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## Özbek, Türkmen ve Karakalpak Şairlik Geleneğinde Üç-Satırlı Şiir Tipolojisi

*The Typology Of Three-Lines Poetry In Uzbek, Turkmen And Karakalpak Poesy*

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Öz

Bu makalede Özbek, Türkmen ve Karakalpak şiirinde yazılmış üç satırlık şiir tipolojisi ve özellikleriyle alınmıştır. Şiir, yaşamın gerçekliğine etki eden en aktif edebiyat türüdür. Üç satırlı şiir, modern Türk edebiyatı literatüründe, Avrupa edebiyatının etkisi altında ve yaratıcı çalışma alanında yeni şiir geliştirme eğilimleri altında ortaya çıkmıştır. Makalede, ünlü Özbek edebiyat uzmanı K. Yulchiev'in tür ve biçimsel işaretler ve üç satırlık şiir formları üzerine kuramsal tanım ve yaklaşımı üzerinde durulmuştur. Bütün bunlar, üç satırlık şiirin Özbekçe, Türkmençe ve Karakalpak şiirleri arasında derinden yayıldığı ortaya koyabilir. Bu makale üç şairin ustalığını inceliyor: Birincisi Fahriyov. Şair modern teknik, izlenimci temsil tarzını kullanmaktan kaçınan minyon şiire duygusal enerjiyi katarakanaptik araçlarla etkili bir şekilde ulaşabildi. İkincisi L. Maksimova'dır: Onda Türkmen şairliğinin tipik şiir anlayışını görebiliriz ama onda güçlü duyguyla bezenmiş lirik manzara şiirini de gözlemleyebiliriz ancak bu, formal Türkmen şiirinde tipik değildir. Yani bu, yazarın lirik kahramanın duygularını ve heyecan veren coşkusunu doğru ve hızlı bir şekilde iletmesini sağlayan biçimdir. L. Maksimova'nın daha geleneksel, samimi, yüksek duygu ve içtenlikli ruh hali olan üç satırlık şiirlerinin için tipiktir. O, şiirsel paralelizmi aktif olarak kullanıyor. Üçüncüsü B. Genjemuratov'dur. Onun şiirlerindeki Türk halkları Tanrısına, yüce bir varlığa yalvarma formunda yazılmış şiirleri onun şiiri için tipiktir. Şiirleri incelendiğinde şiirlerinin düşüncede zengin, anlatımının ise zayıf olduğu görülür. Şair geniş düşünmeye çalışmıştır.

**Anahtar Sözcükler:** Edebi İlişkiler, Biçim ve İçerik, Stil, Şiir, Üç Satırlı Şiir.

**Abstract**

The article is devoted to typology and peculiarity of three-line poem, which was written in uzbek, turkman and karakalpak poetry. Poetry is as the most active genre of literature influencing to the

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reality of life. Three-line poem appeared in modern Turco languages literatures under the influence of European literature and new tendency of development of poetry in the area of creative work. The article deals with theoretical definition of famous uzbek specialist in literature K. Yulchiev about genre and formal signs of tercet and forms of three-line poem. All these can be certified that three-line poem deeply expand among uzbek, turkman and karakalpakpoetry. This article analyzes masterliness of three poets: first is Fahriyor: poet was able to reach affectively using anaptyctic means, providing with emotional energy to the petite poem not averse to use modern technic, impressionistic manner of representation. Second is L. Maksimova: we can observe typical poem of turkman poetess, but strongly emotionally coloured landscape lyric poetry, but not typical for turkman poetry with formal search. Namely that's the form which lets the author transmit emotion and excited condition of lyric hero accurately and frugally. Three-line poem of L. Maksimova more traditional, intimacy, high emotion, and light-elegic mood are typically for her. She uses poetic parallelism actively. Third is B. Genjemuratov: in this behalf his poem which was written in the form of complaint-address to the Supreme Being among Turco people Tangri is typically to his poem. Analyzing we can notice that his poem is rich in thought but poor in words. Poet is trying to think amplitudinous.

**Keywords:** Literary Relationship, Form And Content, Style, Poem , Three-Line Poem.

## Giriş

Under conditions of Independence, cardinal changes are taking place in all areas of the public and spiritual life of the country. Qualitative changes are observed in the development of fiction. Its ideological and thematic, literary and aesthetic, formal and substantive orientation is expanding and deepening. As you know, poetry as the most active, effective genre of literature is the most sensitive to new trends and realities of life. It sensitively capturing life impressions and putting them into bright verbal forms, is capable of enriching the reader spiritually and aesthetically. On this occasion, the well-known Uzbek poet Ahmad Azam Fahriyor, in the preface to his book "Ayolgu" [Fahriyor 2000], wrote:

The poetry is a well-known gesture, indicating uncertainty and continuing this uncertainty in the soul of the reader, as well as giving impetus to the discovery of only clear, light feelings for it; poetry is a new thought that has arisen in the soul of the poet itself. In this sense, love, sung in one poem - it is a thousand of love, will be read by a poem by a thousand people - this is a thousand feelings of love [Fahriyor 2000, 1. C.5].

This appeal of a lyric poem to one and thousands at the same time from a poet requires a great deal of concentration of thought and generalization, expressiveness and ingenuity in their poetic design. Namely, this feature of poetry pushes artists to search for new forms and new means. One of the poetic forms, which has received wide distribution in recent years, is a three-line poesy. In this article we will try to determine the development trend and typology of the three-line poesy in Uzbek, Turkmen and Karakalpak poetry.

The three-line poetry form in modern Turkic literatures appeared under the influence of European literature and new trends in the development of poetry in the field of form-creation. Uzbek literary critic K.Yulchiev on the genre and formal features of the three hundred and three-line verse forms wrote the following:

"The Threesomes are an independent poetic genre with a special formal and informative structure. A three-line stanza is part of an independent poem. In the three steps, external touches of reality are given, and in the three-line poetry there is a relatively detailed image. Tree-rhyme mainly refer to the worldview, thoughts, feelings, and experiences of the reader, and in the three-line stanza poems a certain theme with a specific image is revealed. In the three steps, paramistic, aphoristic properties are clearly expressed, and in poems with a three-line poetry, these qualities are not developed. Poetries with a three-



lined stanza have different sizes. In three hundred words and signs are compact and dense. And in poems with a three-lined stanza, the reverse process is observed "[Yulchiev K. 2017: 2. 20].

This theoretical definition can also be attributed to the three-line poetries in Turkmen poetry, where this poetic form is called the "three-line poetry". This name was spread in Karakalpak poetry.

All this testifies to the fact that the three-line poetry form has deeply rooted in Uzbek, Turkmen, Karakalpak poetry. In this respect, one poem by the Uzbek poet Fahriyor is characteristic:

*Kelinding, kelmading,  
bilinding, bilmading,  
yorijon*

*Ne sevgi? – gunohdir,  
tun oqdir, kun oqdir,  
yorijon.*

*Qul ayri, yul ayri,  
hayr endi, gulhayri –  
yorijon.*

*Men seni kechirdim,  
yurakni o'chirdim,  
yorijon [Faxriyor 2000: 3. 205].*

As you can see, it consists of four stanzas, which in turn consist of three-lines. The poet's skill in these lines is achieved by spectacular use of euphonic means, imparting great emotional power to this little poetry. With minimal lexical workload, it is abundantly equipped with assonances, dissonances, alliterations and external rhymes, contrasting contrasts, giving to the agitated monologue of the lyrical hero, special harmony, nobility and trepidation. The anxiety and trepidation of feeling is further strengthened by the lyrical hero's address to beloved "Yorijon" repeated at the end of each stanza. The appeal "Yorijon" emotionally and compositionally unites the whole poetry.

The lines rhyme by the system **aab, vva, gga, dda**. However, the lines by the number of syllables are different: the first and second lines – 6 syllables each, and the third line – 3 each, and it serves to enhance the drama of the hero's experience. Apparently, the situation is as follows: the beloved became the bride of the lyrical hero, but life together did not work out, now she has become a stranger to it and left. The poem does not mention anyone's fault. No remorse. There is a nobility. The lyrical hero generously forgives the former sweetheart. Courageously – sadly the last stanza sounds:

*Men seni kechirdim,  
yurakni o'chirdim,  
yorijon.*

«I forgive you,  
I turn off my heart,  
My love».  
(translation word to word)

As we have already noted, this poem is a sad, agitated, meaningful monologue of a lyrical hero, addressed after a beloved who has left him. In this sense, the second stanza is remarkable. Its content is approximately as follows:

*Ne sevgi? – gunohdir,*

«What is love? - sin,



*tun oqdir, kun oqdir,  
yoriyon.*

And the night is bright,  
and the day is bright,  
My love». (translation word to word)

Despite the sad finale, the feeling of the lyrical hero is painted in light colors and it is not by chance that “the night is white (light) and the day is white (light)”, although the antithetic “white” cannot be decisive in this antonymous couple “night and day” equally. Naturally, in both cases the epithet “white” is used in a figurative, symbolic-allegorical sense. The sadness of the lyrical hero is bright. Obviously, he came out of a love test came out more clarified, sophisticated, with hope.

On the formal side, Fahriyor’s poetry is to some extent characterized by a touch of modernist poetry. It is characterized by moderately complex associativity and illogical thinking. But they do not interfere with perception and does not reduce the brightness of the impression.

We see such qualities in other poems of the poet. For example:

*Derazadan yopirilib kiradi shamol  
– uy yuqotib oladi nafas  
damqisma chol kibi.*

"The wind bursts through the  
window – the house began to breathe,  
gasping, like an old man"

*Shamol ko'zuga borib urilar,  
chayqatib yuborar satxini.  
Tufon turor ko'zgu satxida.*

«The wind hits the mirror  
and wavers its surface.  
Uregam rises»  
(translation word to word)

Here is a short landscape, described in a surrealistic manner with a very real objective world, each of which has a deep philosophical, social and psychological context. The wind, bursting into quiet home comfort, introduces into it anxious anxiety, which then turns into a storm of catastrophic forces, generating discord and chaos in the fragile harmony of peace, home comfort.

And the rhythmic pattern of the poem is diverse, because there are too many unexpected transitions and transformations in it. Each line has an arbitrary quality of syllables.

The rhyme of the poem is also somewhat not standard. It is built on inner consonance: *shamol – chol; yopirilib kiradi – borib o'rilar; yuborar – turor*, etc. In compositional terms, the poem has a clearly defined plot with the presence of basic elements.

In recent years, three-line poetry has been widely distributed in Turkmen poetry. For example, let us pay attention to the poem of the poetess L. Maksymova, where the first line of each stanza begins with an appeal to the reader: “Gel, goshgy okaly!” (“Come, let’s read the poetry!”).

*Гел, гошгы окалы!  
Ундул бираз гижелериң гуссасын,  
Диңләп гүйзүң язып гоян қыссасын.*

«Come read poems!  
Forget the sadness of the nights  
Listening to the songs of the fall».

*Гел, гошгы окалы!  
Ышка чүмен еллер билен үврелип,  
Хак сөйгүниң маталыны өвренип.*

«Come, let’s read poetry!  
Circling with the wind of love  
Delving into the language of pure love».



Гел, гошгы окалы!  
Баглар гүлмең гужагында үшәндир,  
Гүйз мейдана сары халы дүшәндир.

«Come, let's read poetry!  
Gardens huddle in the arms of days  
Autumn covered the whole field with a  
yellow carpet».

Гел, гошгы окалы!  
Оваз гошуп айдымына дурналаң,  
Белки, асманыңам йүзи дурланар  
[Garagum jur. 2013. №3. 41].

«Come, let's read poetry!  
In unison with the songs of cranes  
Maybe the sky will be more beautiful».

The poem consists of four stanzas, the first line of each stanza has 6 syllables, the second and third – 11 syllables. Rhyme has a form of **abb, avv, agg, add**.

The poetry by L. Maksymova is an enthusiastic invitation to think, an invitation to immediately share with her companion the vivid feelings overwhelmed her soul caused by the autumn Turkmen landscape. The poetry by L. Maksymova is a typical, but very emotionally colored, landscape lyrics, but not with formal searches typical of Turkmen poetry. And it is precisely this form that allows the author to more accurately and economically convey the excitement and agitated state of the lyrical hero.

Talking about the content of the poem, we can say the following. The first stanza, apparently, on the background of the coming soft golden autumn, the long hot summer days and short, stuffy nights, the lyrical hero had already become bored and boring. He now invites his imaginary interlocutor to listen together to the gentle song of the fall.

In the second stanza, it is said that the lyrical hero and his interlocutor, combined with the wind, saturated with love, want to be obedient to the voice of unselfish love.

The third stanza speaks of the sensitivity and attentiveness of the lyrical hero to the world around him. In the hot summer months, not only was he bored and painful, but the gardens also felt uncomfortable. In response, nature does not remain indifferent. Autumn covered the whole field with a yellow carpet. Yellow color, as it is known, is a symbol of peace, gentleness, abundance, warmth.

In the last, in the final stanza, the desire of the lyrical hero is expressed - he wants the poems that he will read to be combined, merged with the crane songs, which can be heard from the autumn sky. Maybe this will make the sky brighter and more beautiful.

The poem by L. Maksymova has deep overtones. After all, it deals not only with written but also with unwritten verses of nature. The poet calls to listen to these verses, to read and understand their meaning and beauty. It is most important.

Take another three-line poetry L.Maksymova "Sensiz" ("Without You").

Ене саралыпдыр баглаң гүлмеңзи,  
Серет, гүйз гижеси агляр сессиз,  
А мен сенсиз.

«Again the gardens turned yellow,  
Look, the autumn evening is crying  
silently,  
But I without you».

Хыялында ышкың суратын чекип,  
Анха, учуп баряр дурналар хеңсиз,  
А мен сенсиз.

«Carrying in your wings the image of your  
love  
Cranes fly away without noise,  
But I without you».

Чал булутлаң гизлән айын гөзлейән,





*Тукат еллер айдым айдыр биркемсиз,  
А мен сенсиз.*

«The winds that drive white clouds,  
Sing sad songs without falsehood  
But I without you».

*Бахарда гүл билен сөйлен япраклар  
Шейдип, тәнермикә хич хили эмсиз?!  
Мен болса сенсиз.  
[Garagum jur. 2013. №3. 4. 41].*

«Leaves that whisper from autumn  
Do now fall mogy run  
And I without you».

This poem of the poetess is much different from the previous poetry in its emotional coloring and rhythmic form. The first was inherent in the mood and sublimity of feeling. This corresponded to the structure of the poetry. Each stanza began with a short pompous appeal: "Gel, goshgy okoly!" ("Come, let's read the poetry!"). And the second poetry is riddled with an elegiac sad mood, and each stanza ends with a quiet sad voice, like a sigh with a brief confession: "A men sensiz" ("And I Am Without You"), which most accurately reflects the inner state of the lyrical hero.

A striking and expressive feature of this poetry is that its figurative and compositional basis is sad-emotional, psychological parallelism – a contrasting comparative depiction of natural phenomena and the state of the lyrical "I". The brightness of perception is enhanced by the fact that it is negative parallelism: 1). autumn evening cries silently // I am without you; 2). cranes fly away without noise // I am without you; 3). sad winds sing songs without falsehood // I am without you;

In these imaginative series, negation emphasizes not the difference, but the similarity and closeness of the described states of the lyrical hero and natural phenomena. They shade each other. In this regard, it will not be superfluous to pay attention to such a circumstance. In both poems there are symbolic images of autumn evenings, gardens, winds, cranes. In both cases, they have a completely different functional, stylistic and intonation tonality. It is most pronounced in the images of cranes. In the first poem, the joyful voice of the lyrical hero is united by a cheerful crane cry, and the world becomes brighter and more colorful. And in the second case, the lyrical hero is deaf in a crane voice, they are not accessible to him, and he is tormented alone. Such a figurative comparison can be made with each word – the symbol indicated above.

Thus, it can be stated with confidence that the three-line poetry form with its compactness and greediness allows the poetess L. Maksymova to convey the most complicated psychological state in as few lines as possible.

The three-line poetry form also occurs in the poetic experiments of Karakalpak poets. It is often found, for example, in the poet B.Genjemuratov. In this respect, his poetry, written in the form of a complaint appeal to the most supreme deity among the Turkic peoples – Tengri, is characteristic.

*«Жалғызды жаратпа, тасларды жарат...»  
Ағасы жоқлардың өмири не кешер?...  
Тәғдийри не болар иниси жоқтың?..*

"Do not make a man alone, make stones.."  
What a life without a brother older than  
you?  
What is fate without a brother younger  
than you?

*Көк бөри улыйды жұлдызға қарап:  
Аспан периштеси – Айға не болған?  
Күнниң қабағынан қар жауар неге?...*

The gray wolf howls from longing,  
looking at the sky:  
What trouble has come down with the  
moon - the keeper of the sky?



Why does the snow fall from the rays of the sun ...?

Жайғаспайды жақты жәхәнге жалғыз,  
Жәннетке – бейишке сыймайды жалғыз.  
Жүректің төрінде қылыш қылышлар.

Lonely and white light cramped.  
Lonely and the Garden of Eden is boring.  
And the saber trembles in its narrow sheath.

«Жалғызды жаратпа, тасларды жарат...»  
Жарат, тастан қатты басларды жарат!  
Жалғызлық жарасар өзиңе, Тәңирим...  
[Генжемуратов 2012: 5.81].

"Do not make a man alone, make stones.."  
Make the heads of people stronger than stones!  
Loneliness only paints you, O Creator ...

The leading motive is loneliness. How to survive a person loneliness, when next to him there are no relatives or loved ones. There is no older brother or younger brother. Why such injustice on the part of the creator. It is not by chance that the first line of the first and final fourth stanza begins with a spell – the saying: "Jalg'izdi jaratpa, taslardi jarat..." ("Do not make a person alone, create stones ..."). The motive of loneliness permeated the entire poetry. The word "jalgyzlyq" ("loneliness") occurs five times: in the first stanza once, in the third and fourth stanzas – twice. This motive is also supported by a special alliterative technique – the use of words combining the consonance of the consonants "j", "z", "r", vowels "a" and constantly hinting at the word "jalg'yzlyq" ("loneliness").

So, the content basis of the poem is loneliness. In compositional terms, a poem begins with the fact that a lyrical hero, not deprived of the ability to philosophical reflections and generalizations, is tormented in search of an answer to the question why in an age of technological, social and other globalization, people are often doomed to loneliness, how to save him from this feeling. Loneliness is alien and unnatural, not only to the human community, but also to the natural and material world. This is reflected in the lyrical hero in the second and third stanzas: a lone wolf howls wistfully, looking at the sky; somewhere lonely moon hid; snow is falling from the rays of the sun; a lonely person and the world is small, and the Garden of Eden is boring; trembling in his cramped saber. These lines sound philosophical and aphoristic in the folk – poetic spirit.

The beginning of the fourth stanza returns us at the beginning of the poem – to the plea-appeal to the Creator – *Tengri*, forming a ring composition: "Do not make a person alone, create stones ...". The lyrical hero begs the Almighty – the Creator (God): if he is not always able to give a person relief from loneliness, then let him create a person (with his head) stronger than stones. Only faith in the Creator's uniqueness as a symbol of purity and all tolerance helps a person overcome loneliness. Loneliness paints only the Creator, because he is the only one. And the strength and beauty of man in his union with the Creator, with the world, with people. And this is the constant and painful overcoming of oneself in the name of universal unity and harmony, brotherhood and kinship. That is why, in Karakalpaks, wise people, referring to the patience of a person, often resemble the saying "tas qatty ma, bas qatty ma?" ("What is stronger? Stone or head (person)?"). And the answer always sounds in favor of the second. Be different, there would be no man. As the prayer sounds the ultimate, not expressed top, but the poet's supposed thought: "give me patience, the Creator, to overcome loneliness and find the way to brotherhood".

It can be noted that in the poem of B. Genzhemuratov, words are close, spacious thoughts. Apparently, the three-line form successfully chosen by the poet, which in its



narrow space allowed the poet to express his thought in the most concise, deep and aphoristic, contributed to this to a considerable extent.

So, our observations on the content and form of the three-line poesy of the Uzbek poet Fahriyor, the Turkmen poetess L.Maksymova and the Karakalpak poet B.Genjemuratov allows us to state with confidence that this poetic form boldly took off its roots in foreign soil and began to give successful poetic escapes. This is evidenced by those individual poetry which were discussed above. It can be seen that the poets are well aware of this form. Each of them has a lot in common and special. Of course, that they are primarily united by talent and a responsible attitude to the word, to the form. They value every word, every sound, every line in order to achieve the utmost accuracy, clarity, brevity.

Each of them has his own vision, his own perception, his own way of expression and generalization, and his own temperament. For example, Fahriyor is not averse to using modern technique, impressionistic style of image. He has inherent complex associative thinking. The poesy by L.Maksymova are more traditional, they are characterized by intimacy, vivid emotionality and light elegiac mood. She actively uses poetic parallelisms. B. Genjemuratov seeks to think big, excitedly arguing with the Creator himself, with the world and with himself. He is concerned about the fate of modern man. He is extremely open and aphoristic in the poetic design of his thoughts.

Summing up the above, it can be noted that the poets Fahriyor, L.Maksymova and B.Genjemuratov within the three-line poetic form have achieved significant success. They proved with their creativity that this form has already found its place in the arsenal of Uzbek, Turkmen, Karakalpak poetry and contributes to the expansion of their graphic possibilities.

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