

New Interpretation of the Poetry

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Abstract. *This article discusses one of the modern literary trends today, modernism and its occurrence in Uzbek literature. It is well known that modernism in literature aims to create an artistic model of the artist's imagination instead of an image of objective reality. That is, the article mainly analyzes the fact that modernism is not a reflection of reality, but the priority of the artist's self-expression. In Uzbek literature, modernism was introduced through the theoretical views of modern artists such as Fitrat and Cholpon, and artists such as Oybek and Askad Mukhtor and the artistic skills of these artists are considered to be four aspects of independence. Thanks to independence, Uzbek literature has become free of ideology, freedom of creativity has expanded, the scope of formal and expressive experiments in literature has expanded, great horizons have been opened for the creative pursuits of the people of poetry.*

Key words: *modern, creative reality, artistic reflection, theoretical views, creative tendency, creative experience, experience, lyrical protagonist, new outlook, analysis, interpretation.*

Introduction. Based on the artistic and aesthetic experience of modern world literature, a unique system of Uzbek modern poems has emerged since the 1990s. They have many features of modern world literature. According to the Spanish philosopher Jose Ortega-Gusset, who was particularly interested in the theory of modernism, the new art was "a complete denial of the old" [6,21]. Proponents of the new era in culture have elevated the same notion to the level of their main beliefs.

Communication and methods: Structural, comparative-historical methods were used in the process of writing the article. When experts start talking about "modernism", they point out that it is impossible to clearly define the term and to understand in a short time the deep meaning behind this cultural phenomenon. The problem is that while deepening the definition of the currents that make up modernism, they often forget the essence of modernism as a historical-cultural category and do not fully understand its importance and uniqueness for culture. According to M.S. Kagan, "... only in very rare cases do scholars dare to cover the culture of this period with broad generalizations, and history is embodied in the chronological sequence of the activities of thinkers, artists, creators" [3, 213].

The introduction of the term modern into our national literature is somewhat controversial. Today's Uzbek modern poetry is not a spontaneous phenomenon. Its earliest roots go back to the work of great poets such as Chulpon. Suffice it to recall Chulpon's only article, "The Great Indian." Old literature

is sweeter, new much sweeter, the western is sweeter too. Which one should be given more?" A new era in the centuries-old history of Uzbek poetry began with the twentieth century. Although Chulpon, in his 1925 article "The Great Indian", referred to the representatives of Uzbek classical literature up to the twentieth century, he said, "The same, the same, the same," and "The heart seeks something different - something new." At the beginning of the century he felt the need for innovation in himself and in Uzbek poetry in general. Fitrat, Hamza and Avloni felt this too. But the reform of Uzbek poetry, the structure of poetry, is primarily associated with the names Fitrat and Chulpon.

In an interview with Russian writer V. Yan in 1933, Chulpon described Fitrat as a reformer of Uzbek poetry. And the reformer meant that he abandoned the Arabic-Persian form and stereotypes and began to write in the weights of folk poetry with a living vernacular. He successfully continued and completed the reform initiated by Fitrat, ushering in a new era in the history of Uzbek poetry. Today we call this literary period Uzbek literature of the XX century. So, what are these changes directly related to the name Chulpon? What is his contribution to the development of our poetry? The development of modernism in Uzbek literature has not gone off smoothly. The point is that modern poetry prevailed in the 1920s, and the development of its methods and techniques was on the verge of the creators of that period. The influence of modernism, which has taken root in Europe and spread around the world, can be felt in the works of our enlightened writers at the beginning of the last century, and later by representatives of jadid aesthetics. At the beginning of the last century, Abdulhamid Chulpon and Abdurauf Fitrat took on the task of paving the way for innovations in our literature, not only in ideas and content, but also in language, style, weight, and artistic means. The definition of the poem as "weighty, rhyming" about the poem, which was in practice before them, did not satisfy the creative people of that time. Our poets, who began to get acquainted with the works of writers from other developed countries of the world, felt the diversity in them, "a force that boils people's blood, shakes their nerves, shakes their brains, arouses their senses." As it turned out, Chulpon wrote in his "The soul is looking for novelty" that Fitrat in his "Rules of Literature" began to say that Turkish poetry should be renewed, rescued from imitation, the poem needs a new breath, new definitions. As a result, the phenomenon of "Navoi did not see the truth in rhyme" (finger rhyme - M.X.) became a constant weight in the early twentieth century and began to develop its rhythmic features as a new poetic system. Rhythmic units such as misra (verse), hija (syllable), and turak (rhythmic unit) were accepted as the basis of the finger rhyme poetry system" [2,150]. The efforts of our poets such as Chulpon, Fitrat, Elbek, Botu in this direction have shown the breadth of finger rhyme possibilities. Fitrat's "If we accept that poetry consists of weight and rhyme, we cannot approach true poetry. The true poetry is about showing the feelings of the heart. Weight and rhyme are the adornment of the word" [2,150], which became a program for modern Uzbek poets.

"Every talent wants to break the boundaries of literary forms, forms, update them, find a unique style. The way in which it manifests itself, the aspirations to search for style, the literary forms and methods that reveal talent, are regarded by literary critics as tendencies. Striving to write differently is a step towards finding your own style. It is the attempt of every writer to find himself"¹[4, 35]. It is interesting to see how these thoughts of N. Eshonkul, expressed at the dawn of the XXI century, are in harmony with the views of Fitrat. The idea of our contemporaries, who feel the breath of creative freedom given by independence, that "every talent wants to break the boundaries of the literary method, the forms, to renew them ..." is in line with the program of jadid aesthetics. But the pluralism of such ideas was broken by the hegemony of the Soviet proletariat, and by the 1930s other tendencies in the literature had begun to be suppressed by social realism.

It is true that the good deeds started by Fitrat and Chulpon were continued by Oybek and talented poets who followed in his footsteps. But the fierce-spirited poetry of the young poets, whose poems evoke symbolism in harmony with European modernism, did not escape the cruel trap of the Soviet ideology.

Only 30 or 40 years later, new tunes and modern moods began to appear in Uzbek poetry. In the seventies, in particular, in the works of Askad Mukhtor and Rauf Parfi, there was an attempt to break

¹Talent is the view of creator. Interview with writer N. Eshonkul. // Jannatmakon. March, 2012.

away from stereotypes, to break with traditional stereotypes. Our writers became aware of the sources of world literature and embarked on the path of renewal of artistic taste and aesthetic thinking. However, even the research of this generation could not completely get rid of the oppression of the dominant method in the literature. It was only in the last decades of the last century that the decline of Soviet ideology began to loosen.

Indeed, the various tendencies and trends in Uzbek literature, which have undergone dramatic changes in the twentieth century, have undergone qualitative updates within their capabilities, in which works of various artistic levels have been created. However, only the changes that have taken place due to independence in recent years have determined the course of development of our artistic and aesthetic thinking. Significant changes have taken place in the worldview of our compatriots, who have the opportunity to get acquainted with the events taking place in different countries of the world, different socio-philosophical views. Consequently, favorable conditions have emerged for a variety of trends in literature and the arts. As a result of this opportunity, significant changes have taken place in Uzbek literature in recent years, especially in the form of poetry, expression and imagery. By the end of the last century, modernist poetry had become a special aesthetic phenomenon in Uzbek literature.

Conclusion: When it comes to modern Uzbek poetry, it is necessary to pay special attention to the poetry of Askad Mukhtor. In the second half of the twentieth century, Askad Mukhtor "began to introduce new tones, new expressions and expressions into modern poetry. There are many poems, verses and poems about friendship in the literature. However, Askad Mukhtor's short poem "Friendship" differs from any of these works in the originality of the image, the novelty of the style of expression:

Friendship is born around the campfire,
In the trenches, at the party, in conversation.
Or when one lights a match for someone,
In a short period of time smoking cigarettes.
Friendship is such a seed that
Rarely takes a stroke in the heart.
Sometimes fights, bonfires, parties, die down,
The warmth of the same match remains [4, 35].

What closeness, connection can there be between the concept of friendship and the matchstick? Before Askad Mukhtor, no other poet had so simply, naturally, and impressively expressed the rare blessing of friendship by means of a cigarette warmth, which was smashed in a short time, while smoking a cigarette. The poet managed to bring poetry from the romantic sky to the real ground. Because "trench", "match", "cigarette" is not so absorbed in lyrical poetry, it seems that the lyrical mood, the flight in it is connected with the worries and needs of everyday life. In the interpretation of Askad Mukhtor, this finds its wonderful modern expression.

Or if we pay attention to the poet's poem "The Death of a Friend":

I guess I saw you in my dream
Happiness, pain, fullness in the ways of life ...
What a wonderful dream it all is!
And what a tragedy to wake up suddenly!

My leaves are falling too,
Joy does not make me inebriate.
Unfamiliar helplessness worries me,

I couldn't embosom you either.

What I do, I just whisper in the evening,
I was a moisture glistening in my mother's eyes
Or the farewell song of the cranes ...
I just said uh that morning too.

Now there is a space around me,
... where did I put my pen? ...
A lifetime of fighting, searching, victory, friendship!
What a wonderful dream ...
Why did I wake up?! [4, 35]

There is no traditional image in the poem that reflects such a tragedy as "the perversion of the wheel," "the infinity of the world." The comparison of human life to "a whisper in the evening", "moisture glistening in the mother's eyes", "farewell song of cranes ..." is a new image for our poetry, which evokes emotions, clearly shows the tragedy of the heart. A single "uh" sound expresses the cry of a heart shaken by the death of a friend. Raising the bar of calamity to a single voice was a new phenomenon for Uzbek poetry.

The influence of modern poetry is especially strong in the works of poets such as Rauf Parfi, Abduvali Qutbiddin, Fakhriyor. "Compared to the poems of these poets," writes the well-known critic I. Gafurov, "they follow Nozim and Neruda more in form." They learn from Neruda the thickness of thought, the movement of thoughts which act like a stream. From Nazim, on the other hand, they learnt to draw graphic representation of shapes, to the point of a high level of passion for the word. They especially like Nazim's fiery passion, courage, and the magical mood of the sentence construction in his poem. In fact, in the works of Uzbek poets we feel the influence not only of the above-mentioned artists, but also of other famous representatives of modernist poetry. Of course, this influence should be sought blindly, not only in poems written with a penchant for form, but also in poems that approach them creatively. Because at the current level of modern Uzbek poetry we feel the features that all styles and weights are synthesized.

Rauf Parfi is a poet who has taken modern poetry to a new level. His style of poetic observation has risen to the level of a separate creative school in our poetry. In almost all the poems of the sensitive poet, human freedom and liberty are sung, and hatred is felt for those who violate this man. Take, for example, the poem "Victor Hara's Last Song." It is known that in one of the central stadiums of Santiago, by the junta led by the Chilean singer-songwriter Victor Hara Augusto Pinochet, the song of freedom was sung in front of five thousand prisoners because of his revenge poems for singing the anthem of freedom, then his hands were cut off. Rauf Parfi incorporates this event into his poem in its entirety. The poet used the style of modernist poetry in shaping the image of a freedom-fighting hero. The main meaning carries the psychological details according to the requirement of figurative logic. They become turning points in the direction of experience.

Uh, how hard to sing the last song,
Before Victor Hara's eyes
They broke his beloved Motherland
the seven-stringed sacred tool.
Then to his free songs
the thug cut off his fingers.
Not one,

Not two,
Not three...
His ten fingers
Assassin took away his all fingers,
Oh my god, not you did create them all!! [8,154]

The expression of this poem is close to the epic style, i.e. it gives the impression of a narrative narration. But the laconic depiction of the state of affirmation, denial, repetition, exhortation, tragedy subjugates it to the laws of lyricism. Throughout the poem, heavy thoughts are connected with repetitions such as "It's so ordeal to sing the last song", "Heavy, very heavy", "How heavy", "How heavy", which warns the reader of Victor Hara's mood and tenacity, full confidence in his faith. At the end of this wonderful, psychologically repetitive poem, the poet:

Oh, the last song...
Sing...

Necessary - leads to the following end. There are many poems written with such skill in the works of R. Parfi.

This situation is especially noticeable in Fakhriyor's poems. Although his poems are on the surface similar to the form of modern poetry, the style of expression, they are in fact a free association of finger rhyme and modern poetry. The poet can compare the conciseness of the finger rhyme, the perfection of form with the breadth of modern poetry, the infinity of emotion. That is why he can write short lines of poetry and give a great meaning:

Why is it waving like a flag
An empty-headed former warrior?
Or:

How can crying make you laugh? [10.56]

In these poems some details are given for the complete restoration of the great poetic thought in the poet's imagination. This little detail reveals to us all the horrors of war, reminding us that its wounds are not over yet. At the same time, there is a sign that the former warrior's courage, bravery, revenge in his heart, revenge is not over yet. That's why this "empty sleeve" is becoming a flag. The next poem is a line of four words. In it, you imagine a human tragedy, a tragedy. The crying person is embodied in front of your eyes. You want to sympathize with his pain, how do you think to help. What do you do when a smile appears on his face? Apparently, these short lines of poetry encourage the reader to think, to reason, to delve deeper into the human psyche. This is one of the most important features of modern poetry.

Also, the poets of that period, used symbolism and gestures as a key role. For instance:

The garment of love is white,
you wear it in my dreams every night.
And in my mind ...

I cry looking at the whiteness of the stone. [10, 35]

In the poem, the appeal of the lover to the lover, who is in love, is not expressed as a simple depiction of reality. The lover wears a white garment only in sweet dreams. Realizing that what he sees at dawn is a mirage, the lyrical protagonist weeps when he sees the oppression inflicted by his stony mistress. That is, the real reality - the state of the lover's self-consciousness is reached only through symbols, gestures. Here the poet describes the dream state in the poem, and only the mistress's dream is to wear a white dress, a symbol of purity, immaculate. At the same time, the poetics of this poem more clearly

expresses the meaning that the whiteness of a stone is more precise than the whiteness of a garment of heartless love.

In the poetry of the talented Uzbek poet Abduvali Qutbiddin, we also encounter the peculiarity of his style of poetic observation. Many of the poet's poems were written under the influence of modern poetry. In these poems, the philosophical depth of our classical literature, the traditions of beautifully polished words, the shore-breaking waves of free poetry, are mixed with the flood of emotion. As a result, you will encounter a synthesized form of modern and classical poetry:

On the one hand, the poet's poem "Additional Comments to Modern" seems to reflect the autumn season. But on the other hand, in this poem the reader learns several meanings. One of the qualities of modern poetry is that it is multi-layered, i.e., polyphonic in content.

Moving from mud to mud -

Worshiping the Yellow Shadow -

September-October-November -

In the chill of winter

you play fall [9,201].

Expression of classical essence in modern forms is one of the factors determining the poetic style of Abduvali Qutbiddin. Autumn is, in essence, a time of sorrow and misery. In the most famous examples of world literature, including M. Bulgakov's "The Master and Margarita" and Gabriel Marquez's "A Hundred Years of Loneliness", the images of autumn and rain are expressed in such a mood.

According to the story of Rabguzi, human mud will be saturated with rain for forty years. The thirty-nine years of those forty years were rainy days.

While classical poetry depicts the landscape in romantic painting, that is, in scenes above realism, modern poetry depicts this landscape in words, sentences, and verses that, unlike traditional oriental poetry, are not polished and do not fit the lyrical nature. Sentences such as "from mud to mud", "yellow shadow", "autumn you play" in the above poem seem "rude" to traditional aesthetic thinking, and in the language of classical poetry, it is as if the divine word is equated to black soil. To prove our point, let us turn to the concluding verse of the above-mentioned poem:

On the streets, on the roofs, on the windows

Rain, sleet is all over

Like wormed apple, like an old man

An autumn mourning

Infinite, endless, restless,

Desperate...

Extremely unproductive.

If we take a closer look at the poem, Abduvali Qutbiddin and also Alisher Navoi express the same thoughts simultaneously.

O gardener, you do not agree with autumn leaf fall,

Set a needle with the leaf on the roof of this garden.

Even if you push each leaf into the tree with a needle, the leaf fall cannot be postponed. Both poets emphasize the inevitability of flowering and the end of birth. But in two different forms, in two different tones.

Conclusion. Today's modern poetry is gaining a new look in terms of content - essence, form - style. New research has had an impact on all components of the work of art. Artistic language, visual aids,

weight, rhyme, system of images are among them. Some studies tend to link the emergence of modernism in Uzbek literature to literary influences and connections. Indeed, it did not remain within the framework of that influence, and if the interpretation is appropriate, modern Uzbek poetry was built on the basis of national traditions. Because the characteristics of the currents in the heart of modernism were present in our classical poetry. A study of the poems of A. Mukhtor, R. Parfi, A. Qutbiddin, Fakhriyor in comparison with our classical poetry leads to such a conclusion.

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