

LYRICS IN UZBEK LITERATURE

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Abstract: *It is explained by the fact that in the years of independence when the issue of studying Uzbek literature was extremely urgent at the beginning of the 20th century, the life and literary activity of these artists became the object of many studies. As a literary historian, when analyzing a concrete work of art, it is necessary to take into account the conditions of the time when that work was created, and the characteristics of the literary process of the time. Literature is a criterion that expresses the national spirit of the most developed peoples in the world in terms of the fact that it has been able to preserve the national spirit and has been able to rise to a large scale in the variety of artistic images and styles. This article provides information about Uzbek poetry. Lyric poetry has different dimensions in world literature according to its internal genres and has acquired high musicality. In the works of most of the creators of modern Uzbek literature, we can find deep examples of performance lyrics.*

Key words: *lyrics, lyrical hero, poets, literary genres, performance lyrics, prototype, metaphors, classic literature, modern literature.*

INTRODUCTION

Lyrics is one of the three main literary types (epic, drama, lyrics) in fiction. Rather than the objective reality of the lyrics, the feelings of the creator, the emotional experiences, the inner world of the lyrical hero are in the first place. All expression passes through the “I” of the poet. In the lyrics, unlike the epic, there is no specific epic plot. The aspect that differs from the dramatic type is that lyricism has a strong subjectivity. At the same time, lyrics is distinguished by its emotionality, which excites the reader's heart. In a lyrical work, the subject and the object are embodied in one person, the central “character” in it is the creator himself, more precisely, his inner spiritual and spiritual world. Lyrics can cover social, cultural, domestic, romantic topics and acquire a very large social and aesthetic essence. But even in this case, the core of the lyric work is dominated by the experiences and feelings of the individual. It encourages the student to look at himself, his spiritual and spiritual world. Lyrics have been part of folklore since ancient times and were dedicated to a certain season, season or customs. Lyric took the main place in the work of ancient Greek and Roman poets in the West, and in the work of Chinese, Persian and Uzbek poets in the East. Umar Khayyam, Saadi Shirozi, Atai, Lutfi, Abdurrahman Jami, Alisher Navoi gained fame as lyric poets. After Alisher Navoi, poets such as Babur, Ogahi, and Furkat made a worthy contribution to the treasury of Uzbek classical poetry.¹ The representatives of the Western Renaissance were Petrarch (Italy), William Shakespeare (England), and then in the 18th and 19th centuries. Poets such as Goethe (Germany), J. Byron (England), A. S. Pushkin (Russia) were effective in the field of lyrics. In the 20th century, Lyrics became richer in terms of form

¹ Xojiahmedov A She'riy san'atlar va mumtoz qofia.- T., 1998 yil. 34b

and content. The work of poets such as Pablo Neruda (Chile), Nozim Hikmat (Turkey), García Lorca (Spain), A. Blok (Russia) has attracted the attention of many readers. In the Uzbek literature of the 20th century, lyrics played an important role in the renewal of artistic and aesthetic principles. In the poems of Chulpon, Oybek, Gafur Ghulam, Hamid Olimjon, Usman Nasir, Erkin Vahidov, Abdulla Oripov, Rauf Parfi, Halima Khudoyberdiyeva, Amon Matjon, Shavkat Rahman, Usman Azim, the possibilities of Uzbek lyrical thinking are revealed, the color was reflected².

METHODS

Lyric poetry has different dimensions in world literature according to its internal genres and has acquired high musicality. Musicality and melodiousness in lyrics have always been the main feature. In the world literature of the 20th century and, to a certain extent, in the Uzbek literature, lyrical works without musicality were also written: it is difficult to perform them with a musical instrument. However, in this type of modern lyrics, there is an inner-mysterious musicality characteristic of the poet's soul, creative style, genre pathos. Both the character and the conflict in the lyrics come from the talent and skill of the subject. In particular, the conflict is clearly reflected in the lyrics, verses, and pictorial expression. In the lyrics, artistic image tools (verbal and spiritual arts) are widely used. Poetic "I" and biographical "I" are the usual, mutually inseparable element of lyric. However, any biographical information can change its content and acquire a socio-cultural or spiritual-aesthetic essence within the poetic text. This is evidenced by the different interpretations of the literary scholars of the poem titled "Deception" written by the poet Abdulhamid Chulpon. In most cases, a lyrical work is understandable to any person, suitable for his pain and pleasure. However, in accordance with the rule of "art for art's sake", the concepts of "pure art" and "pure lyrics" have also appeared in world literature. The feature of "Pure Lyrics" is that "I" is expressed in a high artistic and aesthetic status through the language of pure art, the language of symbols. The poet writes for himself; his individual mental state is transferred to verses. Literary experts conditionally divide lyrics into love, philosophical, landscape, journalistic and other lyrics depending on their subject. Also, lyrics is divided into many literary genres, such as ghazal, rubai, tuyuq, mukhammas, ode, dirge, and sonnet. At the same time, it is possible to classify the lyrics in the style of classical lyrics and modern lyrics, depending on the era³.

Poems in which it is obvious that the personality of the poet and the lyrical character do not match are called performance lyrics. The reason for this is that in them the poet enters the psyche of another person, as if he plays his role and portrays his soul in the work. That is, the experience is expressed in the language of "I" in the performance lyrics, but this "I" is completely different from the poet, the subject of the experience is now a completely "other" person. Usually, the title, caption, epigraph, or main text of performance poems contain a

² Begali Qosimov, Sharif Yusupov, Ulug`bek Dolimov, Shuxrat Rizayev, Sunnat Ahmedov. Milliy uyg`onish davri o`zbek adabiyoti – Toshkent. "Ma`naviyat", 2004. – B. 439-441

³ Izzat Sulton "Adabiyot nazariyasi". T., "O`qituvchi", 1986 67b

reference to the owner of the experience. In this case, the character of the performance of the lyrical character can be determined by factors other than the text. In particular, the reader can learn immanent knowledge about the author's personality (properties inherent to the poet's personality, arising from his inner nature) from the examples of performing lyrics in his work. A performance lyric is a lyrical story told in the first language, and the author's thoughts are absorbed into the mind of the reader from the language of another person. Non-textual factors are also important to reveal the performance character of the lyrical "I". The immanent nature of the poet is included as a basis for such texts.

RESULTS

National poet Abdulhamid Chulpon, is one of the poets who fought for national liberation. The immanent of the poet is disobedience, pride, and obedience. Dependence and subjugation to someone in life are characteristics of his character. This aspect is reflected in the performance lyrics of the poet "Girl's Song".⁴

In the poem, the lyrical hero is chosen from the freedom-seeking Uzbek woman, and explains that a sparrow bird fell into a cage and could not breathe freely in such a tight cage, saying, "Bad days have fallen on my head." The author expresses deep sympathy for Mother, defends her natural rights, and tries to awaken her heart. The content of the poem is expressed through unique poetic images with high artistic skill.

Metaphors such as sunsets of dark days being likened to the blood-red sky, mornings filled with bad smells, gardens like paradise without nightingales, and mountains all over the sky without slaves show the result of lack of will.

According to Chulpon, the Soviet system and the Russian tyranny are not different things. One is a direct continuation of the other. Only the form and means have changed.

This is an important point. In the poem "Motion" he writes:

Hey! You are the master who uses me as a slave,

Titra, fear me, your dependent slave is now the power!

These thoughts, the passionate anger and hatred of the poet may seem like the frenzy of Don Quixote, who is shouting at the windmills for the student who was educated in the time of the Soviets. But the poet understood the situation very deeply⁵.

On one side, the brutal struggle for freedom, and independence, on the other side, hunger and starvation. On the one hand, there is a "class struggle" created within the nation, on the other hand, ignorance and bigotry. So, all four sides are surrounded. This situation shakes the poet. He is shaken by the "horror of destruction".

Meanwhile. Each of these struggles was a struggle of life and death. One was closely connected with the other. But the most important thing was the struggle for freedom and independence.

Discussion

⁴ Zohidov V. O'zbek adabiyoti tarixidan. - T., 1961 yil. 76b

⁵ Qayumov O. "Chet el adabiyoti tarixi", II Volume, T., "O'qituvchi", 1979. 90b

As noted above, Chulpon lyrically narrates ideas such as the struggle against arbitrariness and striving for freedom in the language of "Girl":

If I wash my eyes
The bosom of the country.
If I ask with my tongue
The blood that flowed.
... breaking the cages,
If I fly to the sky;
breaking the shackles
Let's go to life!..
(Ko`z yoshimda yuvsam
Yurtning bag`rini.
Tilim bilan so`rsam
Oqqan qonini.
... Qafaslarni buzib,
Uchsam osmonga;
Kishanlarni uzib,
Yetsam jononga!)

At that time, fighting for freedom and expressing one's feelings openly was a characteristic of Uzbek women. Chulpon performs immanent in the image of a girl.

From the 60s of the 20th century, especially in the poetry of the 70s and 80s, there is an increase in poems written in the language of historical figures. This can be explained, on the one hand, by the beginning of the desire to understand the national identity, and on the other hand, by the fact that such poems create a wider opportunity to "speak".⁶ For example, Kh. Davron's "Eyes of To'maris" poetry collection, and U. Azim's "Eyes that Enter Your Dreams" series are mostly composed of such poems, which are important in the process of realizing national identity. became important. In his poem "The Word of Abulhay", Kh. Davron enters the psyche of the artist Abulhay, who lived in the distant 15th century and uses his language to express his thoughts about art based on lies, art that shows life, and the issue of freedom of creativity. Also, in R. Parfi's poems like "Muktibdoh", there is a state of moving into the psyche of historical figures.⁷

In the works of most of the creators of modern Uzbek literature, we can find deep examples of performance lyrics. Aristotle said that the poet does not remain "as he is", but expresses the feelings of another person in his language in the form of "I". That is, in them, both the lyrical subject and the object of lyrical experience are a person other than the poet. It is known that to express the emotions of another person, it is necessary to first understand them, so in this place, the poet perceives another person artistically. Literary critic D. Kuronov shows such poems as examples of "executive lyrics". The works of the People's

⁶ Boboyev T. Adabiyotshunoslik asoslari. – Toshkent: O'zbekiston, 2002. –503 b

⁷ Abdullaev V. O'zbek adabiyoti tarixi. Darslik, 2 kitob.—Tosh Kent, 1980.66b

Poet of Uzbekistan Usman Azim have their own impressive and lively forms of performance lyrics. The difference between the worldview of the author and the hero is expressed by stylistic and artistic means in the poems that express the image and speech of the prototype characters in the poet's work, as well as the speech of the heroes of the works of art. This is an example of performance lyrics that show the connection and differences between the "I" of the poet and the image of the lyrical hero.

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