluating their literary-aesthetic significance.

Poetic devices in Uzbek classical literature served as primary tools for enhancing the aesthetic and spiritual impact of poetry. Among these, figurative arts such as metaphor, simile, allusion, and paronomasia hold significant importance. In the Sufi poetry of XVII-century poet Boborahim Mashrab, metaphors and symbols are employed to depict divine love and spiritual quests. For instance, in his poem "Sham ila parvonaman" [2, 1989, p. 45], the word "sham" (candle) symbolizes divine truth, while "parvona" (moth) represents the lover's soul.

These images not only unveil Sufi philosophy but also deepen the semantic richness of the text. Similarly, in the works of XIX-century poetess Nodira, similes and allusions play a crucial role in expressing the inner world of women. Her lines, "Gul yuzingda ochildi bahor, ey yor, / Ko'nglim sening hijrongda bir bemor" [3, 2001, p. 72], use "bahor" (spring) as a metaphorical depiction of the beloved's beauty, while "bemor" (patient) conveys the profound emotional anguish of love. These examples demonstrate that poetic devices serve not only a decorative function but also enrich the content.

The musical aspect of poetic devices also holds particular importance in the poetry of the XVII–XIX centuries. The aruz meter, a traditional system in Eastern poetry, was widely utilized by Uzbek poets. In Mashrab's works, the ramal meter facilitated the fusion of Sufi ideas with folk melodies, while in the poetry of XVIII-century poet Turdi Faroghi, the hazaj meter rendered lyrical depictions more subtle and balanced. Rhyme strengthened the musical structure of poetry while reinforcing its meaning. For example, in Mashrab's lines, "Ey dil, bu dunyoda ne topding sendan, / Mashrab devona bo'ldi oshiq dardin" [2,

1989, p. 45], the rhyme between "sendan" and "dardin" ensures rhythmic harmony, emphasizing the Sufi theme of self-realization. These musical devices played a vital role in creating unity between form and content in Uzbek poetry.

The symbolic meanings of poetic devices in XVII–XIX century poetry also warrant special attention. In Sufi literature, widely used images such as "gul" (flower), "bulbul" (nightingale), and "sham" (candle) served not only to depict the external world but also to symbolically express internal spiritual states. In Mashrab's poetry, the image of "devona" (madman) signifies detachment from worldly life and a pursuit of divine truth, while in Turdi Faroghi's works, natural elements like "daryo" (river) and "shamol" (wind) symbolize the transience of life. For instance, his lines, "Daryo bo'yida o'tkinchi shamol, / Ko'nglim izlar seni har bir paytda mol" [4, 1995, p. 34], use "shamol" as a symbol of fleeting existence. These symbolic devices enhanced the philosophical depth of poetry, offering readers multilayered interpretations.

Stylistic features emerged as the primary factor defining the creative individuality of poets in the XVII–XIX centuries. Mashrab's style is distinguished by the harmonious blend of Sufi poetry with folk melodies. His use of simple lexicon alongside Sufi symbols provides both spiritual and emotional impact. For example, in the lines "Mashrab devona bo'ldi oshiq yo'lida, / Dunyo maloli ketdi ko'ngul cho'lida" [2, 1989, p. 87], the words "devona" and "cho'l" (desert) express Sufi themes of renunciation and self-awareness with folk simplicity. The uniqueness of Mashrab's style lies in the synthesis of Eastern traditions with Uzbek folk poetry. Turdi Faroghi, on the other hand, integrated secular and spiritual themes in his style, creating lyrical tones through nature imagery.

The essence of Turdi's style lies in revealing life's transience through lyrical and philosophical reflections. In the works of XIX-century poetess Nodira, stylistic features are marked by the deep expression of women's spiritual realm and emotions. Her lines, "Hijron o'tida yondi ko'ngil chirog'i / Sening vafongdan ketdi mening orog'im" [3, 2001, p. 72], employ allusion and simile to depict the torment of love and self-awareness. The interplay between poetic devices and style played a crucial role in enhancing the aesthetic and spiritual impact of Uzbek poetry during the XVII–XIX centuries.

In Mashrab's works, symbols and allusions reinforced the Sufi style, while in Turdi's poetry, similes and nature imagery enriched the lyrical style. In Nodira's oeuvre, figurative devices served to unveil the inner world of women. Poetic devices, as integral components of

style, shaped the poet's unique worldview, while style determined the application of these devices, ensuring each poet's creative identity. This interdependence ensured harmony between form and content, solidifying aesthetic traditions in Uzbek literature.

The poetics and style of Uzbek classical literature in the XVII–XIX centuries represent a significant phase in the diverse development of Uzbek poetry. The works of Boborahim Mashrab, Turdi Faroghi, and Nodira vividly illustrate the mutual influence of poetic devices and style during this period. Similes, metaphors, aruz meter, rhyme, and symbols enriched the form and content of poetry, while the poets' distinctive styles ensured literary diversity. This analysis confirms that poetic devices and style in XVII–XIX century Uzbek poetry functioned not only as aesthetic enhancers but also as carriers of spiritual-philosophical significance. The uniqueness of this period's poetry lies in its incorporation of Sufi, lyrical, and social themes, playing a vital role in transmitting Uzbek literary traditions to future generations.

Korean literature, similarly, has undergone a long historical evolution, shaped by distinct cultural, political, social, and religious conditions in each era. Its development responded to historical circumstances, societal changes, and external influences. This section analyzes the major historical stages of Korean literature and their socio-political contexts. The initial stages of Korean literature (1st millennium–668 CE) featured multiple states on the Korean Peninsula, including the prominent Goguryeo, Baekje, and Silla kingdoms, each with its own literary traditions. Early written works were predominantly religious and philosophical in nature. During the Unified Silla period, the "hyangga" genre emerged as the first written form of classical Korean poetry. Hyangga poems, written in the hyangchal script, typically consisted of 4, 8, or 10 lines, with themes reflecting Buddhist philosophy, nature, and the interconnectedness of human life. For example, the poem "Mo chukchi lang" [5, 1997, p. 78] (Silla period, circa 8th century) depicts a Buddhist monk's spiritual quest. The structure of hyangga, with its three parts—introduction, main content, and conclusion—represents an early model of the tripartite structure characteristic of Korean poetry.

The Tang and Goryeo periods (668–1392) were pivotal for the development of Korean literature. The Goryeo era is recognized as one of the high points of Korean literary achievement, influenced significantly by Confucianism and Buddhism. During this period, genres such as "sijo" and "kasa" began to take shape, alongside the widespread use of "si" (poems in the Chinese style) written in hanja script.

The sijo genre, in particular, is regarded as a cornerstone of Korean classical poetry. Typically comprising three lines with 14–16 syllables each (following a 3-4-3-4 rhythmic structure), sijo is noted for its conciseness and philosophical depth. For instance, the "Autumn Night" sijo by Goryeo poet Yi Kyu-bo reflects nature's tranquility and human contemplation: "The autumn night is still, the moonlight shines, / Thoughts arise in my heart, recalling the past, / This world is transient, my soul seeks peace" [6, 1980, p. 245]. Sijo themes encompass nature, love, the impermanence of life, and spiritual pursuits, reinforcing the philosophical foundation of Korean poetry.

The Joseon Dynasty period (1392–1910) witnessed further refinement of sijo and kasa genres, bolstered by the introduction of the hangul alphabet by King Sejong the Great in 1443, which made poetry more accessible to the populace. Joseon poet Chong Chol's sijo poems are renowned for celebrating Confucian ethics and natural beauty, as seen in his "Songgang kasa" collection, which exalts nature's grandeur and human self-awareness. The kasa genre, longer in form, combines lyrical and narrative elements. During this period, women poets like Hwang Jini contributed uniquely to Korean poetry. Her sijo, "The blue river flows, stones remain unchanged, / Love is fleeting, yet my heart finds no rest, / I remain myself, unconformed to the world" [7, 2003, p. 156], reflects themes of love and female independence. Two main literary directions emerged in Joseon: formal aristocratic literature, rooted in Confucian teachings, and folk literature, comprising poems and stories circulated among the common people. This era saw the expansion of sijo and kasa in form and content, addressing social life, family, governance, and moral values.

The modern phase of Korean literature (1910 to the present) began with Japan's colonization of Korea, significantly impacting its cultural and literary life. Despite Japanese attempts to alter the Korean language and literature, Korean writers strove to preserve national identity and cultural heritage.

The early XX century saw literary innovations, with the postcolonial period fostering new genres like novellas and novels as part of efforts to restore national independence. This period also reveals parallels with Uzbek literature, particularly in the transition from oral to written forms.

Korean classical poetry's distinctiveness is evident in its themes, which include nature, the transience of human life, spiritual purity, and social justice, shaped by a synthesis of Confucianism, Buddhism, and folk beliefs. Nature imagery often serves as a metaphor for the

inner self, while love themes in *sijo* and *kasa* are portrayed as unattainable emotions or spiritual aspirations. Social critique also emerged during the Joseon period, highlighting tensions between the yangban (aristocratic) class and the common people. Structurally, Korean poetry's uniqueness lies in its conciseness and rhythmic patterns, with *sijo*'s 3-4-3-4 syllable structure enabling deep meaning within brevity. *Kasa*, being longer, integrates narrative and lyrical elements, while *hyangga*'s tripartite structure influenced later genres. The adoption of *hangul* democratized poetry, expanding its audience beyond the confines of *hanja*.

The historical evolution of Korean classical poetry traces a path from folk traditions to a richness infused with philosophical and social themes. Its uniqueness, distinct from other East Asian poetics, lies in the harmonious integration of local beliefs with Confucian-Buddhist influences, as well as the development of distinctive genres like *sijo* and *kasa*. The depth of its themes and structural conciseness have established Korean poetry as a rich aesthetic and philosophical legacy, with its Joseon peak profoundly influencing modern Korean literature. The XVII–XIX centuries represent a critical period in the development of both Uzbek and Korean classical literatures, contributing unique poetic traditions to Eastern literature. Section 1.1 of this dissertation analyzes the historical context, poetic devices, and style of Uzbek classical literature, linking its creative processes to socio-political changes in Movarounnahr and Khorezm, the flourishing of Sufi movements, and the rise of women's creativity. Section 1.2 examines the historical evolution, distinctiveness, themes, and structure of Korean classical poetry, highlighting its formation under the influence of Confucianism, Buddhism, and folk beliefs during the Goryeo and Joseon dynasties. Based on these sections, a comparative conclusion can be drawn regarding the poetics and scientific significance of the literary genres in Uzbek and Korean classical literatures.

The historical context of Uzbek classical literature in the XVII–XIX centuries is distinguished by the flourishing of Sufi poetry (Boborahim Mashrab), the expansion of secular themes (Turdi Faroghi), and the development of women's creativity (Nodira). Poetic devices—similes, metaphors, *aruz* meter, rhyme, and symbols—enriched the form and content of poetry. For example, Mashrab's "Sham ila parvonaman" reveals Sufi meaning through symbolic imagery, while Nodira's "Gul yuzingda ochildi bahor" elegantly expresses love and feminine emotions. Stylistically, poets' unique worldviews and adaptations to social contexts ensured literary diversity. In Korean classical poetry, the XVII–XIX centuries align with the Joseon Dynasty, where *sijo*

and *kasa* genres dominated poetically. Themes of nature, impermanence, and Confucian ethics prevailed, as seen in Chong Chol's "Songgang kasa," which celebrates nature and spiritual purity, and Hwang Jini's *sijo*, which reflects love and independence. Structurally, *sijo*'s 3-4-3-4 syllable structure enabled conciseness with philosophical depth.

A comparative analysis of Uzbek and Korean classical literatures reveals both similarities and differences in their poetics and scientific importance. Similarities include the prominence of nature imagery and spiritual quests in both traditions. In Uzbek poetry, symbols like "gul" (flower) and "bulbul" (nightingale) convey Sufi meanings, while in Korean poetry, images like "daryo" (river) and "oy nuri" (moonlight) reflect philosophical musings. The musical aspect of poetic devices is also significant: the *aruz* meter in Uzbek literature ensures rhythmic balance, while the syllable structure in Korean *sijo* enhances melodic harmony. Differences are evident in literary genres and styles. Uzbek poetry features long epics and Sufi ghazals, whereas Korean literature emphasizes concise *sijo* and lyrical *kasa*. Stylistically, Uzbek poets blended Sufism with folk melodies, while Korean poets harmonized Confucian ethics with individual emotions.

The scientific significance of these literatures lies in their unique roles within Eastern literature and their influence on modern literary traditions. The poetic devices and styles of Uzbek classical literature preserved the spiritual heritage of the Uzbek people, inspiring future generations and shaping aesthetic traditions in contemporary Uzbek literature. The *sijo* and *kasa* genres of Korean poetry, with their conciseness and philosophical depth, are recognized as distinctive aesthetic models not only in Korea but also globally. The democratization of poetry through *hangul* during the Joseon period laid the foundation for modern Korean literature's democratic trends.

## RESULTS AND DISCUSSIONS

The XVII–XIX century Uzbek and Korean classical literatures showcase the diversity of Eastern literary traditions through the poetics of their literary genres. The richness of Sufi and lyrical themes in Uzbek poetry and the philosophical conciseness and aesthetic refinement in Korean poetry define their uniqueness. The poetic devices, styles, and themes of both literatures not only mirrored their socio-cultural contexts but also profoundly influenced subsequent literary developments. This analysis, through a comparative study of Uzbek and Korean classical literatures, elucidates common and local characteristics within Eastern literature, affirming their scientific importance in the global literary heritage.

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