



Article

Azim Suyun's Ballads Analysis

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Abstract: This article explores the development of the ballad genre within Uzbek literature, particularly the works of Azim Suyun. The ballad genre, which emerged during the early 20th century, was introduced into Uzbek literature to reflect the socio-political needs of the time. The genre evolved through the works of poets like H. Olimjon, M. Shaikhzoda, and A. Oripov, with Suyun continuing this tradition with his distinctive approach. The ballads of Suyun are characterized by their realistic portrayal of the human condition, linking the past with the present, and offering profound insights into the human soul. The article analyzes the formal and thematic aspects of Suyun's ballads, noting the use of dramatic elements, narrative techniques, and vivid imagery. Suyun Asimov: Un-Transversed Through Time Suyun however, does remain ever on the periphery of contemporary culture, bridging gaps through his preservation among the wider documentary discourse of the 20th century but still also a knowledge gap, one in understanding how his works specifically allowed for such historical and contemporary relations of the Uzbek. Methodologically, it consists of a close reading from a thematic analysis of the chosen ballads, according to their form, subject matter, and emotional scope of the voices performing the characters. Let this introduce the issue of genre and the issues revealed in relation to familial and national identity — the tensions in story and remediation — the finding that while Suyun's ballads remain true to genre forms, they also bring contemporary themes to light. Such metamorphosis has had wide-ranging ramifications for Uzbek literary studies as a discipline, responding to a gastronomically-baked challenge to shed light on the ingredients of the culinary-taste dialectics native to our lyre played in the West-to-East orchestration mode, as well as developing grounds for further explorations of lyric-epic geneses in the airspace of Central Asian letters.

Keywords: Ballad, Lyric-Epic Genre, Form, Content, Image, Interpretation, Analysis, Life Drama, The Prism of The Hero's Soul

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1. Introduction

New Uzbek literature is a literature saturated with folk oral creativity on the one hand, and classical traditions and masterpieces of world literature on the other. In this literature, we can find works of various content and form. If we analyze the works of certain contemporary creators, we see these three aspects in their content. The renewal initiated by the Jadid intellectuals of the early 20th century had an impact not only on the socio-political, but also on the literary and cultural processes [1]. The renewal of the meter, a completely new depiction of lyrical heroes and images, and the introduction of new genres such as drama, novel, short story, sonnet, and ballad are the main characteristics of the literature of this period.

By this time, these three major types of literature were increasingly enriched with new genres. The introduction of genres from European literature was one of the requirements of that time [2]. Because it was necessary to turn to these genres to awaken

the nation and preserve the national spirit. Works that tell stories from the distant past can have a positive impact on today's reader.

It is no secret that at the beginning of the 20th century, many new genres entered our literature and immortal masterpieces were created in these genres. One of these genres is the ballad genre [3]. The ballad genre, like a number of other genres such as the novel, story, sonnet, and march, entered Uzbek literature from world literature. Our Uzbek poets have worked effectively in this genre. Let's first look at the earliest forms of the ballad genre. A ballad (from the French *ballade* – from the Latin *ballo* – to dance) is a poetic work that expresses the dramatic moments and poetic moments of human life in an uplifting spirit. A ballad usually has a sharp dramatic basis, the drama of life is analyzed through the prism of the hero's soul, and the feelings of the lyrical hero in a tense situation are expressed. According to their nature, ballads are also divided into epic ("Comrade Navoi" by M.Shaykhzoda), lyric ("Evacuation Bridge" by H.Ghulam), lyric-epic ("Warrior Tursun" by H.Olimjon) [4][5].

The issues of interpretation of poetic thought in form, content and image in contemporary poetry are being studied in leading scientific and educational centers of the world, in particular, Ankara University, Istanbul University (Turkey); Oxford, Cambridge Universities (Great Britain); Aligarh Muslim University, Delhi University (India); Nizami adina adabiyat Institute of Literature of the Azerbaijan National Academy of Sciences (Azerbaijan); Institut vostochnyx rukopisey v Sankt-Peterburge (Russia); Institut Vostokovedenie AN Ukrainy im. A.Krymskogo (Ukraine); Institute of language, literature, (Tajikistan) has been studied in a number of scientific research institutes [6].

Literature Review

When did this genre, which has a very ancient historical past in world literature, enter Uzbek literature? During the era of the authoritarian regime, Uzbek literature needed renewal and development. Therefore, new genres began to enter this literature. This was also a demand of the time at the time. Along with a number of other genres, the ballad genre also entered Uzbek literature during this period. Many Uzbek poets produced fruitful works in this genre.

In the 1930s, the Uzbek poet Hamid Olimjon was the first to turn to the ballad ("Mother", 1938, "Samarkand, January 22, 1924", 1938) [7]. After him, G.Ghulom, M.Shaikhzoda, H.Ghulom, Oybek and others worked fruitfully in this genre. Uzbek ballads are a relatively new genre for Uzbek literature, adapted and adapted to the specific historical conditions and national artistic traditions originating from Uzbek classical poetry [8]. Tragic and dramatic conflicts, colorful depictions of national and heroic characters are among the most prominent. M.Shaikhzoda ("Captain Gastello", 1942, "Brother", 1941), G.Ghulom ("Water and Light", 1943), Uygun ("The Body of a Fascist", 1943, "Revenge", 1944, "The Punishment of a Fraudster", "The Best", Moon, 1945), 1943, "Aunt Aisha", 1944), Mirtemir ("Oleg and His Friends", 1943), A.Mukhtor ("Mother", 1944), T.Tula ("Volokolamsk Stone Road", 1942) and others contributed to the creation of the heroic ballad [9][10][11]. The above-mentioned ballads vary in subject matter. These ballads were written according to the requirements of the genre, and it is no exaggeration to say that they are a continuation of the themes of historical ballads.

2. Materials and Methods

The method of writing this article is qualitative, and it approaches the ballads of Azim Suyun from the perspective of literary analysis based on both form and content. This study commences with close readings of select ballads from "Grief," a poetry collection by the exiled Chinese poet Suyun, to investigate how he follows, and how he departs from, the ballad genre. The study analyzes elements such as dramatic structure, theme and imagery to display the intra-textual layers of experience that remain active in his poetry. The ballads of Suyun are studied based on the traditions of literature, and it is noted that

a number of the ballads of Suyun are thematically and stylistically similar to the ballads created in the legacy of earlier poets H. Olimjon, M. Shaikhzoda and forming the Uzbek ballad genre. The methodology comprises a significant section focused on Suyun having adapted the genre from folklore to written literature and how Suyun in this regard, has brought the genre to modern themes in the new era [12]. The analysis is based on the availability of academic studies of the ballad as a genre, its historical background, and its usage in Central Asian poetry. It also includes the reading of symbolic and emotional depth, as it investigates how the poet portrays the inner conflict and heroic traits of his people. Ultimately, the approach combines an interdisciplinary turn in the humanities and the literary sphere to contextualize Suyun, who in fact is regarded as a figure in national and 20th-century Uzbek literature works. This article utilizes a comprehensive approach to everything related to ballads to examine the far-reaching influences of Suyun's ballads on modern Uzbek literary traditions.

3. Results and Discussion

From the above information it is clear that the ballad genre has existed in Uzbek literature in all periods. By the 1980s, a number of poets in this genre, such as A.Oripov, Abdulla Sher, Kh.Davron, U.Azim and A.Suyun, continued the traditions of the ballad genre [13].

Poet Azim Suyun occupies a special place in Uzbek poetry with his creative path. His work is distinguished by a variety of genres. The poet's work also pays attention to the ballad genre. Although his works in this genre are very rare, the harmony of theme and form in them is reminiscent of historical ballads. We can see ballads in the poet's poetry collection "Grief". The plot of this work, called a ballad, consists of a small dramatic event that occurred in a single moment.

BALLADA

Tunning qora sukunatin,
Bunday bevaqt buzgan kim?
Eshik qolib darichadan
Kirib ketdi allakim.
Tom ustida yotgan bola
Qo'rqib-pisib qaraydi.
Lekin tovush berishga na,
Na turishga yaraydi.
Eh, onasi bo'lsa edi,
(Qazo qildi o'tgan yil)
Sekingina shivirlardi:
– Birov keldi ona, bil...

From the opening lines of the ballad, we can understand that the story is told through the eyes of a child. The child recounts the events that take place one night with sadness and pain. In the upper lines of the ballad, we can also see a description of the landscape [14]. The description of nature makes it clear that the event takes place at night. Also, from the very first lines we see that the young boy was orphaned by his mother at an early age. These brief and concise descriptions are the most important of the characteristics characteristic of the ballad genre.

Ichkarida g'ivir-g'ivir,
Ichkarida bir holat.
Nima bo'ldi yangasiga,
Unda yetti yot nahot?!

Ishonmaydi, mumkin emas,
 Ishonmaydi o't-suvga.
 Uning uchun olamda, bas,
 Ishongani shu yanga.
 Ichkarida... shivir-shivir,
 Ichkarida zil-zillat.
 Nahot oydek yangajoni...
 Nahot unda yetti yot?!

These lines of the ballad indicate that there are characters other than the boy. The appearance of a second character in a subplot creates drama and conflict and creates a knot in the plot of the ballad. We can see the feelings of loneliness, hopelessness, and abandonment in the soul of a young child. We see him trying to understand the betrayal of his most trusted sibling, feeling it in his tender heart.

Eh, akasi bo'lsa edi,
 O'sha yolg'iz akasi.
 Afsus, juda uzoqda u,
 Qirmoqda yov galasin!
 Yuboribdi kecha bir xat,
 Yangasining nomiga:
 "...Sen ukamni tashlamagin,
 G'irt yetimlik domiga.
 O', sog'indim, kutgil meni
 Tog'lar kabi sabot-la.
 G'alabaga yaqin qoldi,
 Men qaytaman, albatga!"

The subplot of the ballad also includes the difficult and oppressive moments of the war years. We can understand how the young men sacrificed their lives for their homeland, became a shield against the enemy, and lived in pain and oppression far from their families. The brother's longing letter, his request to his wife, strengthened the range of lyrical experience and emotionality in the ballad's plot.

...Soya kabi lipillagan,
 G'ivir-shivir qilgan kim?
 Eshik qolib darichadan,
 Chiqdi, ana, allakim.
 Yo'q, bo'lmadi bola erday
 Sakrab turdi o'rnidan
 Va otildi u yo'lbarsday
 Barzangi bir gavgaga!..
 Qora tunning iflos sirin
 Bola elga bildirar.
 ...Mard yigitni janglar emas,
 Bevafo yor o'ldirar!

The final part of the ballad depicts the boy's courageous act. He rebels against his brother's betrayal and reveals the truth, demonstrating true boyish character through this act [15]. The object of the ballad is based on real heroes. The subject is based on social

reality. The language of the ballad is very simple and fluent, understandable to readers of all ages. The plot also effectively uses the image of the landscape.

4. Conclusion

Thus Azim Suyun really continues the ballad tradition of Uzbek literature but with a modern touch and plot. The results illustrate how Suyun simultaneously combines ballad genre narrative elements with realistic portrayals of both human emotion and societal conflict linking past to present. The complexities of human experience as magnified by national identity and familial bonds are ones his works very successfully depict. Beyond the ballad genre, it adds to the understanding of how Uzbek contemporary poets balance tradition and modernity. The expansion of the balladistic genre within the framework of post-Soviet Uzbek literature on the one hand, and a comparative analysis of Suyun with other poets of Central Asia in the context of the impact of socio-political changes on literary expression on the other, can be promising directions for future research.

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