



MODERN UZBEK POETRY DURING THE YEARS OF INDEPENDENCE

Karimova Nigora Maratovna¹

¹A Senior Teacher, Russian Philology Department, Faculty of Philology, Ferghana State University, Uzbekistan, Ferghana city

ABSTRACT

The article under discussion depicts stylistic trends in modern Uzbek poetry, their place and properties. The author of the article gives a brief overview of the transformations in modern poetic movements. During the years of independence modern Uzbek poetry is greatly enriched with new sounding, profound content. Reality, truthfulness is enhanced in the description of the lyrical hero, in the foreground his fate and the uniqueness of his spiritual world are put forward.

KEY WORDS: *Uzbek people, ancient, literature, poetry, spiritual perfection, the diversity of methods, independence, self-consciousness, multidimensional description, standard means of expression.*

DISCUSSION

Uzbek literature is an immortal creation of the creative genius of the Uzbek people, an artistic history of their life, the brightest embodiment of their freedom-loving aspirations and aspirations and love for their homeland. Under "Uzbek literature" we understand the literature of the Uzbek people, written primarily in the Uzbek language. However, for a long time the literature of Turkic peoples inhabiting Central Asia was unified and written in the so-called Turkic language, or, as it is commonly believed in the domestic science, in Chagatai (old Uzbek) language. Consequently, that ancient Turkic literature, starting from the first monuments of the ancient Turkic script, belongs to practically all Turkic peoples inhabiting this vast region, and is an integral part of the Uzbek literature, although it was not written in the Uzbek language proper [1].

Uzbek literature is a living monument to the nation's historical past. The spiritual development of society over the centuries, and the national character of the Uzbek people is embodied in its pages and images created by it.

Poetry, as an integral part of the Uzbek literature, has a rich tradition and history. As one of the ways of self-consciousness, aesthetic understanding of society, existence and reality as a whole, poetry at all times and spaces has remained an art, glorifying spiritual perfection through words.

The new modern national artistic way of thinking has its origins in the lyrics of Chulpan and

Fitrat of the early 20th century, and has been perfected through the creative practice of several generations. In particular, in the 1990s of the twentieth century, a new aesthetic reality emerged, which became known as the literature of independence. Literature of the period of independence, with its weighty component - poetry - was born as a result of newly formed national artistic consciousness and social and aesthetic thinking. Reality, truthfulness is enhanced in the description of the lyrical hero, in the foreground his fate and the uniqueness of his spiritual world are put forward. All this requires a rejection of standard means of expression, a striving for new methodological approaches and multidimensional description.

Modern Uzbek poetry is greatly enriched with new sounding, profound content. The methods of its expression, along with stimulating national artistic achievements, are improved through creative borrowing of advanced traditions of global aesthetic thinking. The potential of social and philosophical content, emotional means of expression, the diversity of methods, and the subtle interpretation of thought give Uzbek poetry a unique identity. Traditional means bravely harmonize with the principles of new approaches in reproducing the internal and external processes of the complex world of the poetic hero as the main object of description, in revealing his way of thinking and emotional disposition. The multifaceted nature of the material and spiritual principles of man is revealed through the



interpretation of his deep emotional experiences invisible to the eye and the integral description as a complex supreme link. Naturally, in this process there is a need for creative experimentation in the sphere of methodological approaches, application of unexpectedly new means of expression [3].

The palette of various forms and methods of poetic works as modern artistic thinking is vividly displayed. From this point of view, lyrical works such as "The Lost Soul", "Black Wall", "Plea", "Without You" by R. Parfiya, "In the Spaces of Motherland" by A. Suyun, "Dream" and "The Road" by A. Said, "Confession", "The Sky...", "Beloved..." by Fakhriyar, "Peace in My Eyes" and "Full Moon" by Matnazar Abdulkhakim and "For You" by Iqbol Mirza occupy a special place in Uzbek poetry of the period of independence. Poetry of this period is characterized by expanding the scope of new formal and methodological approaches. It clearly expresses the desire to explore productive experiments of Eastern and Western literature in close connection with national approaches. Rhyming and unrhyming types of verse began to be widely used. The desire for complete freedom of expression is the result of the need for such forms in Uzbek poetry.

Today, the national poetry is dominated by short verse forms of four, three, two or even one line. This poetry intends to get rid of traditional forms and templates by seeking new frontiers and new techniques. In the poetry of the new era, the age of independence, such independent poems as single-line forms were born: "Pomegranates burst like human suffering" by Fakhriyar («Гранаты лопаются как людские страдания»), "For the sake of you I lived without you", "I alone have a thousand and one fate" by Ulugbek Khamdam («Ради тебя жил без тебя», «У одного меня тысяча и одна судьба») and couplets: "Freedom is not a blanket, but a garment" and "I weave poems like a spider out of love threads" by Fakhriyar («Свобода не покрывало, а одежда», «Плету стихи, словно паук, из любовных нитей»). Created a variety of different types of triplets, creatively borrowed from Eastern literature.

The qualitative change of artistic creation, particularly poetry, was also promoted by such factors as new thinking, increased feelings of self-consciousness, national pride, which began to spread widely in the 1990s of the twentieth century. Poetry has greatly expanded and saturated in the field of themes, genres, increased mental and emotional depth, increased comprehensive understanding of the man, the revision of his inner world, in general, a new artistic reflection. And in the creative approaches of the poet, along with the appeal to traditional methods, began to show ample opportunities for creative borrowing from the avant-

garde experience of Eastern and Western literature. And this requires the improvement of methods and positions in the real description of life without excessive colors, in a broader and more objective study of the contradictions of human destiny, his inner world and reflections. Our modern poetry boldly takes this path, and such universal ideas as humanism, the desire to create the good, the love of freedom are praised in a variety of lyrical forms and ways of expression.

The above facts give us reason to indicate the following basic properties of artistic thinking in poetry:

- Symbolic imagery and philosophical judgment are among the fundamental properties of modern poetry. Symbolic consciousness and expression allow for increased emotionality, beauty, and methodical evenness of poetic form along with increased potential and originality of content along with philosophical generalizations. In this process, the harmony of thought and feeling, thought and experience is increasingly expressed.
- The process of synthesis of modern poetry with the advanced experience of world artistic thinking leads to the fact that our poetry adopts a different way of thinking, whose literary forms and ways of expression are not detached from their culture and are successfully synthesized with the national spirit and content. This is an important property of the nature of artistic thinking, particularly of poetic creativity, based on the principles of continuous renewal and exploration.
- Strengthening the interpretation of the poetic image formed in Uzbek poetry in the early twentieth century, the rejection of schematism, monotony and the tendency of its objective and truthful representation as a living flesh, combined with all the positive and negative aspects. All the above is based on the principle: "An artistic image emerges only when the facts of real life are reflected not in terms of its special qualities and properties, but considerably saturated with attributes of creator's aesthetic ideal, and to some extent transformed and redefined" [2].

In contemporary Uzbek poetry, the above principles and characters are becoming more and more refined, and their new facets are being revealed. Naturally, this phenomenon is directly related to the relationship between man and time, social and everyday life and aesthetic consciousness. In this process, both ideological, methodological and formal directions of poetic thinking and the way of artistic perception of reality are renewed.



In science, the modern state of the national lyric is declared as a new, higher stage, more widely analyzed the basis and modern factors of its qualitative indicators. The main thing is that in this process, along with socio-aesthetic factors, attention is paid to the personality of the poet, his creative image, activity, talent of perception of reality, the level of use of creative freedom. The results of the expression of these properties are manifested in an increase in the volume of themes of poetry, increasing ideological-content scale, a variety of formal searches, a bright expression of the individual method, improvement of the aesthetic-artistic function. A deeper study of the psychological world and the inner life of man, the different poles of his character, the artistic study of the various changes of personality and multi-layered reality, philosophical and psychological description, being the fruit of these transformations, became a striking indicator that defines the essence of poetry.

It should be emphasized that in the poetry of the period of independence, such themes as the expression of the spirit of modernity, the role of acquired independence in improving the very representative of the nation, free life, a sense of independence of the homeland and national pride are brought to the forefront. Creative features are noticeable in the approaches to the interpretation of these motifs. In particular, if in the poetic ideas of Iqbol Mirza, Khurshid Davron and Sirajiddin Sayyid the fruits of independence are recited in the publicistic spirit, in the poems of Halima Khudayberdiyeva, Matnazar Abdulkhakim and Khosiyat Rustamova they are recited in philosophical conclusions and lyrical digressions on various topics [4].

It should be noted that the improvement of modern poetry is not an easy process. In the first years of independence, authors in pursuit of various formal pursuits and forced artistry have completely forgotten about the social function of the content potential of literature. This flaw has been expunged in recent years. There is no doubt that poetic works are becoming the most effective means of influencing the minds and spirits of our contemporaries in building a sense of identity and national dignity. This, in turn, increases the social and aesthetic function of poetry as never before. A true work of art, coming into being as a result of reflecting the spiritual needs of the times, is considered unique not only from the formal and methodological side, but also because it is transformed, perfected in terms of content and social significance. As a result, such principles as moral, religious, Sufi, spiritual views that enrich the national and universal ideas, deepening the description of the spiritual landscape, the synthesis of genres and poetic forms, diversity in the interpretation of the lyrical hero comprehensively enrich and modify the poetic reproduction of reality.

This allows us to evaluate the currents as a natural, more improved continuation of the methodological techniques of the 1990s, because these changes became the basis for the following stylistic trends in social lyricism:

1. Publicistic. This widespread direction of contemporary lyrics concentrates the principles of the call to praise the homeland and man, temperamental pathos, realistic expression of national pride, dignity, analytical thinking in self-awareness and self-expression, humanism of life (E. Vahidov, A. Oripov, H. Davron, Sh. Rakhmon, I. Mirzo and others).

2. The social and philosophical. In art and aesthetic generalizations deep meaning, rich social content and intellectuality, spiritual purity and high sense of humanism, the expression of the problems of personal progress and relations of the essence of society based on universal ideas (A. Aripov, Sh. Rakhmon, M. Abdulkhakim, M. Yusuf, S. Sayyid, A. Suyun, O. Khajieva, T. Kakhar, A. Kutbiddin, and others).

3. Symbolic-allegorical. The culture of symbolic-allegorical thinking based on symbols and metaphors is one of the modern trends. In such examples of poetry are dominated by deep psychological experiences, thinking with the help of imagination, the revision of the inner world of the individual, the purification of the soul, the freedom of conscience, soul changes, the diversity of ethical content, and other distinctive features (Rauf Parfi, Fakhriyar, Bahram Ruzimhammad, Farida Afruz, Halima Ahmedova, Salim Ashur, Aziz Sayyid, Hasiyat Rustamova, Guzal Begim, and others).

4. Popular direction. This category includes lyrical works where folk spirit under the influence of folklore prevails (T. Sulaiman, "By Bakhshi" by U. Azim, "Mukhammas to folk songs", "Ancient Lullaby" by Z. Mirzaeva, as well as poems by A. Suyun, Kh. Khudoyberdiyeva, H. Askarova). Firstly, the principles of description peculiar to folklore works, folk methods, motifs, themes, and images are being introduced into the works of this school, and are becoming a determining factor in the style of some poets. Secondly, the creative approach to folklore, giving poetry a melodic and rhythmic feel, strengthens the lyricism of experience [4].

In conclusion, at the new historical stage of the development of society, both the history of the people and the problem of preserving the language, attitude to the cultural heritage and spiritual wealth accumulated by ancestors began to be comprehended in a new way. The analyticity of poetry has increased. In poetry, outdated ideas are being destroyed, new concepts, a new attitude towards social, economic, environmental, political, philosophical, interethnic and international problems is being formed.



REFERENCIES

1. *Criticism and literary process (scientific-literary dialogue)*. 2004. // *Uzbek language and literature*. № 4. P. 39.
2. *Khamdamov U. 2002. Evolution of godly thought. Tashkent: The generation of a new century*. P. 7.
3. *Khamdamov U. 2007. Needs of innovation. Tashkent: Science*. P. 78.
4. *Zhumaniyazova N.A. Style tendencies in modern Uzbek poetry*. 2010. // *The issues of theory and practice*. №3 (7). Tambov. P.p.58-66
5. *Sarimsokov B. 2004. Basics and criteria of art. Tashkent*. P. 64.
6. *Problems of modern Uzbek-philosophical lyrics. 1984*. // "Actual problems of modern Uzbek literature". Tashkent. P.p. 107-117.