



Article

Traditions of Modern Poetry In The Creation of Shavkat Rahman

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Abstract: This article examines the traditionalism in poetry and the continuation of modern traditions in the poetry of Shavkat Rahman, who created new creative laws based on these traditions. Each creator, while creating his own laws, continues the traditions of his predecessors. Continuing the best traditions of modern poetry, Shavkat Rahman expressed his creative principles and ideas artistically. His work was influenced by modern poets, especially Cholpan's poetry, and went from poem to poem and became perfect. The fact that the ideas, theme, and poetic images in it are consistent with Cholpan's work seems to be important for analysis.

Keywords: Traditionalism, Modern Poetry, Traditional Images, Poetic Images, Lyrical Hero's Experiences, Idea Of Freedom, Aesthetic Ideal

1. Introduction

Uzbek poetry in the last quarter of the 20th century came closer to modern traditions. At the beginning of the century, the idea of the moderns to achieve freedom by enlightening the nation, by the end of the century, it turned into the idea of realizing the national identity and achieving national independence, was glorified in the poetry of many artists. Among them, the poetry of the patriotic and truly talented Shavkat Rahman has a special place. His work is characterized by rebellious boldness, sharp language, he does not look at reality on the surface, he sings it from his heart. Familiarity with this kind of poetry was not born by itself, it was greatly influenced by the freedom and freedom struggles of the Jadids and the rebellious poetry of Cholpon. In many ways, Shavkat Rahman's work is close to Cholpon's poetry "... at the beginning of our century, Cholpon said: "Don't wear shackles, don't bend your neck, because you were born free!" cried out, when the end of the century was approaching, Shavkat Rahman predicted that "The Syrians are the iron curtains, the tyrants will fall (Hamdamov, 2002)". The manly spirit in it directly brings to mind the poetry of Cholpan. In the process of examining modern traditions in the work of Shavkat Rahman, it seems appropriate to dwell on the importance of the concept of literary tradition in literary studies (Ernazarova, 2020).

There is a literature that, during its development, relies on the past artistic heritage in the context of historical and cultural renewal, re-perceives the work of past writers and incorporates their creative features. Literary tradition is defined in the "Dictionary of

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Literary Studies" as follows: "Literary tradition is the cream of creative experiences collected by the literature of the past, which has not lost its importance and relevance with the passage of time, has eternal value. the part that is passed down from generation to generation. Therefore, the scope of the literary tradition includes not all the achievements and accumulated experiences of the past literature, but only the part of it that was considered relevant by the creators of a certain period, evaluated as an eternal value and considered a model in their creative activities (Nicolosi, 2020).

Each generation selectively reacts to the literature of the past, takes an active creative approach to it, and uses the experience of its predecessors to fulfill the artistic and aesthetic tasks set by its time. Accordingly, literary tradition and novelty are legitimate phenomena, and these two form a unity in dialectic relationship and become an important internal factor of literary development (Qurbonov et al, 2010). In Shavkat Rahman's work, the best features of modern literary traditions continue, he wisely uses the values of modern poetry to solve the problems of his time (Tuori, 2019).

Literature review

The ideas put forward by Jadids did not lose their relevance even in the poetry of the 80s. At the beginning of the century, the socio-political process became a leading theme in Uzbek poetry, which was one of the main reasons for its closeness to the poetry of the eve of independence. In Cholpon's work, the theme is far from dry rhetoric, the original soul poetry with a new form and new content became a real treasure for the poetry of the next period. Because original soul poetry is more important than its ideological side. The artistic skill of poets is also determined by this criterion (Owonibi, 2021).

For the reader of the next generation, the artistic aspect of the work is more important than the ideological aspect. The main idea of Cholpon - the idea of national independence, found a new artistic expression in his poems. On the one hand, the tools of symbolism in Western poetry, and on the other hand, the new glosses of image and expression styles in classical lyrics manifest themselves in the poet's work. He reformed classical poetry and changed the method of expression, as a result of which poetry became closer to the life of the people. Cholpon's poetry is focused on the freedom of the Motherland and the interests of the nation from the beginning to the end. Every event in it is covered from this point of view. The main theme of Shavkat Rahman's poetry was the theme of the Motherland. Literary scholar I. Hakkulov, while analyzing the poet's work, writes: "Awareness of the homeland is the main idea in Shavkat's poetry, a bitter feeling." (Hakkulov, 1987). This sad feeling can be felt in the poet's poems on other topics, although it is not difficult to feel that the poet is about the homeland, even if he does not mention the word homeland. And the freedom of the homeland is in the first place. In this respect, the tradition of Cholpan is felt in the poetry of Shavkat Rahman. Cholpon created during the conflict period. The times are very confused: a time when there is a fierce struggle on four sides, each struggle is a struggle of life and death, inextricably linked to each other. But the most important thing was the ongoing struggle for national independence. In his poems, Cholpan called this struggle the great road, and named the poem with this name:

*Yo'limizda cho'llar, suvlar, dengizlar,
Bosguvchisin tanib bo'lmas izlar.
Shul izlarni bosib dengizlar kechib,
Buyuk amal bilan boramiz bizlar (Cho 'Ipon, 1997).*

In the next verses of the poem, the Uyug' road - the path to freedom, the need to overcome the waters, the seas, the deserts, that is, to overcome the difficulties, fasten the belts and fly like a bird in a hurry:

*Mahkam qilib bog'lanilgan kamarlar!...
Tezrak!
Qanot!
Qushlar yang'lig' uchaylik.
Keng cho'llardan, dengizlardan kechaylik*

Sharqning eski chigalini yechaylik (Yuqoridagi)!

The harmony of Cholpon and Shavkat Rahman's works is seen from an ideological point of view, the images in it and the meaning they carry do not contradict each other. In particular, the image of the road in Shavkat Rahman's poetry serves as a means of achieving the poet's highest goal. This path is difficult and full of difficulties. Cholpan compares these difficulties to deserts and seas, while Shavkat Rahman compares difficulties and wolves to wild wolves. In the poem "On the Roads of the Revolution" the wolves show who these people are. These people robbed people and filled them with corpses. He even trampled on religion:

*Ko'rsam deyman –
Qahr-u g'azabdan
murdalar ham tursa go'ridan,
diyomatning qasosin olsa,
bitta bo'lsa bitta bo'ridan (Rahmon et al, 2023).*

In the poetry of the poet, these people are more dangerous than ravenous wolves. In the other poem "In the Forest" he touches on human brutality and ends the poem as follows: "a wolf comes out of the forest with a double rifle on his shoulder." At the beginning of the poem, the man who entered the forest seems worse than the wolf after committing the atrocity. Such images can be a clear example of the tension and creativity characteristic of Shavkat Rahman's work. It clearly describes abstract concepts through images (Young, 2023).

2. Materials and Methods

The image of the road is one of the traditional images in Shavkat Rahman's poetry. The image of the road, like other traditional images in the work of the poet, is also used in the poetry of other times. In particular, the image of the road is widely used in classical literature, and according to it, the road is "the road of love, the road of mystery, the road of freedom." (Haqqulov, 1998). In Jadid's poetry, this path is the path of freedom. In the analysis of traditional images, while examining their meanings and ideas, it is a mistake to assign one meaning to it. This limits the artist's artistic world. The poet uses traditional images in his poems, enriches the layers of meaning and illuminates them in harmony with his time. The image of the road that is often referred to in Cholpon's poetry is "this is enlightenment." (Jadid, 2007) :

*Bir yiroq yo'l, kim uning yo'qdir keti – yo'qdir keti;
Chang va turoq bo'ldi, keti, unda ko'plarning beti (Cho'Ipon, 1997).*

The image of "bird" is closely related to the image of "road" in the works of Shavkat Rahman. At the beginning of our speech, we touched on the difficulties of the path leading to the highest goal - freedom, and Shavkat Rahman, like Cholpon, emphasizes the need to fly like a bird in order to overcome these pitfalls. In his poetry, many meanings are assigned to the image of a bird, sometimes he emphasizes the need to take a quick step towards the goal like a bird, like a light, sometimes he tries to call a person like a bird and call them to open their eyes and not forget their identity:

*Qayga uchish kerak –
bilmayman, ammo
bilarsiz bemalol uxlayotganlar –
Qushdan to'ralgansiz desam, ustimdan
silkinib-silkinib kulayotganlar?!
Bilsangiz,
shu tobda jism-u jonimni
zaharga aylanib yoqar qonlarim.
Qushday bo'zlab uchdim boshlaringizda,
qushligin unutgan og'ajonlarim!
Zora eslasangiz,*

zora tilagim,

Balki nasib bo'lar sizlar-la uchmak (Rahmon, 2023)..

The fighting spirit of the poet can fly and calls his fellow countrymen to fly freely. People want to get rid of petty concerns, the pain of the times, and live with tomorrow.

Even if we consider the historical poems of Shavkat Rahman's aesthetics, his ideological basis extends to modern traditions. In Jadid's poetry, the realization of the identity of the nation through the appeal to history and the call to fight against the authoritarian system are reflected in the historical poems of Shavkat Rahman. His poem "About a traitor" from the language of Mahmud Tarobi shows his inner rebellion. He appreciates the history of his motherland as a spiritual support:

Jonim jigarimsan,

sen-da odamsan,

Loaqal ko'zingda bir yosh ko'rsaydim,

Loaqal qovushib qolgan qo'linda

yovlarga atalgan bir tosh ko'rsaydim (Rahmon, 2023).

Times did not always allow for transparency, sometimes the rebellion had to be carried out in a symbolic form. The above verses quoted from the language of a historical person are shown as a carrier of the poet's psyche and experiences. Or the poem "To the statue of Ibn Sina in Afshona" shows the high respect for the great ruler and his love for the motherland. But the land that created such "greats" is exhausted:

Ming yilki yer

bor orzusini,

bor havasin ko'ksida yoqdi,

qora terga botib ming yilki

diyonatsiz kaslarni boqdi... (Rahmon, 2023).

This spirit lies in Fitrat's song "The sorrow of the country (Temur is ahead)". "In lyrics, reality is reflected through the feelings of the subject, for whom the subject is primary, not the object of artistic speech" (Kurbanov et al, 2010), for this reason, the lyrics primarily reflect the psyche. In it, the depiction of scenes of the artist's feelings and experiences is of primary importance. In the work of Fitrat, the spirit of the person of those years reveals the essence of the work written by appealing to the soul of our great ancestor, the lyrical hero asks our great ancestor to help his compatriots in the struggle for national liberation. In the poetry of those years, the image of Amur Temur was used as a symbol of struggle:

Bag'rim yoniq, yuzim qora, ko'nglim siniq, bo'ynim bukuk.

Sening ziyoratingga keldim, sultonim!

Ezilgan boshim, qisilgan vijdonim, kuygan qonim, o'rtangan jonim uchun bu sag'anangdan davo izlab keldim xoqonim!

Yuz yillardan beri jafo ko'rub, g'am chekib, kelgan turkning qonli ko'z yoshlarini etaklaringga to'karga keldim.

Qorong'uliklar uchra yog'dusiz qolgan o'zbek ko'zlari uchun tuprog'ingdan surma olg'ali keldim...(Fitrat, 2000)

3. Results

There is no doubt that these words will reach the hearts of the people oppressed by the colonial system. In the creative world of Cholpon, the ideas of referring to history, looking at it and learning from mistakes are put forward. In the poem "To a bright star", he wants to learn about the old history from the star and explain the mistakes of his ancestors:

Go'zal yulduz, nurli yulduz, tez so'yla,

Otalarning tarixdagi xatosin,

Shul xatodan osug'lanib, yovlarning

El ko'ksida surgan ishrat safosin (Cho'pton, 1993).

By the end of the century, it seems that these verses of Cholpon were drowned in Shavkat Rahman's poem "The Turks" (Chen, 2024). Through this poem, Shavkat Rahman embodies the history of our nation, expresses the pains and joys of the nation and the whole tragedy, how the people were oppressed by the evils:

*Hiylagar do'stlarday yaqinlashdi yov
Komillik qidirgan jasur erlarga.
Iltosin yigitlar,
Bobir yigitlar,
Sajdaga bosh qo'ydi teskari qarab,
G'ullarni kemirib yig'ladi itlar,
Buyuk boshni kesdi qilich yaraqlab.*

It is known from history that the Turks did not surrender to the enemy, who was a generous people (Chioaru, 2021). The poet dreams of this nation. Similarity of aesthetic ideals in the works of Cholpon and Shavkat Rahman is also shown by their goals and dreams, thoughts about the future (Ming, 2024). A "rebellious" society in which truth triumphs over ignorance and sacrifices its life for the country became the root of Shavkat Rahman's aesthetic ideal at the end of the century, just as it was necessary at the beginning of the century:

*Bormi er yigitlar,
bormi er qizlar,
bormi gul bag'ringda jo'mard nolalar,
bormi bul tufroqda o'zligin izlab,
osmonu falakka yetgan bolalar.
Bor bo'lsa,
alarga yetkarib qo'ying,
bir boshga bir o'lim demagan ermas,
shahidlar o'lmaydi,
bir qarab to'ying:
Yovga ters qaragan musulmon emas!
Yovga ters qaragan musulmon emas!
Yovga ters qaragan musulmon emas!
Yovga ters qaragan musulmon emas!
Yovga ters qaragan musulmon emas (Rahmon, 2023)!*

The truth of the poet is revealed in this last stanza (Quesada, 2022). This five stanza, each line of which carries a whole world of meaning, is a cry from the heart of the creator, it is his faith. The complete development of the age-old pain of the nation through one poem shows how sharp a pen Shavkat Rahmon is (Yi, 2024).

4. Conclusion

To sum up, modern literature has become the basis for the formation of our modern literature to a certain extent. Shavkat Rahman's work developed on the basis of fixed traditions and aesthetic principles of the moderns, he made good use of their educational ideas, traditional images and artistic tools (Hellerstein, 2023). Shavkat Rahman is a creator who not only followed the ideas, motifs and images of modern poetry, but also updated and enriched their essence according to the needs of the times. Researching the traditions of modern poetry in his poetry gives an opportunity to take a deeper look at the roots of the poet's literary treasure (Kerimova, 2020).

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