

A GENRE OF PROSE POETRY IN THE UZBEK LITERATURE

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ABSTRACT

This article contains observations about Uzbek literature, especially Uzbek poetry. It refers to implying the meaning of the terms "poetry", "poetry inside the prose", "Mansura", "prose poetry", using a poem. It realized that under such kind of poetic-prose forms have finally been explored as genres of "Prose poetry" and have been scientifically proven. The etymology of the genre, its origin, initial examples, how it evolved over the centuries, as well as the processes of its complete transformation as a genre have investigated. The prose poems in Uzbek poetry are compared to the background of the world literary process. There is a scientifically justified the essence of the genre of prose poems.

Keywords: Uzbek Literature, world literature, Uzbek poetry, prose poems, elucidation of the genre prose poem, free verse.

INTRODUCTION

As you know, poetry is an appealing art that concealed people's happiness and sorrow, dreams, and thoughts inside. In it, the poet is always looking for freedom, and comfort, adoration, and exquisiteness. Poetry is a beloved cornerstone of the human spirit and soul. The poetry is sparkled crown of the life, the pearl of the earth, which is presented in a variety of colors only in poetry. After all, the power, magic, and attraction of poetry is the ability to convey, portray, and immerse the world of the human soul in contrasting colors, as well as its sweltering depiction and elegance.

The deepest feeling is fantasy. The poet's fantasy - the poetic imagination does not always have its shape. No matter how we create literary regulations, norms, or criteria, the creators' creative thinking has never stood in silence. We know that the classic poetic meter called "Aruz" has been witnessing its magic attraction for centuries as a poetic system in Uzbek literature. But what is more, it is that even the most perfect poetry system can not satisfy the author's inner thoughts and taste. Alisher Navoi, a great master of words of the Uzbek literature stated the power of the word in his poem as follows:

“Topilg‘ay shoyad andog‘ bir necha so‘z,
So‘z aytur elga ul yon tushmagan ko‘z.
Ani nazm etki tarxing toza bo‘lg‘ay,
Ulusqa mayli beandoza bo‘lg‘ay”¹

¹ Navoi Alisher. Farkhod and Shirin. Garden of the Uzbek Literature. T. : Publishing House Literature and Art named after Gafur Gulam.- 1989. p, 20.

(Meaning of the stanza:

"Perhaps a few words will be originated
Saying to people without gazed.
Instantly, convey them in a poem,
It would be great, (even) without the frame")

Through the above-given poem, one can ask the questions as didn't he dream that the bird of thoughts would glow in the endless poetry sky? Is it because he is looking for words and a particular poetic form for creating the artwork entitled "Mahbub ul-qulub"² that sought news in both form and content? Or why does Mirtemir feel dissatisfaction with the "stretches out", "free-verse" poetry and found a bit satisfaction in his series of "prose poems"³?

Revealing the essence of the prose poem, the poetic thinking, the emerging factors of literary art hidden such type of poem, its norms and criteria, and the specific features of its form specifies the topicality of our investigation.

LITERATURE REVIEW

Genre Features of Prose Poetry (Formal research in Uzbek poetry)

It is well-known from the ancient time that the art of conveying words to the listener with paramount care and elegance. Intelligent historians, bright scribes, and honorable transcribers are deeply concerned about the fact that their memorials, chronicles, records, histories, and memories will live in the hearts of generations. Thousands of well-known and unknown manuscripts and works that have yet to be studied are invaluable contributions to the treasury of our culture, and these noble works encourage scholars to embark on new scientific works.

When you pay attention to the content and essence of the magnificent books that tell a long story, from the earliest times of humanity, you will be amazed at their sophistication and depth. In this way, our written Turkish literature, with its excellence, as well as embodies the mysteries of true beauty and goodness always fascinates the writers, poets, and people who deal with literary artworks.

The origin of this perfection connected with early Orkhon-Enasoy memorials. In these first records, which are set in stones, we can see examples of early poetry. Researchers put forward two points about the structure of the content of these approvals. For example, A. Bernshtam, M. Bogdanova, I. Stebleva, M. Ungvitskaya, A. Konratboyev, and others considered that these memorials have poetic structure and they believe they are poetic examples of the Turkic nation. F. Korsh, P. Melioransky, V. Jirmunisky, A. Scherbak, and Z. Akhmetov believes that these historic arguments have a prosaic structure.⁴ We agree with B. Sarymsakov who stated the content of these writings as following, they have the combined features of both prose and poetry. Among those written arguments there are the pages of full poetry, and some of them are not. What we mean is that the differences between poetry and prose began with the study of the content and essence of these writings, such as differences, contradictions, and interrelations.

² Navoi Alisher. Mahbub-ul-qulub. T. : Publishing House Literature and Art named after Gafur Gulam.- 1983. p.112.

³ Mirtemir. Journal "Uzbek language and literature"// 1973. № 6. p. 3.

⁴ Sarimsoqov B. Sa'j in the Uzbek Literature. T.: "Fan".-1978. p. 89

It is known that the term prose means as “not linked”, that is “ordinary writing” - made up of sentences and paragraphs, without any metrical (or rhyming) structure. In other words, contrasting poetic artworks, we can note that it is a common name of artworks or non-poetic literary speech.⁵ As prosaic discourses are calm and peaceful, poetic speech is exciting, touching, passionate or unusual speech. Poetry does not tell an ordinary state, but it expresses a state of emergency, intense emotion, exciting thinking.⁶

I.V. Goethe writes that “to get rid of the non-poetic things” one can “first write prose in the poem”. Because in the poem the sorting is increased, the sentences sound clearer, more pleasant, and more soundable; some superfluous additions, some syntactic means of connecting words and phrases are minimized...⁷ L.I. Tmofeyev remembered the following words of L.Tolstoy: “My thoughts if necessary to be as in the poetic thoughts required a lot of pressure, strength, and integrity.”⁸

The ideas of the two writers, who lived and worked at different times, sounded the same. That is, although poetry and prose differ in their structure, there is not in sharp conflict, that is, there are existed poetic features in prosaic works.

The requirements for any poem are meter, rhythm, density, and rhyme. Thereafter, the poetic lines should be sophisticated in different sets of poetic master of arts. There is sometimes a line in stone inscriptions that do not have some elements to call it full poetry, but at the same time, it is not quite right to call them prose.

For example: (*This is given without change. It's written in old Uzbek language*)

Bir tabylg‘u juz bolty, juz tabylg‘u
miñ bolty, miñ
tabylg‘u tümän bolty, - tir Anča
Bilñlar: osujy bar, ädgu ol!

(“Ta’birnoma”dan)⁹

(Meaning: One flock of sheep became a hundred
A hundred became a thousand,
A thousand became ten thousands,-So that,
Know: follow, learn!

(From the book "Interpretation")

The rhythmic and syntactic parallelism in the text creates a poetic tone. But such types of passages are not found in the written scripts consistently. Such kind of passages inadvertently leads to the link between prose and poetry and intends to search for their “interrelated” points.

⁵ Brief Literary Encyclopedia (in Russian). M. : Soviet Encyclopedia. 1971. Volume 6. P. 170.

⁶ Izzat Sulton. Theory of Literature. “Ukituvchi” Publishing House, T.: 1986. p.408. See also: Hotamov N, Sarimsoqov B. Russian-Uzbek Explanatory Dictionary of the Literature Terms. T.: Ukituvchi. 1983. Pp. 255-260

⁷ Izzat Sulton. Theory of Literature. “Ukituvchi” Publishing House, T.: 1986. p.408. See also: Hotamov N, Sarimsoqov B. Russian-Uzbek Explanatory Dictionary of the Literature Terms. T.: Ukituvchi. 1983. Pp. 255-260.

⁸ Theory of Literature. 2 Volumes. Volume 1. T.: Fan. 1978. p. 85.

⁹ Malov S. Ancient Turcic written memorials. Nauka (Science). M.-L.: 1951. p. 82. (Inscription of IRQ)

Although the form is "a means of conveying form, intuition, poetic orientation",¹⁰ the idea of what form and genre should be posed to is still a problem faced by the poet.

The literature critic B.Sarimsakov while studying the text of the stone scripts correctly pointed out that free-verse poems and prose forms have appeared from that "meter of prose".¹¹

But here's appeared the question: How can we differ the content and form of the narrative, free-verse poetry and prose poems?

It is well known that the free-verse poem, as literary critic Ummat Tuychiev points out correctly that it is a genre of poetry written without using consistent meter patterns, rhyme, inversion, sound repetition, or any musical pattern. It thus tends to follow the rhythm of natural speech. The absence of rhyme in the free-verse poem leads to two important features, one being that poetry is closer to live speech, to the prose poem, and the other is mentioned due to its condensed content and thoughts.¹²

Nuriddin Shukurov's¹³ point of view on free-verse poetry is more completely and more clearly elucidated by Ummat Tuychiev, that is, the genre characteristics of the free-verse poem is its side as known as lyric poetry and its poetic form, that is, relying on a free meter. In the free-verse genre, the rhythm is dynamic and active; meter, rhyme, and a line are free, it is like as leaning on stairs, by leaning on certain stairs, it forms lines, rhythm is formed by the repetition of certain line standing order, rhythm is constantly updated, a poem is like a live conversation with the reader, the stairs highlight an important word or sentence.¹⁴

Also, there is existed a free-verse poem, which is not divided into stairs. Some scholars considered a free-verse poem as prose. They stated that free poetry is a prose written in columns.¹⁵

At the same time, free-verse poetry in the Uzbek literature has been promoted and become popular by such poets' literary artworks as Cholpon, Usman Nosir, Hamid Olimjon, Maqsud Sheikhzoda, Gafur Gulom. It should be noted here that the appeal to free-verse poetry has grown in our literature in revolutionary years. The social and political changes of the early 20th century did not neglect the literary process. Especially, the situation that appeared after the October (1917) revolution was a new source and a new challenge for the creative community. Any revolution or any kind of new changes, of course, will cause to occur different changes and creation in the social and national consciousness.

RESULTS

In the literary process of the 20s, there was enlarged of the general mood, description of the new life, and the conflicts of the "old times" in the high and modern tone, in a new way and new content and forms have been increased. In those years, the appeal to new forms of poetry,

¹⁰ Sarimsoqov B. Sa'j in the Uzbek Literature. T.: "Fan".-1978. p. 8

¹¹ Sarimsoqov B. Sa'j in the Uzbek Literature. T.: "Fan".-1978. p. 9

¹² Literary forms and genres. (About history and theory) Three volumed. Volume 2. Lyrics. T.: Fan. 1992. p 210-215.

¹³ Shukurov N. Styles and genres. T. : Publishing House Literature and Art named after Gafur Gulam. - 1973. p.143.

¹⁴ Literary forms and genres. (About history and theory) Three volumed. Volume 2. Lyrics. T.: Fan. 1992. p 210-215

¹⁵ Gasparov M. Essay on the history of Russian verse. (Meter, Rhythm, Rhyme. Line) M. Nauka (Science). - 1984. p. 91.

particularly free-verse poetry, has become popular. The creators began to move away from the poetic form of life in describing the tensions, changes, feelings, and experiences. At that time it was known that the free poetic system of the poetry and its various “branches” are fully responding to the intensity of the poetry. Abdullah Alawi, a keen observer of the literary process of that time, in his article "The Question of Form and Nazim Hikmat" reviewed in detail the situation and changes that occurred at that time.¹⁶

At that time, the influence of Nazim Hikmat, Tatar, Azerbaijani writers, Russian Novator poets as (Mayakovsky, Beli, and others) were noticeable. Due to the mutual creative study and the influence of these and some other leading poetic styles, free-verse poetry has become widespread in Uzbek poetry. It should be noted that free-verse poetry also has its prose, rhythmic rhythm, and structure-based poetic form. According to Mirtemir, "In addition to features of free-verse poem's responsiveness, lectern reading, demonstrations, and rapid dispersal, there are some benefits to writers and poets. You don't need to look for a rhyme. You can note down everything you want to say today. Mostly, when we look for a rhyme for expressing our thoughts it may be either caught or runs away... It does not cope in the same sense of meter, stagnation, and rhythm as we understand it. At this point, the ideas are noted down on the paper as a free-verse poem."¹⁷

In this clarification, Mirtemir briefly explains the essence of the free-verse poem. The free-verse poem does not maintain the meter, the rhyme is not necessary, and the rhythm is appeared by the sensitivity, excitement, repetition, and melody of different situations. To prove this point, it would be better to refer to the free-verse or narrative poems of Shokir Sulaymon:

Qul (sochma)

Erksiz, irodasiz bandalar...
Qul,
“Qullar bozori”, bo‘lg‘an bir vaqtlarda...
Tarixning tilsiz shohidlari yo‘q emas,
U, “qullar bozori”ni inkor-da qilmas!..
Bundan so‘ng u, buni ko‘rmas,
Chirkin sahifalarida uchrata olmas!
Shunday,
Qullar bozori bo‘lg‘an...¹⁸

Slave (free-verse poem)

Forced, weak-willed people ...
Slave,
There was a “Slave Market”, for a while...
There is no blind witness to history,
He does not deny the "slave market"!
Then he will never see it again,
Not found it inside the dirty pages!
So,
There was a slave market...

¹⁶ Alawi Abdulla. Form issues in our literature and Nozim Hikmat. // Journal “Alanga”. 1929. Issue № 11, pp. 7-10.

¹⁷ Mirtemir. Literary Artworks. 4 Volumes. Volume 4. Drama. Prose Poems. Literary-critical articles.: Publishing House Literature and Art named after Gafur Gulam, T.: 1983. P. 123.

¹⁸ Sulaymon Shokir. Collections of selected artworks. T.: Uzdavnashr. 1934. p. 101.

Shokir Sulaymon, a well-known author of free-verse and narrative poems, was a literary master of this form. In the free-verse poems of the poet the poetic peculiarities are enhanced by the strong artistic expression:

Gul Asal (sochma she'r) (Uzbek version)

Bahor chechagi kabi kulib ochila yotgan Gul Asalning baxt cholg'usini kimlar, nega sindirdilar!.. Uning dunyo to'la shodligini, erkini o'zining sovuq changali bilan hovuchlab, kuz shamoli qayerga olib ketdi ekan?¹⁹

(Definition: Gul Asal is a girl's name. Gul -Flower Asal - Honey (narrative poem)

Just started laughing and blooming like spring flowers, who broke down the happiness melody strings of Flower Honey and why!... Where did the autumn wind take away her full of joy and freedom with its cold grasping? Why her happy, smiling face like pomegranate became so pale, sad, gloomy, suffering?!

Shokir Sulaymon, who has lived through his failures and success, is a writer who has made a significant contribution to the promotion of the prose poem and, thus, the reputation of this poetry in its literary life. It is clear, that his experiences and contributions in this field show its value and significance both at those disturbing, ambiguous years and even now. This type of poetry can be found in almost all literary works of writers and poets.

For authors, firstly, it is important for the content of the work. The form is innate with the content. In other words, "the form of a literary work is the way of contents to be inherent in".²⁰ In the structure of the free-verse based prose poetry causes the reader to be uncertain. The main reason for this is that some people look at the prose form and say that it is prose, while others want to see the prose poem and draw it into poetry. The debate in this regard has already been resolved in French literature. According to Michael Norman, Baudelaire's style is not a confrontation between "poetry" and "prose," but rather on their unity, integrity, interdependence, and ultimately their synthesis.²¹ As you know, Charles Baudelaire is the founder of prose poetry in French literature. It is clear from the foregoing that prose poetry is born from the synthesis of prose and poetry. According to the Latvian writer E. Mejelaytis, the prose is a further development of the same poetry. That is why true, deep prose always has a poetic voice and sounds. Any literary artwork can be called poetry. Poetry is the cornerstone of any word art.²² I cannot résumé a prose artwork that is devoid of poetic admiration. I also think that by the article one should talk to the reader just like in poetry.²³

Abdulla Aripov stated as following: "I think that the experience of the poets introducing prose into poetry is natural if these works are done. Because the features of prose (or worship) have existed in the epic poems of our people for a long time."²⁴ Our well-known poet Erkin Vohidov, despite creating a beautiful lyrical inheritance, wants to appeal to the prose: "The idea that I should write prose more than poetry is not giving me peace. Maybe it's because of my feelings and thoughts that are not gone in the poem ..."²⁵

¹⁹ Sulaymon Shokir. Collections of selected artworks. T.: Uzdavnashr. 1934. p. 101

²⁰ Theory of Literature. 2 Volumes. Volume 1. T.: Fan. 1978. p. 407.

²¹ Norman M. Charles Baudelaire. Fate. Aesthetics. Style. M.: Fiction Literature. 1979. p. 34

²² Mejelaytis E. Night butterflies. Annual Literary-critical collection "Kamalak". T.: Yosh Gvardiya.-1989.p. 294. See also: Mejelaytis E. Night butterflies. Poems and prose. Soviet literature. 1969. P. 400.

²³ Mejelaytis E. Night butterflies. Annual Literary-critical collection "Kamalak". T.: Yosh Gvardiya.-1989.p. 295.

²⁴ Oripov A. A child in need. T.: Yosh gvardiya. – 1988. P. 175.

²⁵ Vohidov E. Poet, poem and poetry. T.: Yosh Gvardiya. -1987. P. 167.

It is noticeable, that at a certain time, every author appeared a feeling such a need to move from prose to poetry, from poetry to prose. Because "poets" "involve" themselves in writing prose, when they reach a certain age, why? I think they will notice that they are starting to repeat themselves at this time and they feel the need to renew themselves. Then an inner feeling will intend them to move to prose or playwriting.²⁶

Here, E. Mejelaytis states the true word about the prose artworks –prose poems, which are innate between prose and poetry that is he said: "True art is always poetic. Because it was born into poetry, it was the first heiress and always remains as the new poetry which set up for the new situation."²⁷ Mirtemir's opinion on prose poetry is also very convincing: "When I looked for, I found it in R.Tagor's work. Soon after my understanding grew a little I got acquainted with Turgenev's prose poems entitled "Poems in prose". They were real superior works rather than poems with excellent rhymes and meter."²⁸

Thus, prose poetry - break up the rules of the genre, which we are accustomed to. It has its inner structure and status. It has both prosaic and poetic features, but it has more than just poetic structures, that is:

- I. Perceptions and new, progressive ideas:
- II. Colorfulness:
- III. Laconism.²⁹

The reasons why authors appeal to this form come out from the above-mentioned explanations. This means that "while the author is always in searching, he looks for new forms, to experiment with the new content. The purpose is to present the original content, meaning, and vocabulary acceptably. Thus, he breaks up a lively literary process "the rules of the genre."³⁰

Finally, we have already decided to value "whether we need forms or not." It is the candle of talent that illuminates everything. It is important to recognize that candles of talent and inspiration are unusual.³¹

DISCUSSION

History of the Genre Prose Poem

When there is innated an intelligent life on earth, society always creates the laws of living. But every time, new life put forward new puzzles and problems in front of the human mind. It has its essentials, it is a way of life that is not always predictable beforehand.

The literary process is also one aspect of a miraculous life. The literary discussion, which is formally initiated by Aristotle, has become ever more widespread and scope. In the literary world, there are a lot of changes and innovations that have not been made under the rules of law. One of them is the genre of prose poetry. First of all, should this form of poetry be viewed as an independent genre?

²⁶ Vohidov E. Poet, poem and poetry. T.: Yosh Gvardiya. -1987. P. 167.

²⁷ Mejelaytis E. Night butterflies. Annual Literary-critical collection "Kamalak" . T.: Yosh Gvardiya.-1989.p. 295

²⁸ Mirtemir. Journal "Uzbek language and literature" // 1973. Issue 6. P.3.

²⁹ Theory of Literature. 2 Volumes. Volume 1. T.: Fan. 1978. p. 392.

³⁰ Averintsev S. Historical Mobility of the Category of the Genre: The Experience of Periodization. // «Historical Poetry». M.:Nauka (Science).-1986. p. 104.

³¹ Vohidov E. Poet, poem and poetry. T.: Yosh Gvardiya. -1987. P. 160

It is well known that form is the "clothing" of the literary work. Understanding the content begins with an introduction to this "clothing". The form of a literary work is the "way of living" of its content.³²

Indeed, the relation between content and form requires that they always are studied mutually. In the prose poem we are reviewing, the problem of form is especially awaiting its objective and scientific evaluation.

"Prose poem is a lyrical artwork in the prosaic form: it has a small volume, elegance, without a plot that is typical of lyric poetry."³³ As to A. Kvyatkovsky, a prose poem – "according to the content it is a poetic artwork and as to the form, it is a prosaic artwork".³⁴

In the world literature, genre prose poetry has been solved. In particular, in French literary science, this problem has already been solved. Russian scholars who studied this genre fully and accurately investigated it and came to true theoretical-practical conclusions. T.V. Balashova writes that prose poetry is "an extraordinary typical phenomenon of the twentieth-century poetic language".³⁵ Her view is also supported by the study of O.Timasheva.³⁶

The scholar M. Nolman, who studies French researchers' comparisons, analyzes, and conclusions, while studying particularly the works of French writer Charles Baudelairein, fully confirmed the above-mentioned ideas. He writes that in Baudelairein's style, "poetry" and "prose" fulfilled with an overtone (that is, adding tone to the main tone in music) function which is accompaniment each other (both abstract and emotionally specific), The complexity of words with different stylistic features creates new complex units. It reflects Baudelairein's aspiration to achieve the mutuality of life and dreams, the ideal, and the existing universe.³⁷ The same conclusions can be found in the multi-volumed book entitled "History of the World Literature".³⁸

Besides, in prose poetry, the research findings of A. Mamonov, a scholar who studied the role of free-verse poems in Japanese poetry is also valued. According to his statement, Japanese poetry has developed through prose poetry. The researcher stated as following: even in the 20s, a stream of free-verse poem writers led by well-known Japanese poets as Kitagawa Fuyuhiko, Anzai Fuyue, Matsuo Bashō Takeguti, and others - began to struggle for new prose poetry (sinsambunsi undo).According to them, the dziyusi (a free-verse poem), the poetic spirit of the poem is losing its power and influence because of the poem's division into line by poets. Therefore, to "save" poetry, it is necessary to eliminate "line-deviation". And the poem shouldn't be written in prose. The Japanese poet Ema Shoko is well-remembered that the movement was not useless: the Japanese language was not as musical as the French language and had to make sacrifices in this field, and through the art of combining words achieved the target goal. Japanese poetry has again become truly free.³⁹

³² Theory of Literature. 2 Volumes. Volume 1. T.: Fan. 1978. p. 407.

³³ Encyclopedic Dictionary on Literature (in Russian). M.: Soviet Encyclopedia. – 1987., p. 106, 425.

³⁴ Kvyatkovskiy A. Poetry Dictionary. M.: Soviet Encyclopedia. – 1966. p. 286

³⁵ XXth century French poetry. M.: Nauka (Science). – 1982.p. 227.

³⁶ Timasheva O. Owl and mirror, or de Coster's heirs. M.: Fiction Literature. 1990. p.219

³⁷ Nolman M. Charles Baudelaire. Fate. Aesthetics. Style. M.: Fiction Literature. 1979. p. 243, 244

³⁸ History of the World Literature. Volume VII. M.: Nauka (Science). – 1990, p. 276

³⁹ Mamonov A. Free verse in Japanese poetry. M.: Nauka. – Main editorial board of oriental literature. -1971. p. 110, 116.

Although many Russian poets have applied prose poetry in the Russian literature, the founder who has officially authorized it is I.S. Turgenev. In 1881 he published a small volume of free prose poems under the title "Poems in Prose" ("Senilia").⁴⁰

Researchers have generally positively assessed this experience of the Russian author. They note that these little prose poems are reminiscent of the style of French poets Bertrand and Baudelairein, with their artistic and visual identity, and they noted that their creative learning was effective in this case.⁴¹

It is realized in years that any news, experience has been right or wrong. In the early stage, the prose poems of I.S.Turgenev were acknowledged differently. While some observers strongly opposed the genre, some began to name it eccentrically instead of recognizing prose poetry in general. In particular, I.Rozanov calls prose poems of Turgenev "rhythmic prose" and considers him as one of the founders of Russian rhythmic prose along with Karamzin and Gogol.⁴² Y.F. Basikhin calls prose poems as "poetic prose".⁴³ As he writes, peculiarities of the "poetic prose" are the presence of characterized rhythm (meaning), vulgar vocabulary, free of dialectics, existence deep lyricism in the artistic discourse, and the depiction of reality: love, nature, theology, and beauty. emphasizes the priority of the poetic method. S. Shatalov calls prose poems of Turgenev as a series of ten independent works.⁴⁴ He divides these works into the following categories: essays, comics, legends, fairy tales, prose parables (or tales), mythological paintings, and portraits. Grossman calls these works as poems (as epic poems).⁴⁵

So, in Russian literature, there are many contradicted ideas. N. Levina, a researcher who studies prose poetry in Russian literature, has given a comprehensive and detailed argument of these issues.⁴⁶ In her thesis, she proved the factors of the origin of prose poetry in the example of the works of Russian authors. Also, the work of the Russian scholars is widely recognized by foreign scholars as S. Bernard and F. Sharshu. Suzanne Bernard is a researcher who studies prose poetry in French literature.⁴⁷ F. Schorsch is a German scholar who researched prose poems by I.S. Turgenev.⁴⁸ Since the term prose poem was first popularized in France, the study of S. Bernar deserves consideration.

In Uzbek literature, dispute on prose poetry also varies. Some scholars favor prose poetry and reject ideas. B.Sarimsakov gives a worthy indication of the history, roots of prose poetry and, in our opinion, he has precisely stated the first and early description of this genre:

As a result of historical progress, the metered prose has broken its traditional shell - the prose of poetry or the poem in prose has innated. These two terms have become increasingly common, especially in recent years. In our opinion, poetry does not mean the collection of framed, nonliving, rhymed words without sense, but the endless power of poetry and its

⁴⁰ Turgenev I. Complete Artworks and Letters in Thirty Volumes. V. 10. M.: Nauka (Science). 1982. P.460

⁴¹ Turgenev I. Complete Artworks and Letters in Twelve Volumes. Volume X. M.: Nauka (Science). 1982. P. 473

⁴² History of the World Literature. Volume VII. M.: Nauka (Science). – 1990, p. 49.

⁴³ Basikhina Yu. Poems of I.S.Turgenev. Saranck. Mordovian book publishing house. -1973. p. 17, 19

⁴⁴ Shatalov S. «Poems in prose» I.S. Turgenev. Arzamas. 1961. p. 107.

⁴⁵ Shatalov S. «Poems in prose» I.S. Turgenev. Arzamas. 1961. p. 107, 108

⁴⁶ Levina N. «Poems in prose» of I.S.Turgenev. in the book: Russian literature and social-political struggle in the XVIII-XIX century. pp. 217-220. Levina N. ACD. M.: 1973.

⁴⁷ Suzanne Bernard. Le poème en proze de Baudela're jusqu'à nos jours. Paris, 1959.

⁴⁸ Sohaarschun F. Das Problem der Gattung "Prosage – "Zeitschrift fur Slawistik". Berlin. 1965

immeasurable boundaries the term of prose poetry expresses more rather than others. There is both poetic and prosaic character in the prose poem and its main features are the following:

- a) lack of specific meter and consistent rhyme;
- b) the dominance of symbolism in the depiction and the passion of the thought generalization;
- c) high emotional and rhetorical constructions;
- d) the relative independence of the parts of the sentence from the semantic intonation and the variation in the tempo of speech;
- e) a unique rhythmic structure and a large number of pauses.

These characters are not the same for all prose poems, they are created on different levels depending on the poet's style.⁴⁹

So far, this definition has been the most accurate, well-grounded, scientifically valid conclusion. Some prestigious publications evaluate free-verse poems (prose poem) in blending. In particular, in the "Uzbek Soviet Literary Criticism," it is often referred to in the abstract and without an explanation as to the "pulpit literature".⁵⁰

In the latest major scientific work, entitled "Literary Types and Genres", literary critic Ummat Tuychiev tried to make this clear. However, the researcher's arguments contradict each other, as the result, the essence is not clear.

He mostly quoted words by M.L Gasparov and Mirtemir, but in our opinion, his conclusions are not enough. The scientist writes "... The other is rhymed (rhymed free-verse poem), a form called "sa'j" used in folklore and classical literature, which is also partly found in the Orkhon-Enasoy inscriptions. M. Yunusov also came to the same conclusion.⁵¹ One thing is for sure that "sa'j" is not a genre or form, it is a literary art, a tool of interpretation: "Sa'j is one of the literary works of art and it is matching of some words in one or more sentences as the result of their rhyming either in meter, inline, or in both. ... The blended text reads smoothly and becomes melodious It is used widely in written prose, from the Turkic written memorial scripts of the VI-VIII century to the present prose".⁵² Sa'j is a descriptive instrument that is strongly influenced by the classical prose of the oriental nation. ... Sa'j is one of the branches used in the process of transformation from prosaic speech to the poetic one.⁵³

On the one hand, U. Tuychiev says that "Mirtemir has also understood the meaning of the terms "dais literature", "dais poems" as "prose poetry," besides the meaning of the term "Mansur poem" elucidated as "prose poem".⁵⁴ On the other hand, he stated as follows, while "free-verse poem" is mostly prose, it did not have an independent poetry system."⁵⁵ As to another scholar

⁴⁹ Sarimsoqov B. Sa'j in the Uzbek Literature. T.: "Fan".-1978. Pp. 8, 9

⁵⁰ The History of the Uzbek Soviet Criticism. Two Volumes. Volume One. T.:Fan. 1987. p. 102.

⁵¹ Literary forms and genres. (About history and theory) Three volumes. Volume 2. Lyrics. T.: Fan. 1992. p. 212.

⁵² Hotamov N, Sarimsoqov B. Russian-Uzbek Explanatory Dictionary of the Literature Terms. T.: Ukituvchi. 1983. Pp. 286-287.

⁵³ Komilov N. What type of art is it?. T.: Publishing House Literature and Art named after Gafur Gulam.: 1988. p 123.

⁵⁴ Literary forms and genres. (About history and theory) Three volumes. Volume 2. Lyrics. T.: Fan. 1992. .420. p. 133.

⁵⁵ Literary forms and genres. (About history and theory) Three volumes. Volume 2. Lyrics. T.: Fan. 1992. p. 133.

M. Ibragimov, believes that prose poetry is a form between prose and poetry.⁵⁶ Here it is necessary to clarify and define the status of the genre.

It is identified that "Genre is a normal unit of form elements and components of these elements that have been set systematically, historically sustained, and indicated according to the content needed to express and describe. Each of these elements has its specific features and ways of being used in specific literary works."⁵⁷ Genre is "a set of features and characters that are theoretically relevant to world literature or works of a certain nation or era."⁵⁸ The developing period of a prose poem occurred together with a free-verse poem in the mixture. It should be noted that "neither literary forms nor genres ever appear pure. One genre's characteristics can be seen as another genre."⁵⁹ Similarly, every new form brings new content.⁶⁰ After all, for being ahead in literature, one can need to seek innovations.⁶¹ Besides, the genres are not stagnant, they are constantly changing and updating. The free-verse poem is also a part of the history of prose poetry, starting with the Orkhon-Enasoy memorials.

CONCLUSIONS

Thus, it is clear from the observations that the prose poem was originally referred to as "metered prose", "rhythmic prose", "free-verse poem", "epic poem", "poem in prose" and finally "Mansura". However, it is one thing - the variation of prose poetry. These poetic proses with different shapes, structures, and features have existed for long years. There is even published a book contained prose poems.⁶²

Hence, the free-verse poem and its old forms play an important role in shaping the new genre, not by chance. As it is known, "where there is the chance ends, the art begins. But everything that makes by chance, enriches it. Without it, there would be left only naked rules".⁶³

The final word is that this form has the right to acquire the status of a genre. This is because life itself has been proven that it has been formulated and used in practice as well as being still practiced and proven.

Summarizing the conclusions and the results of our review drawn from the study of prose poetry in Uzbek literature, we can see the following features that characterize prose poetry as a genre:

1. Not having a specific meter and consistent rhyme.
2. The use of poetic and prose descriptions in the mixture, or the predominance of poetic text in prose.
3. The predominance of imagination, symbolism, and the power of logical generalizations.
4. High emotional level and existence lots of rhetorical constructions.

⁵⁶ Ibrokhim M. Foundation of the genre of Uzbek Soviet poetry. T.: Fan.-1983. P. 21..

⁵⁷ Ibrokhim M. Foundation of the genre of Uzbek Soviet poetry. T.: Fan.-1983. P. 21..

⁵⁸ Encyclopedic Dictionary on Literature (in Russian). M.: Soviet Encyclopedia. – 1987., p. 106

⁵⁹ Ibrokhim M. Foundation of the genre of Uzbek Soviet poetry. T.: Fan.-1983. P. 21

⁶⁰ Mejelaytis E. Night butterflies. Annual Literary-critical collection "Kamalak". T.: Yosh Gvardiya.-1989.p. 293..

⁶¹ Vohidov E. Poet, poem and poetry. T.: Yosh Gvardiya. -1987. P. 164.

⁶² Gafurov Ibrokhim. Entry (in Uzbek). Free-verse, prose poems. T.: Literature and Art Publishing House named after Gafur Gulam. – 1991. P.176.

⁶³ French writers about Literature. Pierre Reverdy. Thoughts about poetry.M. Progress. – 1978. Pp 117, 469

5. The relative independence of the lines according to the semantic intonation of the speech, and the colorfulness of the rate in speech.
6. Increase the role of pauses and rhythmic-stylistic structure under the in depiction.

Of course, we cannot say that all prose poems are followed by these same rules. After all, content and form - eventually, become realistic with the individual-intellectual skill of the author.

The contributions of the people on the prose poem as foreign scholars V. Zhirmunsky, A. Kvyatkovsky, N. Balashov, A. Mamonov, N. Levina, S. Bernar, Uzbek poets and scholars Mirtemir, S. Mamajanov, I. Gafurov, B.Sarimsoqov, G. Muminov, and others should be highlighted. According to literature critic U. Tuychiev, conferring to observation each genre in the national literature, has one of the following stages: a) synthetic (mixture) period; b) separation period; c) the period of its formation; d) developing period; e) period of becoming mature.⁶⁴

From this point of view, elements of prose poetry found in the content of ancient Orkhun-Enasoy written monuments, fragments of prose poems found in the works of Mahmud Kashghari, Alisher Navoi and other classical Uzbek poets it inferred synthetic (mixture) period of the history of this genre.

The free-verse poems in the 1920s can be considered a separation period of prose poetry. The 40-70s (in the works of Oybek, Omon Matjon, Ulmas Umarbekov, and others) reflect the formation and completion period of prose poetry. Since the 1980s, this genre has been in the development stage. (as an example of the artworks of I. Gafurov, Rauf Parfi, and other authors)

We think that the period of maturity of Uzbek prose poetry is still ahead. For this, it requires a rich, meaningful, adaptable, truly democratic, and creative environment, as in French literature.

If we mention the term prose poem, although the history of its roots connected with our literature, it is officially included in the literary-art practice by the French authors. It is associated with the names of Aloisius Bertrand and Charles Baudelaire.⁶⁵ The world-known French poets: Paul Eluar, Charles Baudelaire, Rene Shar, Stefan Mallarme, Lotreamon, Arthur Rembo, and many others created beautiful exemplary verses of prose poems. They especially appreciate Bertrann's creativity.⁶⁶ So, Prose Poetry is a great achievement of nineteenth-century French literature and has moved its creative and practical influence to other national literature.

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⁶⁴ Literary forms and genres. (About history and theory) Three volumed. Volume 2. Lyrics. T.: Fan. 1992. p.133

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⁶⁶ Balashov N.I. Aloisius Bertrand and the birth of a prose poem: article // *Gaspard de la Nuit*. Fantasies in the manner of Rembrandt & Callot / A. Bertrand; translation by E.A.Gunst; the publication was prepared by N. I. Balashov, E. A. Gunst, Yu. N. Stefanov; executive editor N. I. Balashov. - M.: Nauka, 1981. - Annex. - S. 235-295. - 352 p. - (Literary monuments / Academy of Sciences of the USSR; chairman of the editorial board D.S.Likhachev).

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