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IDEAS OF A REBELLIOUS SPIRIT IN MODERN UZBEK POETRY

Abstract: This article concerns the peculiar features of the representatives of the modern Uzbek poetry. The article also analyzes the problems of rebellious ideas and harmony in Chulpan, X.Xudoyberdiyeva, X.Davron and M.Yusuf's works.

Key words: poem, poetry, history of literature, poetic emblem, fiction, object of an image, poetic generalization, metaphor, poetic "I", poetic world, rebellious ideas.

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Introduction

Twentieth-century Uzbek poetry confirms the existence of a poetic generation that entered the history of literature under the name "Generation of the 70s." Every literary critic of the period understands that the poets of this generation, such as Khurshid Davron, Shavkat Rahmon, Usmon Azim, Muhammad Yusuf, had a sharp mind and fluent speech, while each of them tried to "sing" with his own words and voice.

Khurshid Davron in his poem "Kechir, asrim" ("Forgive me, my century") refers to the period, the century. In this century, whoever strives for the light will be left in the darkness. The poet's heart is devastated by the fact that "the birth of blind anger out of love that no one needs" is losing its appearance among people, and that "anger" is being born instead of "love":

Қаттол аср,
Кимки "нур" деса
Зулмат аро қолди, бўғилди
Ва ҳеч кимга керак бўлмаган
Меҳрдан кўр қаҳр туғилди. [5,39.]
(Rude century, Whoever wants to have a ray,
they were tripped in the darkness and the glimmer of
ray came out of the kindness which was unnecessary
for anyone)

Khurshid Davron's poetic answer to the question "What is poetry?" is as follows:

Қафасдаги ғамгин қушни

Озод этмоқ – шەър битмоқ.

Болаликда кўрган тушни

Эсламоқ ҳам – шەър битмоқ. [6,16.]

(Writing a poem is like freeing a sad bird from a cage,

Writing a poem is also remembering the dream
you had in your childhood)

The poet tries to express the problem of freedom in the image of a sad bird in a cage. And freedom is an eternal dream of mankind. Man always strives for freedom. It is natural that there will be struggles and hardships along the way. When he says, "To liberate is to end poetry," the poet is referring to struggles. "Poetry is struggle." When we fight, it is to fight in a spiritual way, says the poet. Remembering a childhood dream, as noted by the poet in the poem, is a sign of the strength of human memory, which means that everyone will never forget their past, the spiritual heritage left by their ancestors. Khurshid Davron likens the poetic image in the poem to a fighter in the form of a hyena and a lion, ready to bite his teeth at the enemy:

Ғазабингни яширолмайд,

Мисли сиртлон, мисли шер,

Тишларингни ёвга санчмоқ –

Бу энг қутлуғ, улуғ шەър. [6,16.]

(It is a holy poem that you cannot hide your
anger like a lion and can fight against a foe)

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There are different ways to fight the wild. Wrestling through words is also a way. The outward expression of poetry is the word. The power of the word is omnipotent. The poet emphasizes that resistance to the savage by word is the most blessed, great poem among the forms of struggle. N. Afokova's opinion on this poem sums up our attitude to the poem: "Life is a great ocean, an inexhaustible source of material for fiction. On top of that, there are many beautiful things in the world, passionate situations, for poetry, where the object of the image is mainly the delicate experiences of the soul. But why does the author talk about the bird in the cage, the anger that turns a hyena into a lion, the biting of a beast, the imprisonment of a prisoner? Naturally, such images were created by time, and the dictatorial society that lived the last years of his life (the poem was written in 1979) also turned poetry into one of the weapons of struggle." [2]

In Khurshid Davron's poem "Poetry is not a difficult task", one can see the continuation of the above thought:

Шеърият – бу кийин иш эмас,
Ёзсанг агар юракни асраб.
Бироқ шеърнинг бир сатрини деб,
Қон тупурган тунлари Машраб. [5,18.]

(Poetry is not a difficult task if you write a poem by defending your heart. However, Mashrab spat blood because of one line of a poem)

Khurshid Davron emphasizes that poetry is "not a difficult task" but that Mashrab has spat blood for every line along the way. Indeed, the fate of poetry is a difficult, responsible, painful destiny. True poets have a sense of responsibility to the nation. They strive to shed light on his pain, his problems, to share his happiness. The poet Muhammad Yusuf also expressed his gratitude to him, saying that there were "hardships" and "sleepless days" on this path, and that he was not complaining about this fate, but:

Сен борсанки, захматларим бор,
Бу дунёда орттирган зарим –
Ухламай қон ютган кунларим
Учун сенга раҳматларим бор. [3,30.]
(Because you are alive, I have efforts
Thank you for the days on which I sat blood)

Although the two poets went two ways in terms of poetic toil, in fact both came to the conclusion that true poetry is the renunciation of living in all order, of being thankful for what you have, and of being accustomed to existence. It is not a matter of being cut off from life and society, but of living among people, opening the way to their hearts, caring for the nation's past, present and future, sympathizing with their sorrows and sharing their happiness. The fighter on this path must only move forward, fight, and be ready to take revenge when the time comes for freedom:

Шеърият – бу кийин иш эмас,
Етар топсанг қофия "ёз", "соз."
Шеърда баъзан ҳаводек зарур

"Эрк" сўзига қофия "қасос". [5,18.]

(Poetry is not a difficult task if you find a rhyme
Sometimes, it is very important to find a rhyme
for words "freedom" and "revenge")

In fact, as the poet said, it is possible to write a poem by rhyming the word "yoz" (summer) with the word "soz" (good). However, poetry does not always emerge from a rhyming word. Second, the underlying meaning of these words gives a poetic generalization that the poet chooses the path of "revenge" for "freedom" if necessary, not just to write "soz" (good).

In the early twentieth century, Chulpon sang the motives of thirst for man, the struggle for freedom, rebellion in dozens of poems on high curtains. In the poet's poem "I and others" this idea is clearly expressed:

Кулган бошқалардир, йиғлаган менман,
Ўйнаган бошқалар, инграган менман.
Эрк эртақларин эшитган бошқа,
Куллиқ қўшиғини тинглаган менман. [7,75.]

(The people who laughed are others, The one who cried is me

The ones who listened to "freedom" fairy-tales are others, the one who listened to the song of slavery is me)

Although these verses were recited on behalf of an Uzbek girl, they were indicative of the freedom in her life at that time. As for the "rhyme" of "freedom" and "revenge" mentioned by Khurshid Davron, the poet, as a singer of freedom, speaks in a completely different style, trying to reveal the current state of freedom through metaphor. We see that although the two poets went one way to tell the obvious truth and the other to express it "in a figurative way", the idea of the poem is the same: the poet should not be able to live indifferently in the face of freedom. These two different pictorial methods are related to the period in which both poets lived. In one of them the sword of the Soviets is slowly approaching the people, while the poet eagerly urges him to fight for freedom in order to save his people from the sword, while in the other this sword has done its job, aimed at raising the height of the people. Although the goal and the idea are close to each other, the way to achieve it is reflected in the uniqueness of the poet's style.

While the poet's emotions, intentions, goals and original image are reflected in the poem, the emotions such as enthusiasm, sincerity, rebellion in the lines of Khurshid Davron are embodied in his poetic "I":

Сен қўрқувни қанчалиқ яшир,
Шеър қилади барибир ошқор.
Қўрқоқ бўлсанг, қўрқоқ бўлар шеър,
Мардман, деб жар солмоғинг бекор. [5,18.]

(Even you hide your fear, anyway, a poem reveals it

If you are scared, a poem will also be feared)

"Poetry is the social conscience of a poet", said Askad Mukhtor. The identity of the poet, the idea he is trying to convey to the reader, is clearly seen in the

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poem he wrote. The poet's attitude to society and people is expressed through the horns that run through his heart. Indeed, the above idea emphasized by Khurshid Davron proves how responsible poetry is. The path of poetry is to embark on a struggle, to pledge one's life, to put one's whole body in emotional bondage, and to sacrifice one's soul in this way. Halima Khudoiberdieva wrote about this creative path:

Шунчаки ёзмокқа қўнглим тўлмайди,
Шунчаки ёзмокқа бормайди қўлим.
Шунчаки ёзганга чидаб бўлмайди,
Шунчаки ёзмок бу – шоирга ўлим. [4,15.]

(Writing a poem for just in case is a death for a poet)

A true poet must always be ready for the spiritual needs of his people, for the future of his country. "Acting like an actor" is not suitable for him. The path of poetry is not a stage. A person who enters this path must admit that his life is a deposit and, if necessary, give his life:

Заҳар ичиб ўлган актёрдек
Пардадан сўнг тирилмоқ бекор.
Шоир шеърнинг олдида тирик,
Шеър сўнгида ўлмоғи даркор. [5,18.]

(It is not important to be re-alive after the curtain even if you drank poison)

A poet is alive in front of a poem, but he/she must die at the end of a poem)

Those who are truly talented understand their duty to the nation and the Motherland and are ready to dedicate their entire lives to the aspirations of the people and the future of the country. The poet may think with the creators of this period in his time, have similarities and commonalities in terms of attitude to the period, society, but his perception of the world, the world of poetic worlds, is completely different from contemporary poets in terms of individual views. The ideas of rebellion in the nature of every poet can be expressed in different styles of expression.

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