

POETICAL INTERPRETATION OF THE STRUGGLE FOR INDEPENDENCE IN 20TH CENTURY UZBEKISTAN POETRY

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Abstract:

By the end of the 80s of the 20th century, the awakening movement of the Uzbek intelligentsia, which had almost taken the form of a colony, began to gain strength again. This inflamed spirit began to manifest itself openly in poetry. Initially seen as a field of poetry, this field gradually turned into a field of national will in a short time. This article examines the national identity and the spirit of the struggle for freedom in the work of Uzbek poets who lived and worked during this period, as well as its poetic expression.

Keywords: National spirit, field of poetry, spirit of freedom, the spirit of rebellion, artistic thinking, evocative poetry, the power of identity, the will to rebel, national unity.

Introduction

At the end of the 19th and beginning of the 20th centuries, the new literature was formed under the pressure of socio-historical reality and the political, cultural and educational views of the new progressives. This literature and poetry did not remain just an artistic phenomenon reflecting the ideas of this movement. Rather, it was born in the depths of this movement and has always been at its center.

RESEARCH METHODS

If the emergence of the new enlightenment literature was indirectly influenced by the enlightened, at the same time rebellious and militant literature that breathed the breath of national identity and freedom in the world, then on the eve of the nineties of the 20th century, that spirit began to flourish again in Uzbek poetry. This period is as historically significant for literature and poetry as it is for literary criticism. Because the spirit of national identity in poetry came to maturity during this period and became a poetry of national independence that breathed the breath of rebellion against oppression and tyranny.

RESULTS AND DISCUSSIONS

Those who always speak the truth, lead the people to the right path, and rebel against oppression with their words will raise the nation to the level of a nation. Invincible power

is not in the body, it is in the heart, the source of faith and trust is in the soul. Words lead to destiny, and the happiness of a nation lies in the heart, in the soul with the awakening and rebellion of that power. In the epic poem "The Rebellion of Souls," the Uzbek poet Erkin Vohidov clarifies the true purpose and goal of the Bengali poet Nazrul Islam, linking poetry, humanity, selflessness, and the spirit of thirst for freedom: May the spirit of the brave men who stand tall for the truth be with you. May there be those in this world who are not accustomed to injustice! [1]. Although at first glance, Erkin Vohidov seems to be covering Nazrul Islam's struggle for freedom and liberty, in reality it is an epic about the great dream of the Uzbek nation. Therefore, the Uzbek reader accepted this epic as Erkin Vakhidov's work "about poetry, humanity, self-sacrifice, thirst for freedom..." and placed it in his heart. It was this spirit that gave inexhaustible strength to the movement for national freedom in the hearts of the people.

By the end of the 80s of the 20th century, the awakening movement of the Uzbek intelligentsia, which had almost taken the form of a colony, began to gain strength again. This inflamed spirit began to manifest itself openly in poetry. This field, which was initially seen as a field of poetry, in a short time gradually turned into a field of the nation.

Erkin Vakhidov's poem "The Slave Who Made Your Heart a Place" is one of the poetic calls that was able to turn the dream in the hearts of the people into courage in the struggle for independence. The poet, fighting to completely eliminate the "spirit of slavery" from the consciousness and thinking of the people on the path to national independence, first of all seeks its causes: I do not know how, for what reason, when he became familiar with your life - A slave with a bowed head, speechless, disobedient, who took up residence in your heart. Erkin Vakhidov sees the roots of humility, "speechless, disobedient" in the hearts of the people in the hearts of a generation raised by widows who were oppressed by the oppressors, whose husbands were shot due to repression, and whose spirits were broken. He addresses the people who once flew high like an eagle, who always had a sword on their back, and who today live in a musical world: Life is between the eyebrows, Justice is better than begging. The most miserable of slaves, the slave who took up residence in your heart. The poet places all his courage and will, a cry and a fierce call coming from the depths of his heart in the last lines of the poem. It is like waking up a person under the influence of hypnosis, taking off the hat of sedation and throwing it off:

Come, open your sleepy eyes,

Laugh at yourself.

Laugh so much that it will escape from you

The slave who holds your heart in his arms [2]. If in the 60s and 70s of the 20th century, the feeling of freedom in poetry was expressed through artistic images and means, symbols and figurative expressions, by this time, poets began to emerge from the "partisan movement" within the enemy into the open field of struggle.

Abdulla Aripov in his poem "Temur's Gardens" says, "It is doubtful that a person like Temur will ever return, But no matter what, his traces remain. No matter how much this

old world changes, His garden, his building, his words remain,” emphasizing that although a person like Amir Temur will not be reborn, he will remain a national state, a rich cultural heritage, and his powerful and influential Word that can call the nation to fight for freedom and revolt against the invaders. In his poem “Your Awakening Time,” he addressed the people, “May your awakening time be blessed!” In the spirit of his firm belief in Independence and hope, he writes the following lines:

Bally, you have your eyes fixed on the future,
After all, you have your choirs in need of truth [3].

The work of another Uzbek poet, Amon Matjon, is also distinguished primarily by its national identity and fighting spirit. In the poem “The News of Awakening”, the poet reflects the awakening and the spirit of the struggle for freedom that began in the people's psyche with the help of poetic images, such as “Every important change in the depths of the sky is the news of a poem for the poet”, “Eternity is a twin to the struggle, we are responsible for asking for news every moment”.

In his poem "Awakening," Amon Matjon paints a poetic picture of the spring spirit: "A ray of light from the sun has stirred, It has shattered the ice blanket of winter, It has awakened the earth from its sleep of heedlessness, Isn't this spring, That's my question?!" He poses the painful question, and with these symbolic expressions he dreams of moments of awakening that will bring spring power to the people. He stops using symbolic expressions and reveals the real issue:

But when a people slumbers and matures,
When everyone is close to their own peace,
When their poets are afraid and silent,
Who will wake the people,
That's my question?![4].

During this period, the poems of the great Uzbek poet Halima Khudoiberdiyeva, while expressing the suffering and pain of the people, called for a heartfelt awakening. The poetess "My children, raise your feet!" In her poem, she addresses the nation as if in the language of the ancient Mother Turkestan, calling on it to rise to the occasion: “I am still blinded by the dark days that have passed, I am a tree whose every leaf trembles like a heart. Even so, I am a standing martyr who is thrown forward, My children, rise to the occasion!” The poetess appears in the poem not only as a mother who cries out for the people's pain, but also as a Brave Mother who calls on her children to fight for the freedom of the nation:

Sow in the heart. Let the ancient Turkish plane trees be restored,
Let the true friends and true companions of the blood brother be restored.
Let the towers of Turan be restored in every heart,
Raise the great country! [5].

The poetess's artistic skill lies in the fact that the words in the poem “Raise the great country!” The expression is imbued with a spirit of intense invitation, and at the same time,

on the one hand, it means "lifting the country", that is, starting it towards development, and on the other hand, it means "lifting the people on the path of freedom".

The poet's poem "The Name of the Poet", dedicated to Abdulla Aripov, in its essence, sounds like an appeal to all poets and intellectuals, to the entire people, in the person of Abdulla Aripov, who lived his whole life yearning for the freedom of the nation and fought for this cause:

Now it is like this. We will fasten our waists to the struggles,

We will find a heart. We will fasten the people, we will fasten the flood that comes to the people like a dam,

We will restore the people!

May the struggle be peaceful, brother,

If we do not restore, may the name of the poet be forbidden, brother![6]. In the early nineties of the 20th century, the feeling of confidence in the possibility of breaking the shackles of colonialism was strengthened in all directions in the hearts of the people of Uzbekistan. For literature, uniting the people who had embarked on the struggle for independence under the banner of freedom became a primary task. Literature and poetry began to reveal the inhuman and unnational essence of the violent policy of the former center based on colonialism. During this period, poems were written aimed at awakening the spirit of courage and struggle, along with hope and faith in independence, in the hearts of the people who had forgotten their identity under the influence of centuries of repression, massacres, and various pressures, and who felt the sting of fear in their every move. The people woke up, embarked on the struggle, and began to feel the power of spiritual unity and solidarity. Another Uzbek poet, Shavkat Rahmon's poem "The Turks" stands out among the rebellious poems of that time with its painful and combative, and eloquent spirit. "There was no head left in the Turks... there were no cows left, only women and children were left, mourning, "Don't look at us," the enemies ordered, and they lived in a state of hostility towards the enemies." The poet called on the men of the nation, who had been oppressed for many years under the oppression of the invaders, separated from many of their brave men, and who had been spiritually crushed and humiliated, to awaken:

The heavenly tulpor yuury was plundered,

The tsalari, the zebu were plundered,

"Look away and die," the enemies ordered,

They died in a state of hostility towards the enemies [7].

The poet reveals the reasons for the misfortunes and tragedies that befell the nation. "In this case, the old men will suffocate and die," "The real angels, like the Badakhshan ruby, who are fed up with existence, will burn themselves." Shavkat Rahmon writes such lines about the children of a people who cannot bear to look straight at the enemy that involuntarily the national pride and egoism that has forgotten its own existence rises up in the depths of the heart: "If you try to sneak up and look back, they will hit you on the head, only on the head. Are there any young men, are there any young women, are there any

flowers in your bosom, are there any children who have sought their identity in this soil and reached the sky and the heavens?" This was the voice of the rebellious poet of the people, who pierced the darkness with a needle of light, who was able to shatter the spirit of slavery and subjugation with a courageous word, who was able to transform fear and timidity into courage and bravery, who was able to make hearts bound by the chains of obedience to the will of the enemy feel from the heart that honor is stronger than death, and who was determined to break the shackles of slavery with the spirit of faith:

If there is one, bring it to them,

he is not a man who does not say one death for one head,

martyrs do not die, just look at it and understand:

He who looks at the enemy is not a Muslim!

The poet does not repeat the lines "He who looks at the enemy is not a Muslim!" four times in vain at the end of the poem. Although these are lines with the same meaning, the person who starts reading it, as he moves from line to line, feels in his heart that his heart and soul are gaining courage, confidence, and courage with each repetition.

The poet's poem, which begins with "Have you ever felt a shiver...", sounded like an inexhaustible call to the hearts that are fighting against oppression and violence and overcoming internal fears and dangers in the path of independence: "There are no critical moments, there is a critical life, you have only one name among the dead. If you turn into a tremor for a moment, it means that there is a traitor inside you." The poet demonstrates the perfection of will in the image of this poem:

Kill,

kill the traitor inside you,

before looking into the eyes of your parents,

before lying in the lap of your beloved,

before sinking into the ocean of darkness.

...Before turning your face to this path,

kill, kill the traitor within you [8].

The feeling of freedom became a leading theme in the poems of the famous Uzbek poet Usman Azim during this period. Within the boundless possibilities of creativity, the poet's literary skill, courage, and patriotism began to manifest. The poet's series of poems included in the book "Bakhshiyona" poured into the hearts of the nation like a stream of freedom. These poems, created on the basis of the most beautiful traditions of national epic poetry, became a bell symbolizing national identity. Expressing the wisdom of the truth, the correct word, it speaks of the status of true poets in the fate and destiny of the people, who are the embodiment of the truth and justice:

The people will do anything for the sake of the truth,

The people will increase and pay for the truth.

I am not afraid of the pillory and lie,

If their poets lie, the people will die [9].

The poet, with an inner cry in the essence of poetry, urges the people to mobilize for national independence, and in the language of Elbek Bakhshi, he speaks words of spiritual encouragement to the young men of the nation who cannot rise to the status of courage: "You young man, who is gray-haired, who is trembling, Take one step, and you will become a hero. Without running away, First, look to the side, Take one step, and you will become a hero, Don't ever say that you are not an elf, This world says, Go for what you aspire to. Take one step, and you will become a hero." "One step" is the difference between cowardice and courage, humility and freedom, freedom and eternal slavery – one step! By taking that step with the word "Oktam," the poet encourages the nation to take that brave step. Showing the path of courage and bravery, he warns the youth of the nation against the gravest sin, and teaches that while it is possible to move from cowardice to bravery in one step, there is never a path from bravery to betrayal:

- From cowardice

to Courage

one step.

...From cowardice

to Courage

one step, from Courage

to Betrayal

there is no path.

In one of his poems, Usman Azim says, "Do not ask for freedom from the world, ask for freedom from yourself," and he teaches that every person, every nation should begin the struggle for freedom and freedom from their own hearts. By the end of the eighties of the 20th century, the rebellious spirit in Uzbek poetry had already moved into the hearts of the nation and people. The spirit of rebellion in literature sometimes draws strength from history, sometimes from the courage of great ancestors, sometimes from noble hearts, and when the time comes, it questions society, faults, and the nation, and begins to fight tirelessly for Freedom. The patience of poets who desire freedom has already turned into strong courage and a firm demand. The following poem by Amon Matjon was an expression of that demand: Open, oh flower, your time has come, Wake up, oh heart, your time has come. Enough for a thousand and one nights for tomorrow, Know the secrets of the dawn, your time has come. A slave who does not know his rights is a slave who is grateful, your time has come. Your name is dear, be your own master, Be a people now, your time has come." Expressions such as "Open, oh flower", "Know the secrets of the dawn, Be a people, your time has come" in the poem indicated that the time awaited for one hundred and thirty years was approaching.

Save the language from the bondage of languages,

Enter the language, it is your time to speak.

Uzbekistan, to the constellation

Lift your heart, it is your time [10].

With these lines, the poet says that the time has come to break the bondage of a nation captive under the rule of others and declare "Independence of Uzbekistan to the whole world." Mother turns to Uzbekistan and says, "Lift your heart to the constellation," that is, raise the flag of independence. Poetry, its powerful power, increasingly squeezed the atmosphere of the oppressive regime that was trying to torture Uzbekistan. The people's hopeful spirit, the greatness of their demand for freedom, grew amazingly day by day, The flag of freedom was raised high in their hearts:

Get in line, my grandson, my father, stand up now,
Let independence be a banner, it has its right, sing now,
Join hands, walk as one,
Let the sun touch our shoulders.
Let the Uzbek plant his own sapling be true [11].

The evening of August 31, 1991. This poem, which was directly addressed to the hearts of the entire Uzbek people, glorifying the honor, dignity, will and freedom of the nation, gave a new echo to the "declaration of independence" in the hearts of the Uzbek people on the day of the proclamation of National Independence. Because in that poem, along with the hymn of Independence, the spirit of deep concern for the nation and its future, and the preservation of Independence was also dominant. Halima Khudoiberdieva's poem "The Path of Freedom" also sounded like the same logical continuation of Abdulla Aripov's poem: "May my ancient grandfather's homeland be blessed, may your prayer be blessed. May the step you took thoughtfully and thoughtfully be blessed." The poet accepts the declaration of Independence to the whole world as an oath taken by our people for the right to freedom:

Again, roar and burn
Your unquenchable heart flame
May the oath taken for the right to freedom

May it be blessed [12]. Shawkat Rahmon expresses his joyful emotions based on other poetic images and impressions: Everything is a lie, Only this path is true, You do not walk this path, you fly, Only to go on it, You spend everything you have. When you ride, Morning or evening, Your stomach is filled with the melody of freedom. Let go of all your worries, and clothe yourself with FREEDOM from head to toe. In the poet's eyes, Freedom is such a blessing that its taste is like nothing else's. Freedom is such a being that, as you adapt to it, you become purer and grow. The poet calls the people's years of long captivity a time of need, and urges them to feast on freedom and celebrate the days when they have achieved the bliss of walking without chains: "Feast on freedom, It is necessary to free oneself from all Need. What a celebration to walk without chains on the pure path of my God!"

CONCLUSION

At the beginning of the 20th century, representatives of the Jadid movement, who fought for national freedom, entered the field of struggle under the influence of the rebellion, but

due to the treacherous intrigues of the oppressive regime, their movement turned into a rebellion. At the end of the 20th century, Uzbek poetry, which drew an incomparable spiritual spirit from the Jadid rebellion, and its prominent representatives, the whole people, together with the entire nation, achieved the goal of rebellion based on national unity.

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