



MODERNISM IN UZBEK LITERATURE

Halova Maftuna Abdusalamovna

Senior Lecturer, Department of Language Theory and Literature, Samarkand State Institute of Foreign Languages, Doctor of Philosophy (PhD)

ABSTRACT

This article discusses the nontraditional interpretation of Uzbek literature - modern poetry, its theoretical aspects. The poetic features of modern poems and trends in the development of Uzbek literature are described. It is also explained by the changes in modern literature in the national thinking and perception by the views and opinions of several theorists. These theoretical considerations are based on poems by contemporary poets. As a result, this article provides an overview of modernist poems and their poetic features, which are now widely used in Uzbek literature.

KEYWORDS: *poetry, literary world, poetic observation, lyrical experience, lyric hero, attitude, analysis, simile, comparative analysis, inspiration, talent, personality of the poet, poet's world.*

DISCUSSION

The different trends and tendencies that have arisen in the Uzbek literature, which in the XX century has undergone dramatic changes, have led to quality changes within their capabilities, with the level of their talent were created different works. Not all of these areas have existed for a long time; even their most devoted followers eventually changed their views, carrying out work in other flows. However, the literary trend - modernism, which, in spite of the social transformation, represented spiritual experiences of the person has further strengthened its position in the cycle of social order.

In our national literature modernism twice resolutely entered to the literary scene: at the beginning of the XX century and in the last two decades of the same century. Why does the existing currents of modernism only managed to keep the interest to itself and to seriously impact on the development of literature? Could it be that in this period there were poets and writers, talent and philosophy of whom were prone to this trend, or our national mentality and feelings come into a certain state at a time, or the phenomenon explained by the close relationship of our literature with universal aesthetic process?

Jaded, taken in the early XX century to try and deal with the problems of the social system of literature and art which swept the floor in the common environment, lowered her to the heights of aesthetic, in other words, aspiring to give art to the

society by socialization of literature, became the first "modernists" in the history of the national art thought. Because main aim of creating works like "Patricide", "Doctor Muhammadiyor", "Unhappy bride", "Easy to be a lawyer?", "Indian rebels" are rather public, than artistic. For this reason, Jaded not satisfy the centuries-old form of artistic representation. Eternal themes, fluvial outrage centuries creators of art literature, were also subjected to qualitative transformation, now the writer felt the need not for the image of fair king or divine love, and even not a perfect life, but in the true description of the diversity of family and social life in black and white, he wanted to show man not only in his unattainable height, but with all the meanness, disadvantages, sins.

Just this need, the updated theme, new genres, new approach modernized literature of the Uzbek people. In fact the world is the same for everyone, but everyone accepts it, according to their own beliefs, feelings and perceptions. What is the world true knows only God. Therefore, the absolute being represented only relatively, as far as fleeting human emotions.

Drastic shake-up of the XX century led to the aggravation of personal human experiences so that available funds of artistic depiction become infirm before them: writers like them began to make their way through the frame. Any new artistic means, reaching the limits of their capabilities, starts to limit the ability of the writer and force him to repeat himself.



At a time when the monotony bored reader and the writer did not get the moral satisfaction from what is written, arose completely new approaches, phrases, metaphors and artistic means. As well as French researchers have motivated the emergence of meter free verse in French literature of the crisis talk, we are of the opinion that the cause of all the changes and experiments in the Uzbek literature at the end of the last century is an attempt to get away from this formal and ideological uniformity.

Man seeks to upgrade everything. First, he changes the environment, then through the expression of feelings, that have arisen as a result of connection with these changes, change the channel of the literature. And this modified literature again updates the environment. It is impossible to determine exactly which of these areas has an impact anymore.

In 10th years of the XX century Uzbek literature was left between the conflicting feelings caused by the development of technologies that facilitate our lives and abrupt upheaval that complicate human existence. This conflict broke spiritual, social- political and the literary roots of a person with a long tradition. In the society itself, and in the literature, but because of the literature in the public formed trend, radically different from each other.

Among the writers who have not had their fans no in social life, no in artistic creation, increased craving for decadent. However, after doubts about the future, desire for death, foreboding crisis have been banned by "happy Soviet system", representatives of art literature could do nothing but to carry out work in a method well established in the Russian school of realism.

If it was not discontent of years of pressure and jolty and unrest, the Uzbek literature would become driven into the frame, boring ideological phenomenon. It is this hopelessness gave to the national literature such talents as Gafur Gulyam, Mirtemir, Zulfiya, Erkin Vohidov, Abdullah Aripov. They were able to change the unbearable monotony, giving to the literature the fresh air. Thus, following the traditional mass works begin to shoot its way early modern literature. However, modernism has never left the literature and will never leave it, just literature, which is not experienced updates becomes dry set of words that have nothing to do with artistry. Talented writers and poets are not focusing on the individual traits of modernism, develop it with their creativity.

One of those poets of the 70 years of the XX century is Rauf Parfi, who has made absolutely new tune to the Uzbek poetry.

Of course, modernism of Rauf Parfi not come out from nowhere: glimpses of modernist images can be meet in the poetry of Askad Mukhtor.

With his creativity Rauf Parfi animated and designed as a separate branch of artistic traditions of representational art nouveau, which is started by Chulpon in the early twentieth century and continued by Aibek. So, appeared a whole team of writers and poets who have different views on the world and man, who sought to express their thoughts and feelings in other way. Some of them are not backed off their path, while others are occasionally mentioned in the traditional manner.

Rauf Parfi and poets around his entourage have updated not only a means of artistic depiction, but the system of sensitivity, depicted in their poetry. Of course, this does not become a mass poetry, never gained millions of fans due to the fact that in every age people of subtle sense of poetry was not so much. Conscious reading of tamsil Rauf Parfi citing examples such as: ("Seeing you, you did not see", "Your language like green leaves...", "Floats my dead body, filling up to the limits the river ...", "On my eyelash liquid excitement", "On eyes round love ", "I threw myself on a chair ", " Golden leaves become singers, "" Do not be covered with black clouds because of sorrow ", " My heart, do not forget your name ", " Struggling with the darkness rain ", " In the dialect of conscience, the altar is the faith, "" I've got eyes, chained to the sky ", "In the eyes two pearls ", " You will die with a warm smile on your lips ") requires from the reader earnest artistic training. In particular, deserve special attention following lines of author:

Шабнамнинг соф қадаҳи синди...
Кулимизни совурди фалак –
Сен мандан айрилдинг, мен сендан.
Уйин тушар рангин капалак. [7, 18]

Crashed clean glass of dew ...
Dispel our ash the sky -
I separated with you, you are with me,
Started dancing butterfly.

"Rauf Parfi does not indicate the way to the reader does not teach him. No claims where is the truth, and displays his inner world "[11, 376]. Artistically exploring certain aspects of social life, the poet pays special attention to the image of personal experiences of conflict arising in the human soul. Artistry of the poem determined by the ability of the poet to express literary, national, personal traits, sincerity of imaging, colorful style of syllable, regardless of trend in the lyrics. The poet must have the representation of everything that happened to him in the art world, but at the same time should not repeat what has been said. Consequently, unique tamsily about giving examples and wonderful



comparison in the lyrics of Rauf Parfi not lost their splendor and to this day.

Social and ideological transformations of the last century destroyed the established in Uzbek literature stabilization. If at the beginning of the century literature considered its main concern as social status, level of education of a person, by the end of the century, it has paved the path to his inner world, the soul. Consequently, literature refreshed. Updates touched as an object image, and his manner. Literature begins to depict the object not so as it is, but as it seems. The result - flashed colorful inner world of objects in reality, dazzle with its radiance. Modernism began aggressively pursue the subject, not an object "[1, 11]

Thus, in the Uzbek literature confirmed the modernist direction. In fact, everything in this world is relative and subjective. As Nietzsche said: "There are no facts, only there are interpretations". Modernist approach to each person as an individual. The human person, considered until then a representative of social caste in their work rose to the heights. Therefore, neither the literature nor its characters and readers could not become widespread. It is doomed to be an individual literature depicting the unique feelings and experiences of the individual.

As noted by Kant: "comparisons in poetry are not in order to determine the shape or thing, but to cause the performance." Modernism replies to these requirements, gives freedom to the poet, freeing him from any restrictions. Modernists sometimes do not recognize the science, reason, and formal logic, considering that they restrict the freedom of thought. Their creative principle was: "there is no place in the art for the method, the ignorance better than it." [3, 299]

Modernism is not updated the expression of feelings, but them own. He became an art, a radically different way over to the new feeling.

Lack of ability to read the works of modernist transfer to another conscious turned intimate reading phenomenon when a man is alone with his own soul. Poetry was moved from the hearing into the soul. Thus, the reader was "confined" to the artistic text.

Худди биринчи бор келгандай баҳор,
Энди гуллаётган сингари гуллар,
Дарахтлар шу бугун кийгандай қабо –
Эрк кучгани янглиғ оч, юпун куллар. [9, 81]

As if for the first time spring came,
If the flowers bloom for the first time.
Like today, the trees were dressed in the dark.
Hungry slaves like the taste of freedom.

Now poets did not satisfy more any image senses of words nor their location in a form, broadly captures the essence of feeling (visual), they began to make themselves into poetry form:

Ҳеч ким қилмагандай ҳали хиёнат,
Рўбарў келгандай ишққа илк бора,
Кулиб боққанидай йиғлоқи омад
Бунчалар энтиқдинг, юрак бечора? [9, 81]

As if no one has committed treason,
As if for the first time met the love
Like a fortune smiled on you whining,
Why are you sighing about poor heart?

The whole world - is a shell that needs to be realized. In addition to his mental awareness, you need to feel the heart and only then will be clear to the reader the essence of being. Modernist literature has applied new ways of realizing sense of reality, turning his gaze not reality to man, but from subject to object. Its main principle is to transfer the reality that emerged in the author's view, the words that has lost its original meaning.

Қайда яшамасин одамзод, асли
Сангижумон, Румо ё Тошканд.
Аслида биттадир юракнинг касби:
Юрак эрка ихтисослашган. [9, 88]

Wherever there was a man
Whether it Sangizhumon, Rome or Tashkent.
In fact there is one task of heart:
Heart intended for freedom.

Unique phrases. This uniqueness lies in the melody and comparison. "Юрак эрка" - the tone falls; "ихтисослашган" - awakens man. In the beating heart of the man appears - the desire for freedom.

This line causes the reader to the cold-blooded, free of emotion, reflection. Event does not occur, but it comes, the reader should not look for it from the outside, everything inside the lines, in the essence of the poem.

Thus, the poet, reaching the limit inexpressible feelings without explaining did not said thing only shows them the story on their behalf. As a result, the reader is forced to become a partner of the writer, continuing as far as possible the work begun by them.

In conclusion, it can be noted that the Uzbek modernist literature has a national image. The phenomena of modernism saves people with special aesthetic taste to adapt to the tastes of the majority.



Modernism is the direction that claims, that dissent is not a crime, but a sign of individualism that does not have all the usual beautiful and perfect, and the need to avoid such monotony.

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