



DOI: **10.5958/2249-7137.2021.00950.2**

## MODERN UZBEK POEMS

**Azimova Dildora Bahridinovna\***

Doctor of Philosophy (PhD) Philological Sciences,  
National University of UZBEKISTAN

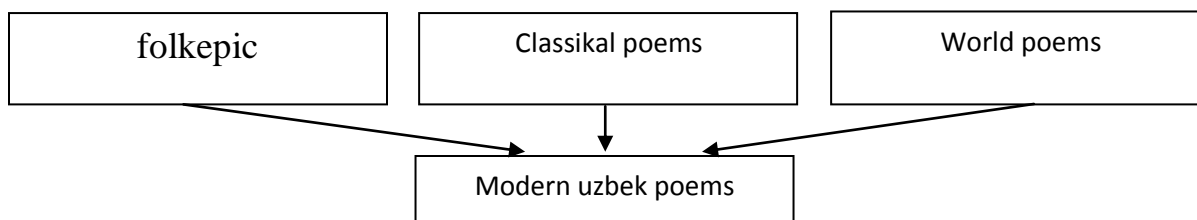
### ABSTRACT

*The article is about the modern Uzbek poem is a completely new phenomenon that has absorbed the features of the epic, classical written dastan and poems mastered from European literature, and as a novel is an "emerging genre". In the poem, in addition to the plastic depiction of reality, non-plastic elements, such as the author's emotional attitude to reality, his reflections, acquire special significance. The phenomenon of "romanization" taking place in modern poems proves that this genre continues to form. Evaluation of the poem from the point of view of the poetics of artistic modality, taking into account the state of decanonization of the genre shows how great its possibilities as a genre are. The process of romanization, taking place in the structure of the poems, shows that in them the hero has lost his status as an epic hero, and instead of him a person, a personality, has come to the center of the image.*

**KEYWORDS:** *Modern uzbek poem, Composition, structure, Evaluation of the poem, elements of the topic, Folktales, Aesthetic ideal, the idea of freedom.*

### INTRODUCTION

The term poem in uzbek literature is used to refer to the concepts of epic, classical written dastan and poem in modern form. This can be expressed as follows:



As you can see, the new Uzbek poem is a completely new phenomenon that incorporates the features of all three types of poems, and, like a novel, a “forming” (M. Bakhtin) genre. And this proves that the poem has great potential as a genre. This paragraph also expresses the attitude towards the ideas that the poem belongs to the lyric-epic genus, which have been established in our literary criticism for many years. We relied on scientific statements that, due to its genre features, the poem can belong to the lyric, epic, dramatic and lyro-epic genus.<sup>1</sup> It is pointed out that the best way to determine the genre of a poem is to trace which element in its structure is the leading one. It is also noted in this paragraph that the reality (object) reflected in the poem is depicted by the lyrical subject (poet), that in the poem, along with the depiction of reality, the artist also has the opportunity to express his own attitude towards it, that the author's point of view and his attitude to reality is manifested through his emotional experiences that the poem provides very great opportunities for lyrical reflection.

It is commented on why the method of epic depiction in modern poems differs from that in the epic and written dastans. The question of whether the transformation of an epic image by a lyrical subject into an object of lyrical reflection can limit the method of representation has been comprehensively investigated.

It is known that along with the string of experiences of the lyrical character, meaningful pictures of reality entered our poetry. The phenomena of social reality, full of meaning, began to live in close connection with the experiences of the lyric hero ... the synthesis of elements of lyric expression and epic images were aimed at the poetic development of specific manifestations of the processes of reality”. This circumstance expanded the pictorial possibilities of literature, including poems. Realistic elements began to appear in the structure of the poem, in reflecting the complexities of the inner spiritual world of the heroes, in highlighting social problems important for the era and personality. The social assessment of society and human life in poems has increased the capabilities of this genre to a new level.

In Aybek's poem “Davrimjarohati” (The wound of my time), a deep perception of reality, the poet's transformation into his own pain, ensured the success of the poem. The experiences and reflections of the lyrical subject-hero born as a result of the tragedy constitute the basis of the work. The deep lyricism of the poem nowhere turns into a dry presentation. And in the poems of E. Vakhidov “RuhlarIsyoni” (Rebel of the spirits) and A. Aripov “The Road to Paradise”, in addition to expressing sympathy for the hero, the author has a need for self-expression, a need to express his word about time and man. The story of the Bengali poet Nazrul Islam (“Rebel of the spirits”) was for the poet also a means of reflecting his spiritual world, his experiences, a means of reflecting the surrounding reality. As a result, the poem “Rebel of the spirits” was created in the form and sound we know. Since E. Vakhidov felt the need to convey to the reader the truth he was aware of that reality does not correspond to the high ideals that the existing system and the ruling party had introduced into the minds of people.

The tragedy of Nazrul Islam gave the poet the opportunity to interpret the state of the society in which he himself lived. In the image of Nazrul, the high aspirations of a creative personality were expressed.

Despite the fact that the event depicted in the poem is the experience of Nazrul Islam, the perceived reality is completely different. Nazrul Islam served as an object of artistic reflection for the poet.

May my body be a prison cell?

In my soul – freedom;

I am not a slave from birth;

Slavery is alien to my soul;

The will to freedom with milk;

Was absorbed into my blood;

In the poem, in some places, a realistic interpretation is expressed in close connection with artistic conventions. For example, in the poem “Rebel of the spirits”, parallel to the depiction of reality, rivayats (narratives) and legends are given that contribute to the expression of the poet's artistic intention, and the author translates pictures into them that cannot be contained in reality. And in A. Aripov's poem “Jannatgayo‘l” (“The Road to Paradise”), the events are spatially transferred to another world, but the problems are directly related to the real state of society.

Fraudsters, scoundrels, scammers, schemers are realistic types of the place and time in which the poet lives. This conditional element, used by the author, helped him to reveal the main concept of the work.

In Mirtemir's poem “Surat” (Portrait), which reflected the truth of life, aspirations and aspirations of the hero of the time, his tragedy, the subtle features of his spiritual world, the possibilities of realism were even more widely manifested. In the work, an incredibly strong psychologism, the spiritual image of the hero is conveyed through internal monologues and lyrical digressions. Toshlon at the same time loves Oysuluv with all his being and hates her. The hyperbolized manifestation of this property of ambivalence in the spiritual structure of the hero makes it possible to assert the tragic nature of the hero's state and at the same time ensures his vitality.

The novelization of the poem includes such concepts as the decanonization of the genre (non-canonical genres), proseization, and the transition of poetry to prose (poemin prose). For the first time it was used by the Russian literary critic M. Bakhtin in his work “Epos and Novel”. Other sources also draw attention to this problem.

In the era of the poetics of artistic modality<sup>3</sup>, the genre system underwent significant changes. Several characteristics characteristic of genres are noticeable in them. This was not “genre atrophy”, but rather a blurring of genre boundaries. Genres that were previously created on the basis of well-known canons, today gave the author freedom of creativity. Since in the poetics of artistic modality, artistic integrity is determined in relation not to the genre, but to the work Artists now stopped thinking in terms of the genre, and began to strive for a broader and deeper depiction of life. The process of romanization in the poem shows that our artistic thinking is going through a kind of renewal process. We must not forget that one of the theoretical misunderstandings arising from ignoring the breaking of genre canons is the opinion that the poem belongs to the lyric-epic genre, which has been entrenched in our literary criticism for

many years. According to Bakhtin, the romanization of other genres provides them with a freer and more flexible expression. Signs of romanization can be traced in the following situations:

1. Latent manifestation of epic coverage in lyric poems and the transformation of the lyric “I” into the main character of the poem. In Zulfiya's poem “Xotiramsiniqlari” (Fragments of memory), the lyrical subject - the author (in this poem, these two concepts coincide), using the example of the tragedy that befell her family, depicts the true face of the totalitarian system that ruled for more than seventy years, its tragedy.

2. The romanization of a lyroepic poem is usually associated with the fact that its hero loses his epic-heroic status and becomes a private person. Undoubtedly, this is due to the fact that the literature of that time was sociologized. In this regard, Nazrullslom, the protagonist of ErkinVakhidov's poem “RuhlarIsyoni” (“Rebel of the spirits”), is a private person, a person. Heroes of the folk epic or classical written dastans, even in the most severe moments, demonstrate examples of courage and bravery. In modern poems, a hero who has turned into a person should not have this.

Firstly, this is hindered by a realistic interpretation, and secondly, the person who replaced the epic hero as a result of the novelization of the poem and who took the central place in the work differs from the person who was the product of artistic thinking, aspirations and aspirations of the people of the past hero, who can easily overcome any obstacles, and do not burn in the fire, and do not drown in water. This is a person who is just beginning to realize himself in public life (or cannot realize himself), is just beginning to realize himself as a person and in relations with the external environment and people is experiencing various dramatic and tragic states.

Together with its strengths, its weaknesses, as well as states of spiritual crisis, can serve as an object for today's poems. In addition, if epic heroes on the way to achieve their goal receive strength from the outside, then in modern poems, the personality extracts strength for understanding oneself and the world from within itself. The hero of a modern poem remembers his heroic past, since the poem retains its epic foundations. This state coincides with the opinion that the genre “always remembers his past” (M. Bakhtin). This is considered on the example of motives characteristic of the folk epic and found in new Uzbek poems.

In modern poems, there is a hierarchy of author and hero. Here the compatibility of the spiritual state of the author and the hero is manifested. A similar compatibility is observed in Toshlon and Mirtemir in the poem “Surat” (“Portrait”), in the young man of the poet from “Jannatgayul” (The Road to Paradise) and Abdulla Aripov, in Nazrullslom from “Rebel of the spirits” and ErkinVakhidov.

## LITERATURE

1. Quronov D. Mamajonov Z. Sheraliev M. Literary Dictionary. –T. Akademnashr, 2013. –B. 92-93.
2. Literary genres. Three volumes. First volume. –T.: Fan, 1992. - B. 201.
3. Poetics: words, actual. terminov i ponyatiy / [gl. nauch. ed. N.D. Tamarchenko]. –M.: Kulaginoy Publishing House; Intrada, 2008. – S.219.

4. Tamarchenko N.D., Tyupa V.I., Broytman S.N. Theory of literature in two volumes. M. Academy, 2004. - p. 313-330; Xalizev V.E. Theory of literature. – M.: Vysshaya shkola, 2002. - S.240.; Davidova T.T., Pronin V. A. Theory of literature: Ucheb.posobie. – M. : Logos, 2003. - p. 54-59.
5. MA Axmedova, MA Nurmatova, YuD Djabborova Zabota o starshem pokolenii-nashe dostoynoe budushchee. - Scientific aspect, (1) 2016. 67-71.
6. Nurmatova, M. A. (2014). Dukhovnye i pravstvennye tsennosti vo vzglyadax i deyatelnosti djadidov. Credonew, (3), 17-17.
7. Yuldasheva, M., Nurmatova, M., & Tolipova, O. ADVANTAGES OF USING GAME TECHNOLOGIES IN EDUCATION.
8. NURMATOVA, M. The theory of the harmonization of moral and aesthetic values in the history of the development of Eastern thinking: comparative analysis. AVICENNA, 54.
9. Abdullaeva, N. B. (2015). THE ESSENCE AND CONTENT OF THE AESTHETIC COMPONENT IN DESIGN. ISJ Theoretical&AppliedScience, 9(29), 169-171.
10. Abdullaeva, B. (2014). Dialectical vision of the aesthetic component in design. Credonew, (3), 14-14.
11. Abdullaeva, N. B Design as a factor in the formation of cultural space. Philosophical Law, 2/4/2017, 70-72.