SJIF Impact Factor (2025): 8.688| ISI I.F. Value: 1.241| Journal DOI: 10.36713/epra2016 ISSN: 2455-7838(Online)
EPRA International Journal of Research and Development (IJRD)
Volume: 10 | Issue: 11 | November 2025 - Peer Reviewed Journal

ABDUVALI KUTBIDDIN'S POETRY AND THE ART OF ANTITHESIS IN IT

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Article DOI: https://doi.org/10.36713/epra24914
DOI No: 10.36713/epra24914

ABSTRACT
This article discusses the poetry of the talented Uzbek poet Abduvali Kutbiddin, who occupies a unique place in modern Uzbek literature. It explores the development and perfection of the art of tazod (antithesis) in his poetry. The issues of reading, interpreting, and emotionally perceiving the poet's works are analyzed.
KEYWORDS: *Artistic Devices, Antithesis, Imagism, Peripeteia, Modernism, Dramatism, Inner World, Emotional Experience, Reality.*

INTRODUCTION

In the foreword to Abduvali Kutbiddin's first poetry collection *Nayson* (1988), the master poet Rauf Parfi wrote:

"Abduvali's poetry is a remarkable example of perceiving the world through imagery. He cannot imagine existence as bare. In his heart, he senses every moment, event, and occurrence, and reflects them like the colors of a rainbow" [5].

These words represent a high evaluation of a twenty-eight-year-old poet's creativity. Every reader who has truly read and understood his poetry would undoubtedly agree with this assessment. Inspired by his mentor's recognition, Kutbiddin later published several other poetry collections, including *Humo*, *Baxtli yil* ("A Happy Year"), *Xayol kechasi* ("Night of Imagination"), *Sen va sen uchun* ("You and For You"), *Uzoqdan olisga* ("From Far to Distant"), and others.

Many academic and publicistic articles, as well as doctoral dissertations, have been written about his work. For example, Ibrohim G'ofurov's *Tafakkur shakllari* ("Forms of Thought", 2019), Maftuna Kholova's *The Poetics of Uzbek Modern Poetry* (Samarkand, 2018), Gulnoza Oripova's *Ideological and Aesthetic Features of Uzbek Poetry in the Independence Period* (Fergana, 2019), Mahfuza Davronova's *The Poetics of Individual Style in Modern Uzbek Poetry (on the Example of Usmon Azim, Iqbol Mirzo, Faxriyor, and Abduvali Kutbiddin)* (Samarkand, 2019), and Dishod Khursanov's *Chronotopic Poetics in Modern Uzbek Poetry* (Samarkand, 2020) provide scientific analyses of Kutbiddin's poetic individuality.

According to the well-known literary scholar Ibrohim G'ofurov:

"Abduvali plays with words like a true master. The word becomes the object of poetic depiction. The word itself becomes the genuine source of artistic imagery — the word-image. You may call this imagism. Indeed, if expressed simply, it is imagism" [6].

Through words, the poet expands the reader's imagination, influences their emotions, and makes them share in his thoughts, pain, and longing. The ability to enchant through words and to evoke deep feelings is a divine gift — a miracle of natural talent. Sometimes, as scholars note, "in the creative process, a poet writes unconsciously; the actions and solutions of images and events no longer obey the author's will" [7]. Unexpected climaxes, peripeteia, and graceful endings can only be born of divine inspiration and exceptional creative power.

The Lyrical Hero and Symbolic Expression. In many of Kutbiddin's poems, which abound in rich similes and expressive imagery, the poet himself appears as the lyrical hero. His poems such as *"Zarbof to'n kiygan darg'a mendirman"*, *"Tonglari boshingdan sepaman quvonch"*, *"Ko'zimdan o'pib qo'y, Osima"*, *"Taxayyul tunida seni esladim"*, and *"Ne deyin sahroda dardkashim sarob"* serve as clear examples.

Without reading his poems *"Ahmad Yassaviy"* and *"Munojot"* several times, a reader cannot fully comprehend the poet's mystical reflections.

Odamning o'zidan ozod qil, ozod,
Menga ham odamlik baxtin ato qil…
Yo, rabbim…
Xaslar tushmoqdalar xaslar ustina…

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In these lines, the poet prays to be freed from those who appear human in form but are spiritually empty — the insensitive and the heartless — asking God to grant him the fortune of true humanity. The poet compares those who live meaningless, indifferent lives to falling dust or straw.

Modernist Tendencies and Poetic Style. Many of Kutbiddin's modernist poems are in harmony with the works of his contemporaries Aziz Said, Faxriyor, and Bahrom Ro'zimuhammad. His skillful use of pure Uzbek words, the ability to enrich them with new meanings, and his creation of bold judgments and powerful metaphors place him among the most original poets of modern Uzbek literature.

Kutbiddin's poetry may be compared to the evergreen blossoms of the literary garden. Yet, his poems are not easily understood by an unprepared reader. Their complexity, dramatism, and philosophical depth require literary expertise to interpret fully. The poet masterfully uses dialectical elements to enhance the aesthetic power of words. From the earliest examples of his work, he gained the recognition of literary masters and never used a word without purpose.

Meni balo ko'rdilar, seni a'lo ko'rdilar,
Yuragimiz ustida chapak chalib turdilar.
Seni ko'kka surdilar, meni yerga urdilar,
Ikkimizning ishq to'la jomimiz sindirdilar. [5, p.88]

In this stanza, the contrast between the lover and the beloved is expressed through opposites — *balo* (misfortune) vs. *a'lo* (excellent), *ko'kka surmoq* (raise to the sky) vs. *yerga urmoq* (cast down). Though on the surface they seem to express differing evaluations, the deeper meaning reveals that such external judgments cannot affect the eternal bond of love. The inversion of pronouns (*meni* / *seni*) and opposing expressions creates a vivid and poetic example of *tazod* (antithesis).

Examples of Antithesis in Kutbiddin's Poetry From the poem *"O'zbeklar"* ("Uzbeks"):
Mehrga to'ymaslar, diydorga to'ymaslar,
Qishlarga sig'maslar, bahorga to'ymaslar,
Quchoqlab olsalar, mehrdan to'ymaslar,
Poklikni qo'yarlar, nopokni qo'ymaslar. [7, p.14]

In the second line, the opposition between *winter* and *spring* creates antithesis, while in the fourth line *pure* vs. *impure* and the verbs *qo'yarlar* (set aside) vs. *qo'ymaslar* (do not set aside) reinforce it.

Traditionally, in Navoiy's poetics, *winter* symbolizes old age and *spring* childhood. Kutbiddin reinterprets this: Uzbeks, he implies, "do not fit into winter" — they refuse to succumb to old age; they "never tire of spring" — they cherish youth and vitality.

The poet further demonstrates antithesis in lines like:
"They are not coffin-makers, they craft cradles";
"They know laughter, they do not know tears";
"They know how to sing, not how to slaughter";
"Evil men do not gaze into the homes of the good."

Here, antonym pairs such as *laughter–tears* and *good–evil* create explicit contrast, while others evoke contextual opposition, enriching the meaning through *tazod*.

Qo'rg'on bor sabil o'qchilari bilan,
Kamonchi soqchilar – yashin va g'azab.
Yilqilar kishnaydi – mening yillarim,
Men qulman.
Sen xoja.

The final two lines echo classical traditions but are uniquely presented. The imagery of *the fortress with archers* symbolizes the heart guarded by passion (*lightning and wrath*). The beloved is the *xoja* (master) — the ruler of this fortress, while the poet, as the lover, calls himself a slave.

This recalls Zahiriddin Muhammad Babur's famous line:
"I am a king to the people, but a slave to you."

Yet, while Babur contrasts his public majesty with his private submission, Kutbiddin's beloved is elevated to the role of spiritual master. The imagery of horses as "my years" and the fortress as the lover's heart forms a remarkable modern reinterpretation of classical *tazod*.

Tug'ilgan bo'lsam men o'zga o'rniga,
Sen o'lgan bo'lsang begona uchun.

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Men – go‘dak, tikon bo‘lay ilon inida,
Sen – keksa, qopqoq bo‘l ilon iniga.

In the poem *“Falsafa”* (“Philosophy”), the opposition between *born* / *dead*, *I* / *you*, and *infant* / *old* generates an intense antithetical relationship. Each stanza ends with the refrain:

“To die — delight! To be born — delight!”

The poet presents birth and death as equally blissful transitions: the first — liberation from the mother’s dark womb into life; the second — liberation from worldly turmoil into the eternal realm.

CONCLUSION

In Abduvali Kutbiddin’s poetry, the art of antithesis (*tazod*) attains unique perfection. Through opposing words, imagery, and ideas, he reveals deep philosophical and emotional layers. The beauty of his expression lies in the balance between the external contrasts and their inner unity — between love and pain, life and death, exaltation and humility.

His refined mastery of word choice, use of dialectical elements, and ability to merge classical tradition with modern poetic expression testify to his exceptional artistry and the depth of his creative thought. The harmony of reason and emotion in his verses exemplifies the timeless power of Uzbek poetic expression.

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