

Uzbek Poetry: The Period and the Poet

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Annotation: *This article discusses a number of issues in the literature of the independence period, especially in poetry, such as mood swings and changes in the poet's worldview, new analogies, realities of life. The main focus is on Uzbek poetry of the independence period.*

Keywords: poetry, poet, period gaze, metaphor, modernism, mood, speech, freedom of speech, stage of renewal, form and content.

I. INTRODUCTION

As literature keeps pace with the times, it keeps being updated. For each period, literature is a mirror of its own period. "In poetry, the peculiarity of the concept of time is embodied in direct harmony with the human person. Although the concept of period refers to the past, present, future, or meaning of human life, it is primarily concerned with life, it is manifested, first of all, in connection with life, reality and human personality". Literature is destined to connect with man, the work of creator is at the forefront in its creation. Of course, in his work, the writer not only forms a certain image of life, but also expresses his feelings, thoughts, affirmations or denials. And in this, of course, classical melodies also sound; the reality of life is on the threshold, and most importantly, today's ideas are, of course, new analogies, metaphorical ideas, that is, the buds of the modern are also visible.

II. METHODOLOGY

During the renewal period, the scope of Uzbek poetry expanded. It is not about the expansion of themes and problems, but about the style of expression of these themes and problems, the art of artistic analysis, the diversity of styles, folklore, folk epics, folklore; From sonnets and modern genres of Western literature to the tanka and hokku forms of ancient Japanese poetry. It is true that many of these forms existed in our poetry at an earlier stage. However, in these forms and directions, the problems of the new era, new images, new means of depiction, new ideas aimed at depicting the inner world and aspirations of the people of the independence period are beginning to find expression. Literary critic I. Gafurov commented on the situation in Uzbek literature: "Poetry continued to live in Uzbekistan. The eternal debate between "You" and "I" has intensified - no one can think of calling it "intimacy" or "narrowness" anymore – gained new momentum. In particular, the struggle between the "I" and the "I" - the self-contradiction - is becoming more and more rebellious than ever. This is very natural. It can be observed that self-knowledge, self-awareness and self-discovery become a very characteristic phenomenon in poetry... Seeing oneself in a new way; striving for new horizons of the soul; to seek and find a new fortress of salvation; to step into the ladunni squares of the priests, who were restless after Huvaydo and Sufi Olloyar until the liberation of the heart ... " So the creator is always ready and waiting for the update.

The arrival of modernity in Uzbek literature was also real renewal. Because before independence, literature was forced to portray social life, the lives of workers, "black" images like a rainbow. But independence was, in fact, the independence of literature. The foundation of literature to have served culture and spirituality, why it should no longer serve self-realization? That's right, in a sense, it is undeniable that man is at the center of social life, but his or her chest, which is called the heart, needs to be "locked and rusted," so why? It was from this period that modernism listened to the human heard.

Here we will focus on the views of literary critic Umarali Normatov on modernism and its position in world literature of the twentieth century, its appearance in Uzbek literature, its evolution: "Modernism is an important event in world literature and art of the twentieth century, a factor determining its original image. It is no secret that a new trend, such as M. Proust, F. Kafka, J. Joyce, Eliot, E. Pound, A. Camus, opened a completely new era in the development of speech and word art. . They have thousands of colleagues, followers, followers in different parts of the world. Modernism is not just a literary-artistic experiment, the result of formal-methodological research, but it has its own philosophical-theoretical basis for a new view, understanding, comprehension, interpretation of the world, man... The ideas of such creators are a new literary trend served as a basis for their directions.

III. ANALYSIS AND RESULTS

Modernism did not appear by chance in the literary process. It is no coincidence that the epigraph to A. Qadiri's "Last Days" reads: "It is better to go back to Mazi." For this reason, we take a look at the content of the methods available in the literature. There are several creative methods in literature: romanticism, realism (Latin: "material, vital"), classicism (Latin: "example, example"), sentimentalism (French: "feeling, feeling") and modernism (French: "new,") modern"). If we consider modernism as a whole, then we can see that the mixture of imagination and life, as well as the level of exemplarity and emotion, is enough, that modernity is connected with the human heart. As the literary critic U. Hamdam puts it: "... True, literature is THE LITERATURE OF THE SOUL! He discovers. But some mountains and rocks do not reveal the hidden minerals, but the worlds hidden in the human heart. The most valuable thing for a person who truly understands is his own world.

If today's literature is considered to be the new Uzbek literature, it means that today's poetry is reflected in a new way. The first announcements of the show were made in the 1920s from Cholpon's collections *Awakening* (1922), *Springs* (1923), and *Secrets of Dawn* (1926). Professor O. Sharafiddinov said: "It is safe to say that these collections, which were a great literary event in the literary life of that time, became a real foundation for the new Uzbek poetry."

It can be said that literature has been alienated from man for some time. Because in this environment, ideological subordination prevailed. But the path that began in the 70's has continued, and the artist has given way to modernity. Rauf Parfi, Omon Mukhtor, Shavkat Rahmon, Murod Muhammad Dost, Khurshid Dostmuhammad, Abduvali Qutbiddin, Bahrom Ruzimuhammad, Fakhriyor, Nazar Eshanqul, Ulugbek Hamdam, Salomat Vafo, Zebo Mirzo, Gozal Begim and the poems of others are an example of this.

Literary critic K. Yuldashev: "A real work of art is always born as a result of trying not to look like it was created before. The renewal of thought, pleasure, and taste also requires a complete change in the system of artistic expression. There is nothing immutable in the literature other than the constantness of change. Modern literature is a reflection of changes in people's tastes and attitudes." So, as time goes on, one's artistic taste changes and rises; As the worldview changes, so does the hunger for innovation. But everyone interprets these views differently. Many literary critics see modernism as an abstract concept. It should be noted that abstraction is primarily due to misunderstanding, which can be caused by a lack of understanding of its place, a lack of intellectual approach to its content. To understand this, we must look at the roots of modernism. Because in its veins there is the water of classical poetry, and the breath of life blows. It is true that in some ways it is completely abstract, but that is the beauty of it all. After all, there is a reason for something to exist. K. Yuldashev commented on this in an article in the 1st issue of *Gulistan* magazine in 2005: "It should be noted that the absurd cannot be opposed to modernism. While modernism is a tree, the absurd is its fruit. It's not crazy to put the fruit against the tree. Absurd literature is not the nonsense of literature, as some think, but the literature of nonsense."

It is really absurd nonsense, but it is not the nonsense of the rules of life, the nonsense of the order, but the nonsense of human life, its destiny, its attempts in the face of absolute destiny. So you don't have to guide the literature, just as a person decides which way to go, because he chooses the direction. This means that since the period of independence, Uzbek poetry has undergone innovations, and its peculiarities are reflected by literary critics as follows:

“-art is moving away from social life;

- striving not to fall into certain patterns;

- that works of art are only works of art;

-increased tendency to view art as a game (skill, originality, originality - a game of originality);

-increased tendency to crime;

- avoidance of false elevations and artificial calls;

-increased aspiration for perfection of expression.

Principles like this emphasize that modern literature and traditional heritage are not even contradictory or even comparable. These principles show that each style has its own unique way, that they stick together in certain places, that they acquire individuality in certain places.

The passage of time, the growth of social consciousness, the rise of the stages of thinking, the retelling of events to the reader and his presentation as a work of art did not satisfy many. This does not mean that history is wrong or that it is no longer needed. Because if history is a feature of history, it is said that the enrichment of art with new ideas is the essence of literature. It's not like yesterday. The moment does not repeat the moment. Avoid similarities. Just as repetition spoils the charm of grace, so the creation of novelty is true.

As long as a person lives, he seeks beauty every day. That beauty is so easy to find in literature, in poetry. The so-called Independence Poetry of the last decade of the last century was a time of such beauty. There is also wisdom in calling this period the poetry of the independence period. This poem is not only because it dreamed of freedom, it was created during the independence period, it praised independence, because the artist reflected his feelings, but also because he encouraged the reader to look into his heart and understand it. it is possible to say.

Independence, in this sense, is not only an outward freedom, but also an inward spiritual freedom. Because the concept of free will be recognized as a real life event only if it moves to the mind, spirit, heart and soul.

Emotional examination during independence is a poetic study of the human psyche, its distant memories, aspects of intimate experiences. Thus, the beginning of the period of independence, when looking at the heart, revived the spirituality that was forgotten under the pressure of ideology, but not forgotten in the heart, in the soul; the heart is the house of God, and it is cleansed and purified.

If we look at the poem of independence from the beginning, it is not based on a certain law. Poetry can be rhyming or non-rhyming, or one-line or two-line or more. Poems of this form form a line in the poetry of the independence period. For example: two words like "Moon ax", "Graves are barren - born", "Pomegranates are torn like pain" (Fakhriyor), "I told you - I lived without you" (Ulugbek Hamdam) , "The earth is not a sheet, it is a shirt", "I weave a poem from the fibers of love like a spider" (Fakhriyor).

IV. DISCUSSIONS

These lines are not just words, they are high-level lines. During the period of independence, it is clear that the "thinning of poetry, the thinning of expression" requires the reader to concentrate and read poetry, say critics who think about this period, which must also have a high intellectual potential. emphasize that. "The world of peaches is at the point of a spear, The world is a lie, I am really dead" (Rauf Parfi) or "What I see is a snake, I am afraid of what I see, I am afraid of what I know. I am afraid of what I know, I am afraid of what is bad"(A. Suyun). A high level is also needed to understand the "labyrinth" of ideas expressed in such lines.

The poet, who understands poetry, knows that "true poetry expresses the feelings of the heart, and weight and rhyme are its decoration." Therefore, poetry is not a reflection of the world, nor a way to study it, but a creation of the world.

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