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## Ode genre and ideological - artistic features of erkin vahidov's odes

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**Abstract:** This article gives information about the origin of the genre of ode, the history of Turkish ode, the creators of ode. It also provides theoretical information on the specifics of the ode genre, the content of the theme, the weight and the system of rhyme. Although ode is an ancient genre, it is still used in the works of our Devonian poets. In the offices of Erkin Vahidov we also find wonderful examples of this genre. This article discusses the ideological features of the poet's poems "O'zbekim" (My Uzbek), "Inson" (Man), "Qo'llar" (Hands), the arts used in them, the system of rhyme and weight.

**Keywords:** genesis and evolution of the Ode genre, genre of Bedouin Arabs, "filled great core", Imruulqays, "god" genre, "Dīwān Lughāt al-Turk", masnavi, mushoara, mamduhs, 30 poems, aruz rhythm

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### INTRODUCTION

Coverage of the issues of the genesis and evolution of the Ode genre in the world literature, its impact on the literature and lyrical genres of other peoples is considered one of the important factors that ensure the development of the sphere. The praise that has arisen as a result of the emergence and development of a certain dynasty in the political arena, as well as the philosophical aspirations that have arisen as a result of the exchange of new concepts, interpretations, reflections and worldviews, is of great importance in revealing the socio-political, moral-philosophical image of a certain period. This shows the need to illuminate the ideological, artistic, structural, poetic and methodological aspects of the Ode genre in comparative aspect, to determine the artistic skills of the poets of the Ode genre, to research the Ode created on the basis of today's requirements, as well as to create a critical text of them.

Ode is one of the most common and original genres of Eastern, in particular, Arabic poetry, it has a long and rich history. The genre of ode, like other genres in the literature of other peoples, such as epos, poem, epic, is considered a very large literary genre of Bedouin Arabs.

Ode is derived from the Arabic word "قصيد", which means intention, aspiration [1. 821-822]. It is, in its lexical sense, a "filled great core" [2. 136]. As a literary term, it refers to a genre in which the lyrical type is not less than fifteen bytes, the first byte verses are rhyming with the second lines of the other bytes (such as aa ba and ga). It is not only a type of poetry that expresses the author's personal excitement and inner experiences, but also a work of art that broadly interprets great meanings, political and philosophical ideas through various artistic means [3. 22].

Academician I.Yu Krachkovsky states that the poem appeared in Arabic poetry about 150 years before Muhammad (sallallahu 'alayhi wa sallam, meaning Peace be upon him) [4. 251]; while in some sources the origin of the genre of poetry in pre-Islamic Arabic poetry was expressed by the poet al-Asha (570-629) is emphasized by the name [5].

I.M. Filshtinsky states that the founder of the genre of poetry is Imruulqays [6, 30-33]. Sources on medieval poetics, dictionary books, say that poetic works are mainly divided into three types, one of which is a poem. According to the order of rhyme, fard, rubai, ghazal, qita, etc., there are indications that they appeared on the ground of ode, that they are appearances of ode [7. 269-297]. In addition, comedy, lamentation, and descriptive poems also emerged from it as a result of the perfection of the ode genre. Because at the time the poem appeared, it was not intended to praise only one person in the genre. Poems were written both on the occasion of the death of a person and on the occasion of a comedy.

### RESEARCH METHODS AND SOURCES

The current research is based on the comparative – historical classification methods. The main object of the study is the scientific materials.

## RESEARCH RESULTS AND DISCUSSION

Like Turkic poetry its genres have a long history. As can be seen in the world poetry, several genres were mixed in the early Turkic poetry.

In Turkic classical poetry, the folk genre, ancient Turkic poetry, Persian-tajik literature and Arab traditions of ode which came into by poetic (aruz) rhythm play a significant role in the emergence and development of the ode genre.

There are sources about existence of the "god" genre [8, 532] (that is, praises and glorifies God) in the ancient history in meaning and content concur with the ode devotion. Such a genre of "acclamation" in folklore has come to us through the work of Maḥmūd al-Kāshgārī "Dīwān Lughāt al-Turk". Acclamation was used for applaud, praise, bless, glory and congratulation. This is also confirmed by the fact that in the preface "The acclamation of God" to a heroic poem preserved "Dīwān Lughāt al-Turk" [9. 123].

The most beautiful samples of Turkic written literature were written at the request of a ruler and this sovereign was praised. For example, Yūsuf Khāṣṣ Ḥājib Balasaḡuni's epic poem "Qutadḡu Bilig" was devoted to the ruler of Kashgar Tabghach Bughrokan, Adib Ahmad Yugnaki's work "Hibat ul-haqoyiq" to Dod Sipohsolarbek, Rabghuziy's "Rabghuziy's story" was devoted to the Mongol governor Nosiruddin Tughbeghabek, Khwārizmī's work "Muhabbatnoma" was devoted to the sovereign of Golden Horde Muhammad Khujabek. They are said to be praised the ancient ode of Turkic literature, and the features of ode genre which came through Persian and Arabic literature [10. 949].

One of the praises is Qutb Khwārizmī's "Husrav and Shirin" which includes "The praise to Prince Tinibek khan" and "The praise to the late princess Khonimalik" [11. 335-339].

Although the praises Qutb Khwārizmī wrote in the form of masnavi, it contains several parts of the ode genre. In particular, it contains the commence praise and supplication which is characterized by a certain stage in the perfection of the genre.

However, the ode genre in Turkic poetry did not find its place until XIV-XV centuries as a particular genre. Basically, the large works were written in their form and rhythm as an integral part of the work.

The first ode known to us the ode "Muhabbatnoma" by Khwārizmī which was introduced through his answer (mushoara) of Saifi Saroi [12. 19] It begins with an image of the sunrise. The ode comprises of 9 couplets, it has introduction, precept and supplication, but there is no praising part. The reason for this is that the written ode of Saifi Saroyi, in the form and rhyme of the ode written by Khwārizmī there is a verse introducing "I have replied to this praise of this ode" [12. 22]. According to him, these Khwārizmī's verses are believed to be the ode and the complete version has not been preserved [13. 951].

Since we should pay attention to the fact that Turkish poems were written, we can say that almost all poets who lived in the XV century wrote in the genre of odes. The most famous of them are Mawlana Sakkaki, Mawlana Lutfi, Hafiz Khwārizmī, Haydar Khwārizmī, Sheikh Ahmad Tarazi, Mawlana Gadoi. They created more than 30 poems. There are more than 20 Turkish poems dedicated to the Temurids alone. 9 dedicated to Ulugh Beg Mirza (5 by Mavlono Sakkaki, 3 by Sheikh Ahmad Tarazi (partially reached through "Funun ul-baloga"), 1 by Abdurazzaq Bakhshi), 1 dedicated to Iskandar Mirza (by Mawlana Haydar Khwārizmī), Khalil 1 dedicated to the sultan (written by Mawlana Sakkaki), 1 dedicated to another sultan Khalil (written by Gadoi), 3 dedicated to Shahrukh Mirza (1 written by Mawlana Lutfi, 2 by Hafiz Khwārizmī), 2 dedicated to Boysunqur Mirza (belonging to the pen), 1 ode dedicated to Alovuddavla (written by Mawlana Lutfi).

The strengthening of the power of the Timurid dynasty created conditions for the development of the genre of ode in Turkish poetry, and as a political genre, the hymn of ode rose to its highest level. In the Turkish poetry of this period, the genre of ode took its classical form, and the political, cultural and social life of the period was reflected in the ode. Turkish poems created during this period include the history of the 15th century in Samarkand, Turkestan (Sakkaki poems), Khorāsān (Lutfi, Gadoi, Hafiz Khwārizmī poems), historical events, Shahrukh Sultan, Ulugh Beg Mirza, Boysunqur Mirza, Alovuddavla and others, and the condition of the mamduhs.

In the Uzbek literature of the XVI-XIX centuries, the genre of poetry raised the socio-political problems of its time. In terms of subject matter, the tradition of odes continued. Even during this period, the poets reminded the kings of their human qualities, such as justice and non-oppression of the people. In terms of subject matter, the tradition of odes continued. Even during this period, the poets reminded the kings of their human qualities, such as justice and non-oppression of the people. In particular, Ogahi called Muhammad Rahimkhan II to awareness with his famous poem "Ogohnoma".

Although in the early twentieth century there was a decline in the weight of the dream, a return to the finger, there was a tradition of creativity in the genre of aruz ode. Bright examples of this are reflected in the work of Erkin Vahidov.

In Erkin Vahidov's "Senga baxtdan taxt tilarman" (I wish you a happy throne) there are three poems after the poems. These are the poems "O'zbeqim" (My Uzbek), "Inson" (Man) and "Qo'llar" (Hands). First of all, about the poem "O'zbeqim" (My Uzbek). In this poem, in the 60s of the last century, "The USSR is our Motherland!" was born at a time when the slogan was resounding everywhere. Although the poet knew that this poem would

not be followed by days or reproaches, he did not disobey his will - he saw the world in a living poem like "O'zbekim" (My Uzbek". In this ode, which consists of 26 verses and 52 verses, information about the history of the Uzbek people is given in a poetic way, not only is it given, but it is as if the reader goes back to history and lives with the breath of that period. The author, who first linked the history of our people to centuries, remembers such great people as Beruni, Khwārizmī, Fārābī, who grew up in this place. The following passionate verses inform us that there is no calamity left in this land that has given such encyclopedic scholars to the people of knowledge, and that every conqueror has tried to conquer this place:

Qaysari Rum nayzasidin bag'rida dog' uzra dog',  
Chingiz-u Botu tig'iga ko'ksi qalqon o'zbekim. [14. 143]

The person described in the above verse as "Qaysari Rum" is Alexander the Great, and the bloodshed of Genghis Khan and his descendants Botukhan on the way to conquer our country is clear from historical sources. The poem also mentions our ancestors who fought valiantly against the invaders: Muqanna, Sarbadars and others:

Davr zulmiga va lekin  
Bir umr bosh egmading,  
Sen – Muqanna, Sarbadar – sen,  
Erksevar qon, o'zbekim. [14.143]

The oppression of the times and but  
You did not bow your head for a lifetime,  
You are Muqanna, Sarbadar is you,  
Freedom-loving blood, Uzbek.

Thus, we see that the poem praises the past of the Uzbek people, religious traditions, Uzbek children who have contributed to the field of enlightenment: Our ancestors Mirzo Ulugbek, Alisher Navoi, Bobur, Mashrab, Nodira, Furkat, Muqimi are remembered in a special way.

Ode also made effective use of artistic means. In this poem, which is mainly led by the art of talmeh, we also come across beautiful examples of such arts as tazad, tashbeh, exaggeration, and iyham. For example, in the last verse of the poem there is a wonderful inspiration about the poet's pseudonym:

Bu qasidam, senga, xalqim,  
Oq sut-u tuz hurmati,  
Erkin o'g'lingman, qabul et,  
O'zbekim, jon o'zbekim. [14. 146]

This my ode my people for you,  
White milk-salt respect,  
I am a free son, accept,  
My Uzbek, my dear Uzbek.

While we can understand the phrase "I am a free son" in the verse as "I am a free son," we can also enjoy the art of iyham, given that it also means the name of Erkin Vahidov.

As for the weight of the ode, the most common type of aruz in Turkish literature is the ramali musammani. True, there are aruz caution, for example, in the first byte the syllables of the word "asr" (century) are pronounced briefly: v -, however, according to the rule of aruz, the word should be pronounced as short: - v. These are just some of the goal setting shareware that you can use. By typical, we mean a shortcoming that is common to all. But the poet follows the rules of the long syllable in many parts of the ode.

Mirzo Bobur – sen, fig'oning  
Mirzo Bobur- you cried  
- V - - / - v - -  
Foilotun / foilotun  
Soldi olam uzra o't,  
Fire across the world,  
- V - - / - v ~  
Foilotun / foilun

Shoh Mashrab qoni senda  
The blood of King Mashrab is in you  
- V - - / - v - -  
- Foilotun / foilotun  
Urdu tug'yon o'zbekim. [14; 144]  
Hit rebellious my Uzbek.  
- V - - / - v -  
Foilotun / foilun

The word "king" in this byte is a very long syllable consisting of one long syllable and one short syllable, as it contains a closed syllable containing the vowel "o". That is why the phrase "King Mashrab" falls into the category of "Foilotun".

From the above information, it is clear that the poem "O'zbekim" (My Uzbek) is a work praised by the Uzbek people on the stage. The names of historical figures, citations, metaphors, and allusions, as well as the melodic weight of the dream, are among the poems that have found their place in modern poetry.

In addition to "O'zbekim" (My Uzbek), "Senga baxtdan taxt tilarman" (I wish you a happy throne) contains two odes: "Inson" (Man) and "Qo'llar" (Hands) odes. The ode "Inson" (Man) is significant in that it is based on the art of tazad from beginning to end. In this ode, which glorifies the flower of nature, we see that all the achievements and shortcomings of man are skillfully revealed. In it, the paradoxes of human prosperity and destruction, prosperity and travel, arrows and symbols are synthesized through poetic thinking. In the ode, the poet analyzes the issues of eternity, such as man and the world, war and peace, and reacts to each process from his own point of view:

Bu yorug' dunyo nadur?

Koshonadur, vayronadur,

Senga mehmonxonadur,

Mehmon o'zing, mezbon o'zing. [14. 147]

What is this bright world?

Luxurious building, ruins,

It is a hotel for you,

You are the guest, you are the host.

Everyone perceives the world from the bottom of their hearts, and according to the world of the soul, sees the world as a home or a ruin. But in any case, man is a guest in this world, and so is the host. The poet, who summarizes such philosophical ideas in one verse, in the next verse expresses his thoughts on the hesitations, intolerances and contradictions in the human spirit:

Bunda oq birla qaro,

Zulmat, ziyo, shoh-u gado,

Jang qilurlar doimo,

Ul yon o'zing, bul yon o'zing. [14. 147]

In this case, white and black,

Darkness, light, king and beggar,

They are always fighting,

You are on both sides

There is a human race that goes astray. In life, he sometimes obeys God and sometimes is deceived by devil. That is why the author sees this weakness in man in the example of black and white, king and beggar, darkness and light. The man between the two ships moves from side to side because he is also an ordinary man, not an angel. As the poet develops such conclusions byte by byte, during the Ode, man destroys the Earth by stepping on the Moon, the discovery of the atomic bomb after science is now regretted that race is tarnishing the image of humanity with a sigh of relief.

Towards the end of the ode, the evils that man inflicts on the world increase and the following verses of the poem show ways to avoid this catastrophe:

Kelding olamga, demak,

Yetmas uni so'rmak, yemak,

Yerni etmog'ing kerak

Bo'ston o'zing, rizvon o'zing. [14. 150]

You came into the world, so

You don't have to suck and eat it

You have to make the ground

You have to make a garden you have to make a paradise of consent and contentment

If we poetically analyze this poem, which embodies the idea that to come into the world is not to destroy it and spend all its wealth, but to create a garden out of it, then we can see that we can see both his unique style and the melodic melodies of the dream.

Sen balo, ham muhtalo,

Xayr ila kin, rost-u riyo,

Fitnagar olam aro

Fatton o'zing, qurbon o'zing. [14. 147]

You are both a disaster and a sufferer,

Hostility to goodness, truth and hypocrisy,

Between the troubled world

You are the charmer, you are the victim.



In this verse, the words build and fail, happiness and trade create both contrast and alliteration, while the content of the byte is an example of the art of allegory. Words that are close to each other are also used, and this is an example of the art of relativity.

As in other modern odes written in Aruz, this verse is full of Aruz caution. For example, in the above verse about Alexander, the second verse begins with the word "Alexander", although the Hajj Masamma requires that the first syllable of each verse be a short syllable. Given that the word "Alexander" can also be written as "Sikandar" in the works of Alisher Nava'i, and the pronunciation of the word "Sikandar" in this ode, caution is eliminated. In general, lexical doublets such as Iskandar-Sikandar, Istora-Sitora, Istanbul -Sitambul did not appear in poetry, but it is safe to say that these pairs served to adapt the verses to the dream. Poems written in the healthy weight of the Hajji Muasam often have an inner rhyme. The poem "Qo'llar" (Hands) also has an internal and external rhyme. If words like "member, appear, also, acquaintance, trade..." form the main rhyme, we can observe a separate internal rhyme in each byte:

Hayot deb yerdan uzsang ham,  
Najot deb ko'kka cho'zsang ham,  
Tiriksan to senga oshno,  
Bu qo'llardir, bu qo'llardir. [14. 151]

Even if you fall from the ground as life,  
Even if you stretch to the sky to be saved,  
If you are alive, your friend,  
These are the hands, these are the hands.

In these verses, the words "torn off and stretch" form an internal rhyme, while the words "life and salvation" in the first verse are also rhyming with each other, creating a strong melody. The main rhyme is the word "friend".

## CONCLUSION

Based on the above considerations, we can draw the following conclusions:

1. Ode is one of the most common and original genres of Eastern, in particular, Arabic poetry, it has a long and rich history. The genre of ode, like other genres in the literature of other peoples, such as epos, poem, epic, is considered a very large literary genre of Bedouin Arabs.
2. Although in the early twentieth century there was a decline in the weight of the dream, a return to the finger, there was a tradition of creating in the genre of dream poetry. Bright examples of this are reflected in the work of Erkin Vahidov. He has three odes in his collection "Senga baxtdan taxt tilarman" (I wish you a happy throne), which are "O'zbekim" (My Uzbek), "Inson" (Man) and "Qo'llar" (Hands).
3. The ode "O'zbekim" (My Uzbek) contains passionate thoughts about the great and glorious past of the Uzbek people, how many great people they gave birth to, and how they were conquered by the conquerors.
4. The odes "Inson" (Man) and "Qo'llar" (Hands) are philosophical works with a set of contradictory ideas. In these poems, we see that issues such as human weakness and strength, good and evil, happiness and unhappiness are analyzed through poetic thinking. These verses figuratively reveal the issues of man's service to creative and destructive ideas, and his role as a traveler.
5. The poetic aspects of Erkin Vahidov's odes are also very important, and we have seen that they skillfully use the arts. The rhyming system of the poems is also unique, they follow the tradition of rhyming and in addition to the main rhyme they also refer to the internal rhyming system.
6. The poems were written in Ramallah and Hajj, and these scales are the most common scales for the Turkic language. Many of these errors are related to elongated joints, which are becoming more common today.

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