



## Features of Elegy and Ode in World and Uzbek Literature

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**Abstract:** Elegy and ode are aristocrats among other genres of lyrics. They trace their lineage from antiquity. The genesis of the terminology is similar, initially both concepts meant the same thing - a song. However, an elegy (Greek *elegeia*) is a mournful song, while an ode (Greek *ode*) is just a song. The emotional mood of the ode arose over time, when its content was attached to the ode - a solemn laudatory song. Over the centuries, the stanza and pathos of the elegy and ode have changed, but invariably both lyrical genres have remained antipodes.

**Keywords:** Elegy, ode, lyrical genres, lyrics, stanza, pathos, political, philosophical themes.

The elegy was originally widespread in Ionian Asia Minor, having arisen from funeral lamentation. Elegies were performed at funerals, accompanied by flute playing. Later, elegies began to be simply recited, and the mournful song of the reed - as this term is sometimes deciphered - acquired a completely different direction: in the 7th-5th centuries BC. elegies began to be sung at feasts. Accordingly, the content of the elegies also changed - political, philosophical themes and simply everyday reflections sounded in them. There is a legend about the lame schoolteacher Tyrtaeus (VII century BC), who was sent to ridicule the inhabitants of Athens to command the army of the Spartans, who were forced to fulfill the will of the oracle.

Tyrtaeus did an excellent job with unexpected duties: he inspired the warlike spirit of the Spartans with his elegies. This legend reflected a long-standing understanding of the elegy as one of the genres of civil poetry. However, the patriotic content was not fixed in the future for the elegy.

The elegies of Theognis were distich written in hexameter followed by pentameter:

*As often our city, led by bad leaders,  
Like a broken ship, it hurries to moor to land.*

(Translated by V. Veresaev)

The well-known Athenian politician Solon urged fellow citizens with his elegies to fight the Persians for the island of Salamis:

*All citizens, here! I am a trading guest of Salamis,  
But I did not bring goods - no, I brought you poems.*

(Translated by Vyach. Ivanov)

The elegy undergoes significant changes in the Hellenistic era: love themes penetrate the elegy. Callimachus and his followers, using mythological images, complain about unrequited love, indulge in sadness, believing that one poet is destined to survive the torments and sorrows of a rejected lover. This theme will be picked up by the authors of Roman elegies Catullus, Ovid, but in their work the elegy occupies an intermediate position among other genre forms. Gaius Cornelius Gallus (69-68 BC - suicide in 26 BC) is considered to be the creator of the elegy as a genre. It was thanks to Gallus that the elegy was assigned the right to sing love without reciprocity and desolate suffering. There is a

playful assumption about how the elegy came about: when the poet in love found himself in front of the closed door of the one, he idolized, he expressed his pain in the elegy.

“Rough, but sensible,” as Goethe, who did not avoid such situations, would have remarked, as he told his readers in the Roman Elegies, to which the genre had yet to grow.

The ode went a different way, although the self-determination of the genre happened somewhat faster. Initially, any song that did not claim to belong to a genre was considered an ode; the ode was intended for choral performance, but required an upbeat solemn intonation. Such are the odes of Alcaeus and his contemporary Sappho, as well as Pindar, who introduced elements of moralizing into the odes.

As a genre definition, the ode is used in the first century BC. Poet Quintus Horace Flaccus, who wrote three books of *Od.* In his poetry, the ode acquires a specific targeted orientation, he glorifies Octavian Augustus, who patronizes Horace. Composes odes to Horace and on the occasion of celebrations and festivities. Thus, the ode is now dedicated to a person or event.

In the Renaissance, the ode is remembered by poets who revived the traditions of Roman civil poetry. It is characteristic that the ode did not acquire formal criteria up to classicism. Pierre Ronsard turns to elegies and odes in the sixteenth century, treating both genres more meaningfully than formally. In the early fifties of the 16th century, relying on the traditions of Pindar and Horace, Ronsard and Du Bellay composed odes, competing with each other.

Ronsard owns five books of odes, but only a few of them correspond to the modern interpretation of the genre. His odes are very close in theme to elegies, they persistently sound Ronsard's favorite thought about the transience of life and the need not to miss joy:

*Give youth to fun, -*

*Until winter drives to the cell,*

*While you're still in bloom*

*Catch the flying moment -*

*Cold blizzard breath,*

*Like a rose, it destroys beauty.*

(Translated by V. Levik.)

where lowercase letters denote masculine rhymes and uppercase letters denote feminine rhymes. Odes were written in iambic tetrameter.

For the first time, the two leading lyrical genres were theoretically opposed by Nicolas Boileau (1636-1711) in his “Poetic Art” (*L'Art poetique*, 1674), where Ronsard, by the way, is said to have worked as a Roman and a Greek, but “breaking , ruling everything, introducing his own laws, ”which is clearly not acceptable for Boileau. Presenting elegy and ode personified, the author of *Poetic Art* depicts them as absolutely dissimilar. The first is sad, the second is proud and daring:

In the clothes of a mournful widow, dropping a sigh, despondent,

An elegy flows over the coffin with a tear current.

There is no soaring in it, although its tone is high.

She sings the sorrow and joy of two lovers

And undead, and angers offended mistresses.

Ode is given much more space, let us recall a few lines:

Here is an ode to heaven directs its flight;

Full of arrogant splendor and courage,

She speaks with the gods in her lines (...)

Let Ode's tempestuous style strive at random:

Beautiful wrinkled beautiful her outfit.

Away with timid rhymers whose minds are phlegmatic

In the passions themselves, a dogmatic order leads,

Who sings feats, caring only about

So that you don't forget the dates and live in harmony with the number!

(Translated by S. Nesterova, G. Pilarov)

If we resort to a comparison from the field of plastic arts, the elegy will be like a tombstone, while the ode becomes like a monument to victory. Let us note that the glorification of valiant deeds, even from the point of view of strict classicism, still allows liberties in the construction of the ode.

The dispute between the ode and the elegy is philosophical in nature, both lyrical genres express two main aspects of human existence: a person in space, and a person in society. The elegy helps the individual to realize his spatio-temporal belonging to the universe, the ode reflects the socio-political and social ties of the individual.

The train of thought in the elegy: I am alone in this world, but love helps me overcome the loneliness of my existence, but love turned out to be illusory, I am even more lonely in this evening autumn moment of eternity, to which my life belongs. So, let us appreciate the brief moments of being and happiness.

The train of thought in the ode: I am a comrade-in-arms of the deeds and victories won by my compatriots, I rejoice that the homeland is on the way to such a world order, when all power will belong to reasonable laws, the personification of which is a wise ruler or ruler who takes the throne.

The ode is not so much a compliment to the authorities as an instruction. The ode, especially reflecting the accession to the throne of a sage, is always somewhat utopian. She advocates change for the better, while the elegy focuses on the eternal and repeating from generation to generation. In the optimistic mood, the ode elegy brings a share of skepticism.

The ode is written in iambic tetrameter, feminine and masculine rhymes alternate, the ten-line stanza is divided into two quatrains, in the first the rhyme is crossed, in the second it is circular, and between them is distich.

On Russian soil, the ode acquired a number of distinctive features. The traditional ode of classicism had an impersonal character, it was devoid of an individual beginning, the lyrical hero was practically absent in it. In the Russian ode, the poet, glorifying victories on the battlefield, welcoming the accession to the throne of a new empress or the birth of a porphyry-bearing child, is involved in what is happening. The event concerns him personally, he connects state events with his own biography, for even promotion or resignation directly depended on big politics.

In the Russian ode, the role of the lyrical hero is very active, it is enough to recall Derzhavin's "Felitsa" (1782), where the active god-like princess of the Kirghiz-Kaisatsky horde is opposed by the private life of the author's double, who, "transforming a holiday into everyday life", circles mentally in chimeras. The author of the ode deliberately confronts his own fictitious vices with the fantastic virtues of the empress, in order to highlight them more strongly. However, looking ahead, we note that from the idleness and sorrow of private life in the near future there is a source of elegy. In the odes addressed to Catherine II, Derzhavin and his contemporaries (I.S. Barkov, M.D. Chulkov) deliberately belittle themselves. You should not see in this only flattery and obsequiousness - these were the norms of literary etiquette, originating from courtly poetry. The poets did not forget that she was not only a queen, but also a Beautiful Lady.

A landmark creation in the history of the genre was Derzhavin's ode "God" (1784). The poet's traditional for the genre appeal to various biblical characters was quite organically concentrated in the main Christian image. God and man are placed in a dialogic relationship, where the word belongs

to man, and God listens to what he initially knows. The idea of the ode is in the comprehension of an incomprehensible deity and through him - the self-comprehension of the poet. Derzhavin's model was the psalms, which he freely transcribes.

In the lyrics of G.R. Derzhavin, among other things, there is a merger of odic and elegiac principles. The fusion of ode and elegy is already outlined in the poem "On the Death of Prince Meshchersky" (1779), where grief and glorification of the deceased complement each other. It is even more difficult to determine the genre of the poem "Bullfinch" (1801). Response to the death of A.V. Suvorov becomes a posthumous ode to the great commander and friend.

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