

ELEGY AND TYPES

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The term "elegy" can be used in two senses. The first is an impressive speech expressing sad feelings and experiences, and the second is a sad melody of the same name. Sad melodies are poems written in this genre.

Ancient Greek elegies generally consisted of two verses. One is in hexameter and the other is in pentameter. Many examples of ancient Greek songs or poems composed in elegiac couplets seem to have nothing to do with singing sad songs. This can be explained by the fact that the ancient Greek elegies in the early period were sung in the spirit of patriotism or war, and later in the Roman elegies the theme of love came to the fore. But a careful study of the surviving evidence helps to dispel this initial impression. Although there is currently no consensus on the origin of the elegy in the world of classical studies, it can be argued that it originated from the tradition of singing elegiac songs.

The fact that in most of the elegies and sayings of the Greek mourning rites weeping predominates proves that this genre is composed of melancholy tones. The elegy is sung by Hecuba in Euripides' Trojan Women. It is sung like a monody, i.e. solo. In addition, Andromache, Hector's wife, sang a sad song in the same form. Both of these elegies are connected. It was reported that after the surrender of Troy, the fate of women was deplorable. Andromache also mourns the death of her husband and the terrible fate that awaits her.

There are different types of elegies in the literature of each country.

The constitutional elegy has its place in America. These elegies deal with socio-political themes, describing the state of public policy and glorifying injustice and social situations. English romantic elegies are similar in subject matter to Roman elegies and show the sadness of love.

English funeral elegies. These elegies were mainly created in the 17th and 18th centuries and were dedicated to the death of statesmen, but later they became common among ordinary people. One can come across such paradoxes as the creation of art from death, that is, the elegies are written so impressively that it is impossible not to see the true reflection of grief. Elegies of this type were created mainly to enhance the prestige of religion.

The story of the deceased and his sins, his forgiveness in the afterlife, the creation of souls worthy of heaven, and the description of death on the part of man were evidence of the rise of religious knowledge. The church emphasized this, and the funeral elegies of the period were identified as an indicator of literacy.

The Puritans' own "puritan elegies" appeared in American literature, inspired by English funeral elegies. Their purpose was the same as that of their British ancestors.

Elegies on the theme of war in the 19th-20th centuries were also created impressively, and an era of elegies with the same name appeared. The war brought many hardships to mankind and changed the world. Such a great development can be seen in the literature of each country. Elegies on the theme of war are vivid proof of this. Combat poetry appeared during the First

World War. The elegies of this period reflected a lyricism that called for resistance rather than consolation. European writers such as Anna Akhmatova, Zinaida Gippius, Henrietta Charasson, Margit Kaffka, Vida Gerai and Mary Borden are recognized as the creators of such elegies. This women's poetry was also called "women's elegies" and women's words were also studied. But in their elegies they break down religious tones and create sharply free images. It was a strong reaction of women to their losses. The following poems by Anna Akhmatova contain images of such a situation:

Just wait for hunger, shivering and death

Sky lights are also held.

Faqat ocharchilik, titroq, o`limni kuting

Tutilmoqda samo chiroqlari ham.

In Akhmatova's elegy "Prayer", the lyrical hero is ready to give even his own child for the world. This is similar to the sacrifice of Jesus by Abraham:

Give me bitter years, sick,

gasping, sleepless, fevered,

take away my child, my friend,

my secret gift of song.

Menga achchiq yillarni bering

Kasal, isitmali, uyqusiz yillar,

Bolanni ham olib ketaqol, ey do`st

Qo`shig`mning sirli hadyalarin ham.

The poetess wants to emphasize that if war is the will of God, as religious figures say, then it will fight even against God. When reading these verses, which seem to be dominated by atheistic views, one shudders, but the war has done such damage to humanity that it has gone so far as to deprive it of everything, even God. "There is no reason for war," said the poetess. That is, he means to say, do not scold God. Actually, it was the result of the evil people's efforts to divide the world.

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