

Thoughts About Modern Uzbek Poetry

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Keywords: Modern Uzbek poetry, poesy of jadids, the generation of the 20s, the generation of the 60s, the generation of the 70s, Uzbek poetry of the independence period.

Abstract: This article provides an overview of modern Uzbek poetry, exploring the relationship between form and content during this period. It focuses on the main features of poetry across five generations, from contemporary Uzbek poetry to that of the Independence period, analyzing each generation separately. The content and essence of literature by modern authors are examined, along with a chronological analysis of works from the 1920s, 1960s, and 1970s. The article also reflects on literature's ideological influence during certain periods, beyond serving the people. Authors' expressions of main ideas and the stages of Uzbek literature during independence are discussed, alongside the topics covered. The article employs comparative-typological, sociological, and hermeneutic analysis methods.

1 INTRODUCTION

Although the age of modern Uzbek poetry has just turned one century, it has a very rich content and a colorful pattern. The basis of the new poetry is connected to the classical Eastern poetry, and it is also inspired by the immortal experiences of world poetry. Modern Uzbek poetry has undergone considerable changes resulting from the destruction of strict principles in the traditional aruz rhyme. This occurred due to novelties based on science and technology from developed countries around the world, influencing Turkestan in the final quarter of the 19th century (Muqimiy, Furqat, etc.), and significant modifications in sociopolitical life in the early part of the 20th century. To put it more simply, modern Uzbek poetry began with the introduction of a completely renewed spirit into poetry in the 20th century. This spirit required the renewal of patterns in poetry, leading to the emergence and development of the "barmoq" rhyme with its various patterns, alongside the "aruz." Its early representatives were Fitrat, Chulpon, Hamza, Botu, and Elbek

2 EXPERIMENTAL PART

Comparative-typological, sociological, and hermeneutic analysis methods were employed in writing this article. The great period of modern Uzbek poetry corresponds to the 20th century, and four literary generations can be distinguished based on their ideological-aesthetic status and poetic principles. These generations include poets from the jaded period (Fitrat, Hamza, Chulpon, etc.), the generation of the 20s (G. Gulom, Oybek, H. Olimjon, Shaykhzoda, Mirtemir, etc.), the 60s (E. Vahidov, J. Kamol, A. Oripov, R. Parfi, etc.), and the literary generation of the 70s (Sh. Rahmon, U. Azim, Kh. Davron, etc.).

Each generation's ideological-aesthetic position is shaped by specific socio-spiritual factors. The jadids' generation focused on enlightenment, reform, and freedom. The generation of the 20s was influenced by the early years of the revolution and the Soviet Union. The generation of the 60s revived faith in the idea of socialism, while the generation of the 70s reflected the collapse of faith in certain ideas and the need for fundamental social changes, including independence. During the period of independence, modern Uzbek poetry experienced a release from ideological obstacles, allowing poets to freely explore various

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themes and experiment with their writing. The poets of the past, such as Behbudiy, Fitrat, Qodiriy, Hamza, and Chulpon, accurately grasped the significant problems faced by the nation and effectively addressed them in their poetry. The Soviet era brought poetry under the spectre of ideology until the 60s, when sociability and individual expression began to reemerge.

The 50s and 60s saw a period of stagnation in Uzbek poetry, where subjectivism was suppressed, and poems often echoed the policies of the Soviet Empire. However, some poets still managed to maintain their individuality and criticize the prevailing lies. The literature of this period played a crucial role in supporting and nurturing the generations of the 60s and 70s, contributing significantly to the growth and development of Uzbek poetry after a period of silence.

Finally, periods changed, and great poets like E. Vahidov, A. Aripov, and R. Parfi entered Uzbek poetry. Like renowned Russian poets A. Voznesensky and E. Yevtushenko, Kazakh poet O. Sulaymanov, Avars poet R. Hamzatov, and their successors, they looked at people not merely as necessary bolts or spare parts of the system, but primarily as human beings. It became clear that even in the Soviet state, in the socialist system, there is death and suffering, regardless of how much the authorities caress their citizens. Misfortune sometimes drags everyone into its depths. This fact was not a secret before, but literature and art hardly paid attention to it. Even when they did, arrogance often diverted the reader's focus.

However, the poets of the 60s presented death, sadness, poverty, crying, insignificance, and the transience of the world directly to the readers. The poetry became a powerful medium, and readers started to believe in art, literature, and poetry. They cherished it like a beloved, keeping it in their hands during the day and hiding it under their pillows at night. In those days, just four lines of poetry or a poetry book held more life than life itself. The poets who spoke words that resonated with people were respected as prophets and cherished like bread.

The generation of poets in the 70s also experienced creative happiness. While continuing the traditions of the 60s generation, they emphasized social justice in their poetry. Poets like Shavkat Rahmon, Usman Azim, and Xurshid Davron sometimes turned poetry into a battlefield for justice in the country. Their fight against the authoritarian system was evident in their poems, expressed through symbolism and strong imagery reminiscent of the poetry of Chulpon and Oybek at the beginning of the century.

However, in the poetry of the 70s generation, the social spirit is sometimes overly concentrated, leading to unsuccessful attempts to turn views that could be expressed in a one-two-page article or other journalistic genre into creativity.

In the poetry of the 1980s, due to the liberal mood in the country, there was an increase in bare, admonishing, and simple slogans and writings. Poetry almost shifted towards journalism. During this ten-year socio-political period, there were ups and downs, and literature reflected a different spirit and mood. Mystical tones entered the poetry (A. Qutbiddin, H. Axmedova, etc.), completing it with fiery slogans while expressing a sense of hopelessness towards the passing world. This was partly explained by the poets returning to their hearts and focusing on eternal truths. This type of poetry laid the foundation for the poetry of the Independence period, which became full of subjectivism.

In the period of independence, poetry glorified all themes but moved away from the dominant idea and idealism that characterized Uzbek Soviet poetry. The main theme that literature had been striving for, independence, freedom, and restoration of national pride, had been positively resolved with the achievement of independence. This led to a lack of ideas being seen as a form of idealism, a notable characteristic of poetry during this period. Poetry shifted its focus from external problems to the inner self, taking a new turn.

The diversity of poets in the Independence period, such as A. Mahkam, E. Shukur, B. Rozimhammad, M. Yusuf, A. Qutbiddin, Faxriyor, S. Ashur, Q. Norqobil, G. Mirza, V. Fayzullo, and A. Said, reflects the changes in poetry during this time. For example, B. Rozimhammad's poems don't carry fiery slogans or significant social ideas, but instead, they delve into the depths of a person's heart. Poetry during this period wasn't limited to expressing intimate experiences but also celebrated themes like motherland, ancestors, national pride, and traditions on a high level.

While some leading poets like E. Vahidov, O. Matchon, and R. Parfi were less active during this period, a new era of poetry emerged with poets like Matnazar Abdulkhakim, Yuldosh Eshbek, Ikrom Otamurod, Usman Quchqor, Shukur Qurbon, Abdumajid Azim, Avliyokhon Eshon, Azam Oktam, Karim Bahriev, Adil Ikram, Farida Afruz, Nadira Afakova, and many others. These poets expressed the mood of the new era in their poems.

Since the beginning of the 20th century, Uzbek poetry mainly showcased "barmoq" rhyme and partly "aruz." However, in the 1970s, 1980s, 1990s, and 2000s, a

new poetic trend emerged, different from traditional poetry in both expression and content. Poets like T. Ali, B. Ruzimhammad, M. Gaffar, A. Said, Faxriyor, G. Begim, and Sh. Subhon played significant roles in this trend.

3 RESULTS AND DISCUSSION

So, in the period of independence, a new trend emerged, alongside the continuation of old ones, resulting in the birth of a syncretic one. Just as genres mutate in world literature, mixed expressions are also found in the pattern of poetry. Observations indicate that the Uzbek poetry of the period of independence can mainly be classified into five types of expression: 1. Traditional "barmoq" rhyme. 2. Folk tunes. 3. Aruz. 4. Modernist methods of expression. 5. Syncretic (mixed) methods of expression.

Of course, such a classification may be subject to debate and reasoning, but the crucial point is that modern Uzbek poetry is not a mushroom that grew after the rain. Instead, it is a legitimate part of an immortal process that has been constantly changing and renewing itself for centuries. It is an integral part of our extremely complex and priceless culture, enriched with a plethora of experiences. It is both similar to and distinct from all previous eras. In a similar way, it has grown from the poetry of those times, inheriting their most viable elements. The difference lies in its ability to express the spirit of the renewed era through various forms, actively drawing from the experiences of world poetry. This diversity is what makes it so appealing, satisfying the literary and aesthetic thirst of people with different tastes.

4 CONCLUSION

As a conclusion, it can be said that the entire 20th century and the first quarter of the 21st century were a period of significant changes in the life of our people—a time of unprecedented progress in the socio-economic, cultural, and educational spheres. Of course, looking back, the weight of our losses is not insignificant, but their proportion appears to be determined in relation to the gains. The same can be said about literature, particularly modern Uzbek poetry. Throughout the old and new centuries, there were periods of rise and fall, development and decline in our poetry. However, our poetry entered a qualitatively new stage of development at the beginning of the 20th century and has been

continually renewing its content, essence, and appearance ever since. Poetry serves as both a reflection of the era through the human heart and a portrayal of the human soul during that era.

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