

PRAGMATIC FEATURES OF POETICAL MOTIVES IN UZBEK POETRY OF THE 20-30S OF THE 20TH CENTURY

Oybek Kuchkarov

Department of Uzbek Literary Studies Senior Teacher
Philological Sciences Doctor of Philosophy (PhD)
Andijan State University
kuchkarovo@15gmail.com

Abstract

The article provides reasonable comments on the pragmatic features of poetic motifs, intertextual connections between texts, the communicative intention between the author and the reader, which were actively used in Uzbek poetry in the 20-30s of the XX century.

Keyword: Poetic motive, communicative intention, pragmatic content, intertextual communication, postmodernism.

Introduction

Since the literary process of the 20s and 30s of the 20th century turned into a field of extremely sharp ideological and aesthetic struggles, there are many cases where the works created during this period correspond to each other. Therefore, it is common for a motif in one poem to be supported and developed in another, or to be subjected to sharp criticism and completely denied. In such cases, in order to understand what is being said in a particular poem, it is necessary to know the other text with which it is connected. D. Kuronov explains this need with the help of dialogue, comparing such poems to the interdependence of the lines in a dialogue ("I am leaving for the city. - Go well. - Are you going? - Yes")¹. Indeed, in the series in brackets, all the lines, except for the first one, are not independent in content. They acquire a complete meaning only when they are connected to each other. According to the scientist, a similar situation is observed among literary works.

As we emphasized in our previous articles, while the issues of semantics and syntax are aimed at studying the motif from the point of view of artistic language, pragmatics aims to study it from the point of view of the actual content in artistic speech. While the first category of motif studies - the issues of semantics and syntax of motifs - have been widely studied, the issues of pragmatics of motifs have not yet been sufficiently studied.

When reading Botu's poem "My Wave", a reader who is not aware of the context, i.e. the poetry of that time, can read a certain meaning from it:

Ғайратим тўлқини пасаймак билмас,
Қонларим юриши сустликни сўймас.
Амалим қуёши ёғдусиз қолмас,
Чунки мен умидга бўлганман банда.²

¹Куронов Д. Адабий асар ҳакида. // Илмий хабарнома. №3. 2014й – Б 75-79

² Боту. Танланган асарлар. Т.: "Шарқ" 2004 й. 47-бет

As we can see, this fragment fully reflects the unwavering determination of the lyrical hero in the struggle, the unwavering confidence in his actions, in short, the optimistic spirit, influenced by Soviet ideas. However, the communicative intention, that is, the content that is being expressed, is not the only one. In fact, readers who have followed the poetry of the period know very well that these verses of Batu are addressed to the poet Chulpan, whose "spirit has diminished", "blood has weakened", "despaired". In particular, in ³a number of Chulpan's poems written between 1921 and 1923, such as "To the Ruined Country", "Death of Action", "From the Bed", "Love and Love", "In the Lap of the Moon", the tones of despair and the sorrow caused by the fading dreams and hopes associated with national freedom are clearly felt. Batu, who considers himself a "servant of hope," cannot accept the views of Chulpan, who wrote such verses in various ways:

"Am I really hopeless?"

"Am I the only one who has been deceived in every hope?"

"Did he bury all hopes?"

"Is the whole heart hopeless and broken?"

"My eyes that cry blood for the misery of my hope"

"Why, there is no hope for me."

"Come down a little from the air of those hopes!"

It is clear that the motif of "hopelessness" in Chulpon's poems is opposed by the motif of "bright hope" in Batu's poems. It should be emphasized that here, not a word, but a motif is opposed, that is, the linguistic expression of the motif of "hopelessness" can be different. For example, this motif is also expressed in such forms as "the death of action", "There were many flowers in this garden - they faded like my action!", "The fading action is the rain of my star".

If there is something in common in the first stanza of Botu's poem, then in the next stanzas the object against the lyrical hero becomes more and more clear:

Йиқилған үйларда сирли ўт күрдим,

Бузилған ерлардан күп нарса түйдим,

Қайғулар тубинда севинчлар сездим,

Умидсиз қарашдан нафрат-ла бездим

Чунки мен отига қилғанман сажда. (Күйон. 1924)

These verses express thoughts completely opposite to what Chulpon said. For example, Chulpon says in his painful verses "Like my heart, the houses and villages are like ruins" ("Fire". 1921), "the devastation in the country ruins my heart", while Batu says "I saw a mysterious fire in the destroyed houses", looking for joy in the depths of sorrow, and he sees it. Batu believes that the reason he can see this is because he bows down to his name - the future, the prospect, that is, the reason Chulpon cannot see this is because he is tied to the past. That is why Chulpon responds to this accusation in his poem "I gave birth"

Сен ҳам буқун юзларингни келгусига ўгириб,

Уни мақтаб-алқайсан.

Ўтганларга ёмон гина сақлайсан...

Бизлар, фақат, ўтганларга боғланиб,

³ Чүлпон.Асарлар.1-жилд. –Т.: “Академнашр” 2016 й. 88-, 90-, 100-, 162-бетлар

Ўтганлардек аста-секин йўқ бўлдик ⁴ - (Андижон. 1925)

writes. Of course, the basis of the difference here is worldview. In his poems, Batu presents himself as a man of the "future", while he sees Chulpan as a man who stands on the side of the "past", that is, the Jadids. That is, the essence of the ideological and political struggle between the intellectuals of the time found its expression through the motifs of the "future" and the "past", which are opposed to each other. For Batu, the accusations against Chulpan are true, because he speaks these words from the position of the Soviet ideology. Unfortunately, Batu turned out to be right not only from an ideological but also from a historical point of view, since the mid-1920s it became increasingly clear that Jadidism was falling from the stage of history. However, it is sad that Chulpan, a man who worked for national freedom and development, has become completely irrelevant to this day. In the poem "I Gave Birth", on the one hand, he courageously admits that "like those who have passed away, we have gradually disappeared", on the other hand, the tones of the verses clearly convey anguish and pain. This is especially evident in the words of the arrows piercing my body at the end of the poem: "Let the shooter be young - not a compatriot!..". It is useful to mention that this goes back to an archetypal motif when it comes to this. The last verse is connected with the motif of "taking the axe handle from the tree being cut down" or "taking the handle out of oneself" in ancient proverbs. This also serves to reveal the actual content of the poem.

Batu's poem that we are analyzing ends as follows:

Келгуси бахтини очолмас йифи,
Йўлларга ёғдулар сочолмас йифи,
Аламни камайтмас бу йифи-сиги,
Шунинг чун сўймайман ким кийса жанда.

As we can see, the main motif in this fragment is "cry", which, together with the motifs of "happiness" and "sorrow", embodies the theme of "useless crying". Since Soviet ideologists at the time called Chulpon "the weeping poet", the reader of the time immediately knew that these words were also written for him. The motif of "soul" in the last line of the poem is also directly related to Chulpon, it is connected with the poet's poem "Sozim". By saying "I do not like those who wear soul", Batu emphasizes that he does not agree with Chulpon ideologically, to put it mildly. A person who does not know Chulpon's poetry may understand "soul" in the sense of passing away from the world and think that this contradicts the motifs of "separation from the world - active living". This is not true. Because Chulpon used the motif of "soul" in a different sense:

Чечаклар ўсгуси кўз ёшларимдан,
Бўйинлар унгуси ўйлашларимдан,
Қалблар юмшагуси сайрашларимдан.
Севги чаманида яйрашларимдан
Жаннатлар яратгай ташланган жанда.⁵

In fact, Chulpon, who called himself a "weeping poet," gave a sufficient answer to those who accused him of writing weepy poems with the poem "Sozim." He considers his "tears," "thoughts," and "walks" to be far from pessimistic; he rightly sees in them a call to action and a force capable of change. The above motifs are understandable, but it is quite difficult to understand the meaning expressed through

⁴ Чўлпон. Асарлар. 1-жилд. 89-бет

⁵ Чўлпон. Асарлар. 1-жилд. -Т.: "Академнашр" 2016 й. 211-бет.

the "soul" motif. To do this, it is necessary to turn to the context of Chulpon's work. We have previously discussed Chulpon's famous poem "The Love of the Sea" in connection with the "sea" motif. The "sea" motif in the poem is also very important, which is why it is included in the title. The poet's intended meaning of the motif is revealed in the line "I traveled the world as a traveler, but I could not find my companion": here "companion" means a traveler who set out in search of the independence of the country, the poet himself. The fact that Chulpon signed a number of his works with the pseudonym "Kalandar" also supports this idea. Based on this, there is reason to say that when the poet says "in the soul that has been thrown away like a paradise," he is referring to his country that has achieved independence and developed. Also, if understood in this way, the lines "The path of truth, of course, is a dead end, when souls touch the days of the dead!.." at the end of the poem can be said to express the poet's hope and confidence that the struggle for freedom will continue and that he himself will certainly be among the fighters. It is clear from this that when Batu, a supporter of Soviet ideas, said "I do not like those who wear a soul", he was referring not to those who left the world, but to those who fought for national freedom. That is, the ideological goal was in a dominant position in the artistic communicative intention of Batu's poetry.

Above, we discussed the importance of the intertextual connection between a poem written by one poet (although not specifically named) to another poet and the poems of the addressee in revealing and understanding the pragmatic content of the motif. Now it is time to dwell on intertextual connections that arise without reference to the addressee. In fact, we have already touched on this in passing, in particular, when talking about the semantics of motifs. Now we will dwell on the issue in a more specific and broader way.

As is known, in modern literary criticism, great interest is paid to the study of connections between texts. Especially in the era of postmodernism, attention to this issue has increased. This is because postmodernism views the text as a derivative of pre-existing texts, even considering any text to be a copy that is not in quotation marks. Without going into such extremes, we believe that the text is indeed in strong connection with the texts that preceded it. We also believe that motifs play a decisive role in the connection between texts. In fact, since one of the defining characteristics of a motif is repetition, this is how it should be. Because it is natural for motifs stored in artistic memory to emerge during the creative process and leave their mark on the original text, even without the creator himself noticing it. Oybek's poem "Kutganda" was written in a new form for its time, in a simple weight:

Йўлингда кутдим,
Ҳасратлар ютдим,
Ҳажринг-ла кўпдан
Ўзни унудим.⁶

It is well known that the motif of "waiting for a lover on the path" is used very widely and in various variations in our classical poetry. The main motif in the cited fragment is reminiscent of, for example, Navoi's famous ghazal, which begins with the line "I came yesterday, but the cypress did not come." This idea is further strengthened throughout the poem:

Сен ҳеч келмадинг,
Дардим сезмадинг.
Чаманлар ичра

⁶ Ойбек. Муқаммал асарлар тўплами. 1-том. Т.: "Фан" 1975. 45-бет.

Бирга кезмадинг.

In general, the similarity, the intertextual connection, may not seem so noticeable. However, intertextual connection can be observed not only in the linguistic expression of the poem, but also in thematic and melodic terms. The important thing is that the text we are currently considering should somehow remind us of another text, direct us to it. And the most convenient means for fulfilling this condition is a motif.

The intertextual connections of the poetry of the 1920s were close not only with the classical literature of the East, but also with Western literature, especially Russian literature. There are, of course, many reasons for this. The most important of them are the growing interest in learning the Russian language and literature among the creative intelligentsia, the fact that this language is practically becoming a means of interethnic communication, the planned organization of interrepublican relations, the strengthening of ties with the central cities of the country, etc. Close ties with the literatures of Russian and other peoples of the Union were undoubtedly a positive phenomenon, which served to enrich these literatures. In particular, this process also had a strong impact on the expansion of the field of intertextual connections.

Oybek's poem "Sea of Life" reminds of M. Lermontov's famous poem "Elkan". The poem is written in a symbolic and figurative character, its lyrical hero feels like a person floating in the sea:

Бир чиқиб, бир шүнғиб борамен,
Мен буюк денгизнинг күйнида.

Қўлларим амалнинг бўйнида

Туманли узоққа боқамен.

Ҳар түлқин – ҳаётдан бир саҳфа,
Чеки йүқ доимий бир кетиш:
Чексизлик, мангалик – йүқ етиш
Бу борлық тұхтамас бир дахза.

Кенг денгиз. Түлқинда кетамен,
Бүрөнсиз, тошқинсиз нетамен.⁷

It appears alone bullet Sailboat
sea district aro!
What are The tracks are far away. from the
people?
What? left in his country alone ?..

The wave is playing, the wind is shaking,
the creaking of the Egik mach is moaning...
Alas ! He is not happy traces ,
No luck is running away far away !

The blue wave does not stop below,
the sun sings in the sky.
He is a rebel, a storm wishes,
in storms as if pleasure⁸

First, we will draw attention to the point where the similarity is most striking. Just as in Lermontov's poem the sailboat "wishes for a storm as if there is pleasure in storms", Oybek's lyrical hero cannot imagine his life "without a storm, without a flood". That is, when we finish reading Oybek's poem, the motifs of "the desire to fight", "escape from the colorless calm" flash in our minds, and Lermontov's poem comes to mind. Only then will we pay attention to other common points: the sea is described in both poems, in both the lyrical hero is confronted by the great sea element ("On the sails" metaphor), and the determination and steadfastness of both are as if equal to the power of the sea. In Lermontov's image, the boat's "bent mast creaks and groans" in a strong sea wind and waves, while in Oybek's image,

⁷ Ойбек. Мукаммал асарлар тўплами. 1-том. Т.: “Фан” 1975. 86-бет

⁸ <https://kh-davron.uz/ijod/tarjimalar/xurshid-davron-yevropa-va-rus-sheriyatidan-tarjimalar.html> .

the lyrical hero "sinks and dives." In Lermontov's interpretation, the sail "neither seeks its happiness nor runs away from it" - a motif of uncertainty, as if aimlessness; Oybek also has a similar motif: "Infinity, eternity - annihilation." In fact, this cannot be called aimlessness: this is the romance of youthful struggle, as if its exact goal has not yet been determined, but the direction is clear, although the destination is unclear. These motifs help us feel the romantic intensity and determination characteristic of youth reflected in both poems. Thus, in Oybek's poem, motifs, based on their contextual connections, play an important role in the realization of communicative intention, the expression and understanding of the intended actual content. However, this is a necessary condition, and it is necessary to dwell on it in more detail.

In order to understand the intertextual connections of motifs and to rely on them in understanding the content of the poem, first of all, the reader is required to be familiar with those other texts. In other words, for this, the reader's knowledge of world poetry should be at least at the level of the author of the poem. Of course, this is an ideal situation. In the example of the poem above, we see a different situation: M. Lermontov's poem "Yelkan" was included in school textbooks during the Soviet era, and the Uzbek poet who attended school knew it well. That is, the reader may not be very familiar with world poetry, but he knows the poem with which the motifs of the poem he is reading are connected. Based on these two situations, we can conclude that for the communicative intention to be realized, it is advisable for the intertextual connection to occur with a poem familiar to the addressee(s). That is, we believe that here we should apply the rule inherent in the citation in our classical poetry - the condition that the work being referred to must be familiar to many.

Unlike M. Lermontov's poem "Yelkan", S. Yesenin's poem "Ok Kayin" is not familiar to most readers in the Uzbek language. Therefore, for example, it does not occur to many that there may be an intertextual connection between this poem and H. Olimjon's poem "Urik gullaganda". However, the similarities observed between these poems make one think so. Here is the first stanza of S. Yesenin's poem:

Белая берёза
Под моим окном
Принакрылась снегом,
Точно серебром.⁹

In S. Yesenin's interpretation, the white birch under his window, covered in snow, becomes a symbol of female beauty, beauty and refinement in general. In the poem, we encounter a lyrical hero whose heart is filled with admiration for beauty, who stands speechless before it, therefore he considers it superfluous to spend words on anything other than describing it. If we recall that Yesenin wrote this poem at the age of seventeen, we can understand his state. H. Olimjon's famous poem "When the Plum Blossoms" and "White Birch" are united by the motifs of "window", "tree", and "whiteness":

Деразамнинг олдида бир туп
Ўрик оппоқ бўлиб гуллади...¹⁰

However, in H. Olimjon's poem, we encounter a lyrical hero who is not a teenager facing beauty, but has matured as a person and a poet, having seen the heat and cold of life. This lyrical hero also highly appreciates the beauty in front of him, but he wants to see it not only as beauty, but as a sign of happiness, and understands it as such. Thus, the motif of "happiness" enters H. Olimjon's poem, which

⁹ <http://esenin-poet.ru/bereza/>

¹⁰ <https://kh-davron.uz/kutubxona/multimedia/hamid-olimjon.html>.

is followed by the motif of "gratitude". This is also the reason why the poem "When the Apricot Blossoms" is revered by the people as a model of high art. That is, the poem acquires a deep national character, when it becomes close to the human being. After all, this is the expression of the heart of a man who has had enough of ideological struggles and now, surrounded by a beautiful wife and a two-month-old child given by fate, deeply understands how high a value ordinary human happiness is. If the reader knows the intertextual relations of the poem, the actual content described above will be more effective on consciousness. At the same time, ignorance of it does not prevent the occurrence of communicative intention.

A lyrical work is viewed as a single utterance, it is the task of pragmatics to determine its communicative intention, the purpose of its utterance.

Conclusion

In short, understanding poetry in the context of traditional motifs in our national literature and motifs in world literature is one of the pragmatic factors that ensure a more complete realization of communicative intention. However, this factor remains at the level of possibility in most cases (for certain categories of poetry readers), since the level of awareness of them among the reading public is different. Thus, the reception of a specific poem is categorized. If more tasks are assigned to intertextual communication in a poem, categorization increases and the poem ultimately turns out to be intended for the specific. That is why, for example, in the "double-coded" examples of postmodernist literature, where intertextuality is strong, it is very rare to penetrate the layer intended for the specific. This is another matter.

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