



# The Marsiya Genre in New Uzbek Poetry

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**Abstract:**

This paper will provide an analysis of the formation, evolution and aesthetic features of the marsīya (elegy) in modern Uzbek poetry. Marsiya, in the Indian subcontinent, is a poem written to commemorate the death of a great and eminent person. Based on text and comparative or contrastive method, the article studies how personal grief, social fact and national consciousness can be expressed in elegiac poems. Of particular note are the elegies of Cho'lpon and Shuhrat, which show how the genre moved from classical lamentation to a modern literary vehicle charged with symbolic resonance, emotional depth, and social significance. The study shows that the structure of mourning and lamentation in new Uzbek poetry breathed life into marsiya turning it into an interpretative possibility to be engaged at a more complex level, as vehicle for philosophical thought, social critic, guardian of the cultural memor.

**Keywords:** sad poems, symbol of youth and youth, tones of sadness and sadness, devotion to death, social problems, social reality.

## Introduction

The literary scholar B. Qosimov, while analyzing the social-political life of Behbudi's time, writes: "The crisis and stagnation that began in the 16th century, internal conflicts, local tribal disputes had exhausted the nation, and taking advantage of this, Russia forcefully tried to conquer and keep the land in a state of stagnation and suppression [1]. In such circumstances, it fell upon the patriots led by Behbudi, who are now known as the Jadids, to preserve the homeland from complete destruction, to nurture future generations in the spirit of freedom and independence, and to initiate enlightenment and progress." The above lines highlight the figure of Behbudi, who shone like a star in the struggle for his nation and homeland's future. One of the key features of a martyr's elegy is the recognition of the virtuous deeds of the person being honored [2]. In this context, Cho'lpon recalls Behbudi's "name, which remained shining like a star in the nation." At the same time, he refers to the flowers in his hands as "flowers of mourning." This reflects the poet's sorrowful and melancholic sentiments.

Moreover, the poet himself seems to have foreseen such a bitter fate, describing the “joyful flower” as having “wilted long ago” with regret and sorrow [3].

Overall, this elegy, written at the dawn of modern Uzbek poetry, is not only a mournful memorial to the national writer Behbudiy – a fragmented piece of history – but also a judgment on the former regime that had risen to power [4]. Cho‘lpon’s other elegy, titled “Ketding” (You Left), is dedicated to the memory of the late Rahmatullo Sultonov:

Yo‘ldoshim, zamzama bo‘lding-da, ketding.  
Bor eding, yo‘qolding, o‘lding-da ketding.  
Gul eding, ochilmay so‘lding-da, ketding,  
Yo‘qlik dengiziga to‘lding-da, ketding.  
Qichqirib orqangdan yugurdim, chopdim,  
G‘ariblar mozorin izladim, topdim.  
Ko‘ray deb so‘ng chog‘da telmurib boqdim,  
Sen esang yuzingni burding-da, ketding.

Based on the poem here referred to, Rahmatullo Sultonov is a friend and minister of confidence of the poet. Cho‘lpon was deeply grieved by his death, as can be seen from the sad lines of his elegy [5]. The poet dubs him “my companion,” demonstrating their close relationship. The word is borrowed from Persian, and means a “song sung in a low, soothing voice.” It seems like Rahmatullo Sultonov was, in fact, a man who name itself was sung by everyone (sung of every tongue) some kind of loved/liberating light entity that someone whouldnt let anyone forget [6]. The line “You were a flower, but you wilted before bloom” suggests that Sultonov died too young. A flower represents youth and health, and with this image of a flower that dies before blossoming is particularly sad when we think of how young he was. The “sea of absence” is a metaphor that points to his departure for the infinite, limitless world beyond [6]. This is to convey the fact that he has gone on, beyond the eternal and infinite, forever more. With this lines Cho‘lpon laments the death of a close friend but weaves in thoughts about one life’s fragility and concerning some inevitable entrance into oblivion, utilizing figurative language to describe his grief and the early extinguishing of bright soul [7].

Elingning tilagi yetimmi soldi?  
Boshiga qayg‘ini o‘limmi soldi?  
Joningni tangrisi sevibmi oldi?  
Aytmading, og‘zingni yumding-da, ketding.  
Boqchangga yosh qo‘llar ekalar gullar,  
Ochilmoq istaylor lola, sunbullar,  
Firoq kuylarini kuylar bulbullar,  
Sen bo‘lsang yo‘qlikka urding-da ketding,  
Ko‘karmay, yasharmay, qurding-da ketding .

## Methodology

In the lines above, the poet’s deep sorrow and grief over the death of a true individual is made evident through depictions of the nation’s longing, the sorrow caused by death, and the nightingales singing of separation. These images reflect the poet’s profound mourning and suffering at the loss of a loved one. The most striking aspect is that every line of the poem is infused with a tone of grief and melancholy [8].

Overall, the formation and development of the elegy genre in Uzbek poetry has deep roots. Cho‘lpon’s elegies are a natural continuation of these centuries-old traditions. These elegies set the tone for the emergence of poems with a sorrowful spirit in modern Uzbek literature.

In the latter part of 20th century, instances of elegy poetry widened in expression. The mentality of the lyrical hero, language nationalities, specific poet ramification were revealed. This is also supported by Shuhrat’s elegy entitled “Ta’ziya,” dedicated to the premature demise of Mirtemir [9]. This elegy, as Cho‘lpon’s is so doing, uses the conventions of elegiac poetry and at the same time conforms to the new literary world. The development of the Uzbek elegy goes hand in hand with the

poet's own ideas, moods and language attitudes – all represented in this genre deeper and fuller. The oeuvres of both Cho'lpón and Shuhrat bear out a tradition in Uzbek literature of elegy, where poetic art encapsulates private sorrow as well as collective bereavement [10].

Mirtemir yo'q endi,  
O'tdi olamdan,  
Ufqda jaranglab ovozi qoldi,  
Do'sti yor ko'zlar qip-qizil g'amdan,  
Ona-Yer ardoqlab bag'riga oldi...

## Results and Discussion

In the lines above, the lyrical hero's deep grief and the emotional impact of loss are expressed through vivid images such as "the sound of his voice echoing in the horizon" and "bright red sorrow". These expressions reflect the tremors of sorrow in the poet's heart, capturing the profound sense of separation and mourning [11]. According to literary scholar N. Rahimjonov: "Shuhrat's elegies do not only commemorate the lives of great figures, his brothers, father, and revered mother; they also convey the heartache of separation, the agony of exile, and the lonely lamentations of the lyrical hero. By addressing the lives of monumental figures and contemporaries, these elegies engage with the social issues, the rough contours of society, and the contrasts of black and white, life and death." Indeed, in the elegies of this period, the social content harmonizes with the emotional depth of the poet's inner state [12]. In Shuhrat's "Ta'ziya" (Condolences) elegy, the focus of the lyrical hero shifts away from the causes of the mentor's death and instead turns toward the fruits of the mentor's life and legacy. This subtle shift reveals a reflection on the significance of the mentor's life and work rather than the specific circumstances of his passing [13]. The elegy becomes a meditation not only on personal loss but on the broader impact of an individual's life on the world and the enduring influence of their contributions. Shuhrat's approach in "Ta'ziya" is a testament to the fact that elegy, while an expression of grief, is also an opportunity for deeper reflection on life's greater meaning. The elegy genre, in this sense, becomes a space for exploring complex social, philosophical, and emotional questions, as the poet mourns not only a loved one but also the passing of an era or the shifting contours of a society.

Men dangal der edim sening she'rda,  
Zargarning ilmidan hunaring zo'rdir.  
Sen esa, bilimdon, mumtoz fikrda,  
Va sening aqlingda mo'jiza mo'ladir.

The depth of Shoir Mirtemir's thinking surpasses even the hard work of a jeweler in terms of the emotional sequences in his poetry. Mirtemir's personality, demonstrating his unique intellect, is a crucial feature of his work, where he details and reflects his emotional world. At the same time, the qualities that adorn Mirtemir's character are emphasized. By depicting the state of his emotions, artistic generalizations emerge.

Sen halol yashading, o'tding olamdan,  
Biz esa, o'rtanib hijron alamdan,  
Mo'tabar nomingni olamiz tilga,  
Dur qilib sochamiz she'rlaring elga...

Mirtemir's noble human qualities, such as his honesty and humility, are highlighted. The immortality of his work is reflected in his poetry, which is expressed through the line "Dur qilib sochamiz she'rlaring elga" (We will scatter your poems to the people like pearls). This line signifies the enduring impact and timeless nature of his verses [14].

Alvido, ey mumtoz,  
Ey, toza olam,  
Qabringga nur to'lsin abadulabad!  
Biz seni eslagan sharob to'la dam,  
Tillardan yog'ilur tashakkur albat!

... Ona-Yer sha'niga kuy aytgan naqqosh,  
Ona-Yer ko'ksiga qo'ydi oxir bosh.  
Yangragan qo'shig'i tillarda qoldi,  
Mehri-yu shafqati dillarda qoldi .

### **Discussion:**

In Mirtemir's elegies, we find no hand-wringing over the shortness of life and protests against the harsh truths of being. As N. Rahimjonov said, "the main kernel of these elegies is the realization that one should 'pass life with brightness ... leaving traces bringing results' leaving meaningful marks for generations to come." It supports the truth that "a human being is an end in itself." So, Mirtemir is said to be part of a "classical" and "pure" world. This is an expression of the cultural importance to our people of demonstrating respect for the dead by not speaking ill and remembering their good works. Thus, we can deduce from this context a praise as such, Mirtemir was among the very few pure-hearted individuals, which his compatriots also confirmed. the effect of this is that he only receives warm acknowledgments [15].

It is evident that in Uzbek literature, the roots of the elegy genre are connected to the mourning and lamentation songs found in the oral traditions of the people. An elegy is a sad, sorrowful, thoughtful, and melancholic poem or song written in response to a person's death. In 20th-century elegies, despite the intense sorrow and pain brought on by death, there is still an underlying sense of hope and optimism for the future. The elegies of Cho'lpion, M. Shayxzoda, Shuhrat, and R. Parfi continue this centuries-old tradition. These elegies form a unique artistic system within the genre of melancholic poetry in modern Uzbek literature.

### **Conclusion**

It can be said that in Turkish literature, elegies are composed of parts of prayers and curses. There are even books in Turkish literature that consist solely of elegies. Furthermore, they are not limited to mourning the deaths of individuals; there are also "city elegies" written for lost cities, "animal elegies" written for the death of beloved pets, and "homeland elegies" that describe the ruinous state of the nation.

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