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TRADITIONS OF NEW POETRY IN THE WORK 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 Cholpon'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;

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Intorduction. Uzbek poetry in the last quarter of the 20th century became even closer to the Jadid traditions. At the beginning of the century, the Jadids' idea of achieving freedom through the enlightenment of the nation, by the end of the century, turning into the idea of understanding national identity and achieving national independence, was glorified in the poetry of many creators. Among them, the poetry of the nationalist and truly talented Shavkat Rahmon occupies a special place. His work is distinguished by its rebellious courage and sharp language, he cannot simply look at reality superficially, he sings it from his heart. Familiarity with such poetry did not arise by itself, the Jadids' struggle for freedom and independence and the rebellious poetry of Cholpon had a great influence on this. In many ways, Shavkat Rahmon's work is close to Cho'lpon's poetry. "... at the beginning of our century, Cho'lpon shouted, "Do not wear chains, do not bend your neck, For you were also born free!", while approaching the end of the century, Shavkat Rahmon predicted, "The questions are like iron curtains,[1] The children of tyranny will fall." The spirit of freedom in it directly reminds us of Cho'lpon's poetry. In the process of examining the traditions of Jadid in Shavkat Rahmon's work, it seems appropriate to dwell on the importance of the concept of literary tradition in literary studies.

Research Methodology. There is literature that, during its development, in the conditions of historical and cultural renewal, relies on the artistic heritage that has passed down to it, re-perceives

[1] Hamdamov Ulugbek. The development of artistic thought. – T.: Yangi asr avlod, 2002. -P.91

the work of past writers and embodies their creative features. The “Dictionary of Literary Studies” defines literary tradition as follows: “Literary tradition is the cream of creative experiences accumulated by past literature, that part of it that has not lost its significance and relevance over time, has become an eternal value and is passed down from generation to generation. Therefore, the scope of literary tradition includes not all the achievements and experiences accumulated by past literature, but only that part of it that was considered relevant by the creators of a certain period, was appreciated as an eternal value and was considered a model in their creative activities. Each generation selectively treats the literature of the past, actively creatively approaches it, uses the experience of its predecessors to fulfill the artistic and aesthetic tasks set by its time. Accordingly, the coexistence of literary tradition and innovation is a legitimate phenomenon, these two form a unity in dialectical communication and become an important internal factor in the development of literature. "[2] In the work of Shavkat Rahmon, the best features of the Jadid literary tradition continue, he rationally uses the values of Jadid poetry to solve the problems existing in his time.

Analysis and results. The ideas put forward by the Jadids did not lose their relevance in the poetry of the 80s. At the beginning of the century, the socio-political process became the leading theme in Uzbek poetry, which was one of the main reasons for its closeness to the poetry of the eve of independence. Cholpon's main idea - the idea of national independence - found a new artistic expression in his poems. On the one hand, the means of symbolism in Western poetry, on the other hand, new glosses of imagery and expressive methods 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 from beginning to end is focused on the freedom of the Motherland, the interests of the nation. Every event in it, every event, is covered from this perspective. In the poetry of Shavkat Rahmon, the main theme was also the theme of the Motherland. Literary critic I. Hakkulov, analyzing the poet's work, writes: "Understanding the homeland is the main idea, the main feeling in Shavkat's poetry."[3] This main feeling is also felt in the poet's poems on other topics, and although the poet does not mention the word homeland, it is not difficult to feel that it is about the homeland. The freedom of the homeland is in the first place. In this respect, the tradition of Cholpon is also noticeable in Shavkat Rahmon's poetry. Cholpon created in a conflictual period. The time was very turbulent: a fierce struggle was going on on four sides, each struggle was a life-and-death struggle, inextricably linked to each other. However, the most important thing was the struggle for national independence. In his poems, Chulpan called this struggle a great journey, and the poem gave it this name:

On our way there are deserts, waters, seas,

Traces that cannot be recognized by the one who walked them.

Following these traces, crossing the seas,

We go with great deeds.

The next lines of the poem reflect the need to overcome the waters, seas, deserts, that is, difficulties, to fasten our belts tightly and fly like a bird on the path of the Uyug path - the path to freedom:

Fastened belts!...

Fast!

Wings!

Let's fly like birds.

Let's cross the vast deserts, seas

[2] Kurbonov D., Mamajonov Z., Sheralieva M. Dictionary of Literary Studies. – T: Akademnashr, 2010. – P.12

[3] Hakqulov I. The beauty of the artistic word. -T.; Literature and art publishing house, 1987. – P.202.

Let's untie the old tangle of the East![4]

The harmony of the works of Cholpon and Shavkat Rahmon is ideologically visible, the images in it and the meaning they carry do not contradict each other. In particular, the image of the road in Shavkat Rahmon's poetry also serves as a means of leading to the poet's highest goal. This road is arduous and full of difficulties. Cholpon likened these difficulties to deserts and seas, while Shavkat Rahmon likens difficulties and wolves to predatory wolves. In the poem "On the Roads of Revolution", those wolves are shown through wolves. These people robbed the people and filled them with corpses. They even trampled on religion:

I would like to show you -

From anger and rage

even the corpses

rise from their graves,

If religion takes revenge,

if there is only one,

it is a wolf.

The image of the road is one of the traditional images in Shavkat Rahmon's poetry. Like other traditional images in the poet's work, the image of the road is also used in the poetry of other periods. In particular, the image of the road is widely used in classical literature, and according to it, the road is "the path of love, the path of mystery, the path of freedom." In Jadid poetry, this road is the path of freedom. While analyzing traditional images, their meanings and ideas are examined, it is a mistake to assign one meaning to them. This limits the artistic world of the creator. Using traditional images in his poems, the poet enriches their layers of meaning and illuminates them in a manner that is consistent with his time. The image of the road, which is often addressed in Cholpon's poetry, is "this is enlightenment"[5]:

A distant road, who does not have it, let him go - let him go;

There was dust and a place, let him go, and the faces of many are on it.[6]

The image of the "bird" is also inextricably linked to the image of the "road" in Shavkat Rahmon's work. Earlier, we touched on the difficulties of the path leading to the highest goal - freedom, and in overcoming these difficulties, Shavkat Rahmon, like Cholpon, emphasizes the need to fly like a bird. In his poetry, the image of the bird is loaded with many meanings, sometimes emphasizing the need to take swift steps towards the goal like a bird, like light, sometimes likening a person to a bird, calling them to open their eyes and not forget their identity.

Even if we consider the historical poems in the aesthetics of Shavkat Rahmon, its ideological basis extends to the traditions of Jadid. In Jadid poetry, the appeal to history to understand the identity of the nation and to fight against the tyrannical regime is reflected in the historical poems of Shavkat Rahmon. In his poem “Bir Khoin Khususida” from the language of Mahmud Tarabi, he shows his inner rebellion. He values the history of his native land as a spiritual support:

My soul is your liver,

you are also a man,

If only I could see a tear in your eyes,

[4] The above work.
Shavkat Rahmon. Zulfiqar ruh. – Tashkent. “Anorbooks”, 2023. – P. 170.
[5] Tojibaeva M. Classical literary traditions in the work of modern writers: Doctor of Philology. ... diss. – Tashkent, 2017. – P. 114.
[6] Chulpan. Beautiful in the moon... Poems.; Andijan Publishing House, 1997. – P. 52.

If only I could see a stone thrown at the enemies in your clenched hands.[7]

Time did not always allow for openness, sometimes it was necessary to conduct rebellion in a symbolic form. The above verses, quoted from the language of a historical figure, are revealed as carriers of the poet's psyche and experiences. Or in the poem "To the Statue of Ibn Sina in the Legend", the poet expresses his high respect for the great sage and his love for his motherland. But the land that created such "greats" is exhausted:

The thousand-year-old earth

burned all its dreams,

all its desires in its chest,

soaked in black sweat

fed the thousand-year-old ungodly people... .[8]

This spirit is also present in Fitrat's poem "The Sorrow of the Homeland (Temur is Ahead)"[9]. "In lyrics, reality is reflected through the feelings of the subject, for it the subject is not the object of artistic speech, but the primary one", therefore lyrics primarily reflect the psyche. The depiction of the feelings and experiences of the creator is of paramount importance in it. In Fitrat's work, the soul of a person of those years, addressing the soul of our great ancestor, reveals the essence of the work, written as a response to the spirit 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:

I have come to shed the bloody tears of the Turk, who has suffered and grieved for hundreds of years, on your skirts.

I have come to bring a silvery veil from the soil for the eyes of Uzbeks, who have not seen the light of darkness...

These words undoubtedly reach the hearts of the people oppressed by the colonial system. The ideas of addressing history, looking at it and learning from mistakes are also put forward in the creative world of Cholpon. In his poem “To the Bright Star,” he addresses the star, wanting to learn about ancient history and explain the mistakes of his ancestors:

Beautiful star, bright star, speak quickly,

Let the mistakes of our ancestors in history be forgotten,

Let us learn from this mistake,

Let the joy of the people be in our hearts.[10]

These verses of Cholpon seem to have become connected to Shavkat Rahmon’s poem “The Turks” by the end of the century. Through this poem, Shavkat Rahmon embodies the history of our people, expresses the pain, joy, and tragedy of the nation, and how his people were oppressed by the enemies:

The young men of Ilvasin,

The young men of Babir,

He bowed his head and looked away,

The dogs gnawed at the flowers and cried,

The great head was cut off with a sword.

[7] Shavkat Rahmon. Zulfiqar ruh. – Tashkent. “Anorbooks”, 2023. – P. 202
[8] Shavkat Rahmon. Zulfiqar ruh. – Tashkent. “Anorbooks”, 2023. – P. 200
[9] Kurbonov D., Mamajonov Z., Sheralieva M. Dictionary of Literary Studies. – T: Akademnashr, 2010. – P.152.
[10] Chulpan. Works. 1 volume. – T. G. Ghulam Literature and Art Publishing House, 1993.

Conclusion/Recommendations. Jadid literature has become a basis for the formation of our modern literature to a certain extent. Shavkat Rahmon is a creator who not only followed the ideas, motifs and images of Jadid poetry, but also renewed, enriched and expanded their essence in line with the demands of the time. His poetry provides an opportunity to study the traditions of Jadid poetry and to look deeper into the roots of the poet's literary treasure.

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