

80'S POETRY INTERPRETATIONS

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Abstract: The variety of poetic genres in Uzbek literature, the breadth of the subject matter created an opportunity for literary scholars to search and conduct research. The article analyzes the attitude of critics Matyakub Koshjanov and Nomonjon Rahimjanov to the poetry of the 80s and 90s.

Key words: Uzbek poetry, poetry of the 80s and 90s, analysis, interpretation, problem.

INTRODUCTION

The diversity of poetic genres has existed in Uzbek literature since ancient times. In this sense, no matter what years it was created, the scope of the subject in poetry remains wide. The poet pours his heart's sorrows or joy into the poem, or gives freedom to the image of the environment based on the politics of the time. Criticism, which explains the poem to the reader, also chooses one of the two paths of the above poet. Either he reveals the true essence of the poem, or he finds something about the period from each line of the poem and analyzes it. No matter how much literature proves to be a science of humanities, there will be those who force it to walk on the reins of the political system. The history of Uzbek literary criticism is no exception. By the 80s of the 20th century, a number of changes occurred in both poetry and criticism. Literary experts deeply analyzed the lyrics and began to assess the value of the poet and the poem. Nevertheless, the search for socio-political news from poetry was clearly visible in the analysis. In the mid-1980s, with the beginning of the "openness" and "reconstruction" processes, society became politicized: there was no one left who did not think, speak, or write about politics. This, of course, was related to the spiritual and spiritual needs of the society, which was trying to "reconstruct" itself. In fact, it is not a secret to anyone today that "reconstruction" was an attempt to preserve the idea of socialism and a huge empire, a political event. But in any case, freedom of speech, presented for a completely different purpose, has become an ax to the roots of the authoritarian system. And, of course, he has acquired a highly socialized and open publicist poetry aimed at the vein with that ax. Half of the truth that remained in the throats of our poets was now poured into poems. The tragic life of the Uzbek people under the colonial conditions, the consequences of the authoritarian policy became the leading theme of the poetry of the time. As stated by Ulugbek Hamdam, since the 80s there has been a period of changes in poetry and literature in general. Poets and writers began to create freely. Nevertheless, the elements of the sociological method, which had become a trend, were still visible in the work of creators and critics. During these years, academician Naim Karimov's monograph entitled "Hamid Olimjon" was published. In this book dedicated to the 70th anniversary of Hamid Olimjon, the exemplary life and poetry of the poet, as well as his epics, are analyzed. The important thing is that the scholar has deeply explained such issues as when and where the poet's poem was written, who and what inspired it to be written. He studied the history of each poem separately. In general, the research was analyzed based on the biographical method. Hamid Olimjon said goodbye to hospitable Kazakhstan in the last days of March. Tashkent welcomed him with the pleasant spring sun, the warm smile of his beloved Zulfiya, the coral flowers of the trees on the green streets... On March 30, apricot blossoms appeared from the window of the poet's house. The

most beautiful example of Hamid Olimjon's lyrics - the poem "Plum Blossoms" was born on this day and came to life from this strange miracle of spring.... Buds decorated the branches, said the horse of life in the morning. And the dry early morning on Shabbat took away the flower's sweetness. In the analysis, it is said that the lyrical hero was worried that my happiness would not be the same because he was scattering apricot blossoms around.

In our opinion, the heart of the lyrical hero is full of happiness and joy. He cannot hide his admiration for the wonders of nature. A simple apricot blossom is a delight to the world. It must be a real sense of poetry. While reading the monograph, we come across different analyses. There are also poems written in the style of the period, analyzes corresponding to the spirit of the period. In particular, let's pay attention to the analysis of Hamid Olimjon's poem "Russia" (My body grows in your soil, Now I am a victim to be for you): Each stanza of this poem sounds like an aphorism. The poet's love for Russia - the Motherland, which is boundless like the sky - echoes and repeats in every stanza of the poem - like a cry hitting the mountain tops. The salubrious inner music of the poem gives greatness to the poetic feelings of the poet. As we know, Academician Naim Karimov is one of the critics who has his own place in criticism with his genius. Nevertheless, as we noted above, there are hardly any writers who were not influenced by the spirit of the times. It is clear from the scientist's analysis that the content of this poem, written during the war years, was highly appreciated by the critic. In the book "Essence and Nature" of the critic Matyakub Koshjanov, together with prose, the issues of poetry were also analyzed. In particular, he perfectly researches issues such as portraiture in Oybek's poems, the skill of creating a plot in Sharof Rashidov's poems, tulalization in Kudrat Hikmat's poems, and vitality in Rahim Bekniyozov's poems. "Oybek makes good use of symbols in creating portraits of the heroes of the work. Her hair is loose on the carpet, her boots are rustling like snow. From dawn to dawn, His words are steadfast, like the decision of the people. These verses are copied from Oybek's poem "Raisa". In this case, the "carpet" on the head of the chairperson, the "hair tied in a belt", and the "creaking of the boots like cold snow" are the signs and lines used to show the appearance of an Uzbek woman since the time when the poem was written (1946). As the critic pointed out, the skill of image creation is exaggerated in Oybek's works, in general, there is a tradition of clearly revealing the image of the characters in all his works. But if we dwell on the aesthetic pleasure of the poem, Hamid Olimjon's "Oybek is a poet in prose and prosaic in poetry. He is a talented poet who can sing the smallest quirks in poetry. He describes portraits of people, eye and eyebrow movements very clearly. At the same time, his prose rises to the level of lyrical poetry. "Oybek can get into a person's heart, pierces through the delicate veils of the heart" are justified. Reality is in the first place in Oybek's poetry. It must be admitted that Oybek's poetry is not as creative as his prose. Critic Sharof Rashidov also made a deep analysis of his poems. In his opinion, Sharof Rashidov sang "bright sides of life" like Hamid Olimjon. In the poem "Long live love", the young poet creates the image of a boy who is with the imagination of a young soldier in heavy battles, sleepless nights, a flood of bullets and shells, standing by his side.... he runs forward with, Zafar dami I see him. A rain of bullets on my head, I see death in front of my eyes, A rain of bullets on my head, My light will appear then, I will see life, not death. As the critic noted, the image of the shore is the only thing that keeps the young man's mind occupied and his love for life. But this, as we said above, is an interpretation typical of the 80s. In fact, the poet strove to create a topical poem on the topic of uplifting and comforting soldiers during the war years. That is, this poem was written at the request of society, and one cannot feel patriotism, beauty, or aesthetic pleasure from it. Poetry can give pleasure only to a soldier who has participated in war and experienced it. The poet's poem "Warrior", analyzed by a critic, also prompts us to make the above conclusions. Years will pass, centuries will pass, the name of the warrior will always be remembered. This brave warrior in the past lands, bright life is the future. When the poet reads these verses, he feels as if he is seeing the present day of life thirty years ago in all aspects, its beauty, all its

meaning, its direction that is not yet clear. As mentioned in the analysis, the poet imagined the events. In our opinion, indeed, the warrior's past can be brilliant, but it is natural to be devastated at the same time. It can be seen that, according to the historical truth, where there is a battle, there will certainly be bloodshed and destruction. Also, not every fighter's name will be remembered. So, we believe that this is a call to raise the morale of soldiers and mobilize them for battle, and a poem written far from reality. Numonjon Rahimjonov is a literary critic who has conducted special research on the poetry of the 80s. The characteristic features of the development of lyrics are studied in the monograph "Davr and Uzbek Lyricist" authored by him. The monograph explores issues of era and poetry, skill. It is known from literary studies that the object of its study is man and society, its series and development in different periods. This monograph also explores the lyrics of this period and the various interpretations of the human problem in it. It is noted that these problems manifest themselves in poetry in aspects such as history and man, man's place in history, comparison of man's past and present, meaning of life.

He explains his thoughts with the poetry of M. Shaikhzoda. "Let's look at the lyrics of M. Shaikhzoda. In his lyrics after the 1960s, the interpretation of the era and man is clearly visible in connection with the socio-political reality of the middle of the 20th century, its development trends, the fate of man and humanity.... We are responsible for this world, humanity, We are responsible for today, tomorrow. to the day To the moon, to the blue, to books, to culture, to the forests, to the oceans, to the morning, to the wave. In his poem, the poet calls a person to take responsibility for this world. In his call, the feeling of returning the world to the next generation in a clean and pure, beautiful way covered the poet. This dream of his represents how responsible he is towards humanity. According to the scientist, the image of the era occupies a leading position in the poet's poetry. While evaluating the lyrics of this period, he tries to justify the superior aspects of the lyrics. In fact, lyrics are an important tool that embodies the feelings of the poet, the intensity of the time, the image of the time. Analyzing A. Mukhtar's poems, it is noticeable that the theme of the same person stretches throughout. In addition, he appreciates the centrality of the image of time, the philosophical interpretation of the spiritual and intellectual life of his contemporaries in his poems. "The creative credo of A. Mukhtar embodies this idea... Oppressions pass, some are great, some are simple. One is flying towards eternity, One is restrained and almost material. A. Mukhtar often refers to eternal topics such as time, life, beauty, eternity, and illuminates them from the point of view of the essence and content of human life. It can be concluded from the scientist's analysis that by the 80s, poems such as man and his place in society, the perfection of man, the development of his mind and consciousness became the main theme of the work of poets. At the same time, N. Rahimjonov's "In recent years, in our literary studies, a phrase like "ideological poetry" is often used instead of "philosophical lyrics". This phrase can describe the nature of philosophical lyrics in many ways. There are conclusions such as "expressing thoughts in an emotional way is the main and leading quality of this type". In the analysis of Erkin Vahidov's poems, it is said that beauty is the best weapon in denying vices, blackness, and defects in life. According to the scientist, praising the intellectual potential of a person and thereby confirming the beauty of life is the main aesthetic principle of the poet. At the same time, musicality in the image, psychological analysis of the human psyche deepens in the poet's poems. The next section of the monograph is devoted to the reflection of nature and society in lyrics. The image of nature (landscape) occupies a large place in all lyrical genres of poetry. The image of nature serves to express the purpose, philosophy, and feeling of the poet. "In this sense, the landscape serves as a background and at the same time an organic cell for the vivid embodiment of human feelings and experiences in the lyrics. At such times, nature does not show itself with its absolute and eternal laws. He rejoiced like a man, cried, cried, fell into a heavy and innocent silence like a depressed one. These are not in vain, of course". As the scientist noted, the landscape serves the purpose of the poet. Depending on the mood

of the lyrical hero, natural phenomena also change. His passionate feelings are expressed by bright flowers and the shining sun, while his depression is expressed by a fallen leaf, whispering rain, bitter cold. In addition, the force that has the greatest impact on human emotions is nature. Of course, this varies according to the individual character of each person. The human psyche, still full of mysteries, enjoys nature in different ways. Someone's lyrical hero enjoys ordinary hand, while someone else's hero enjoys kavsar water. This is determined by the poet's own verb and sajiya. If we look at the analysis of H. Olimjo's poem "Valley of Happiness", it tells about the people of that time and their thoughts through the image of nature. In Mirtemir's poem "Cloud", the landscape served to express the human spirit, pain, and joy. The poet revealed the inner world of man in his poem. There is a cloud on the blue face - a white cloud... One look - the sky is full of swans, One look - high snowy peaks, One look - an amazing white velvet. On the blue face - a bright, clear dream... A strange landscape drawn by a master artist - ... It is known that the landscape plays a subordinate role in the lyrics, subordinated to the poet's intentions. Mirtemir also gives a wide place to the image of the cloud, based on his goals, he awakens psychological associations in the heart of the reader; at the same time, he creates vivid pictures characteristic of the nature of our motherland. The scientist's analysis shows that the landscape fully served to express the poet's mood, intention, and feelings. In our opinion, the landscape really shows the goals of the lyrical hero, that is, the poet. At the same time, the image of nature is so beautiful that Mirtemir was inspired by it and printed these lines on paper. In our opinion, the poets intention through the landscape.

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