



## THE THEME OF ART IN UZBEK POETRY OF THE 1970S AND 1980S

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**Abstract:** Each literary period has its own appearance, uniqueness, and difference from other periods. The events, social consciousness, and social thinking there are certainly different from those of previous literary generations. The article analyzes the theme of "art" reflected in the poetry of the 1970s and 1980s. The main attention is paid to the subtle sentences that poets try to convey through poetry.

**Key words:** literature, art, creator, artist, Uzbek poetry, poet, poem, analysis.

The fact that various artistic fields serve as a means of self-expression for the poet, who is the development of poetry, was evidence of the rise of figurative thinking to a new level in the poetry of the 1950s and 1960s. In the poetry of the 1970s and 1980s, this stage became one of the most widely used in the expression of diverse themes and ideas in the poet's work. The appeal to other art forms in expressing subjective feelings and thoughts in poetry is a significant, multifaceted topic of convergence and intersection between art and poetry, which encompasses not only painting and sculpture, but also performing arts such as dance, music, theater and cinema, and even the characters in literary works. The theme of art in poetry is often of particular value due to the creative nature of poets, the uniqueness of artistic expression, the weight of emotional load, the use of metaphor and associativity in rhythm. At the same time, art as a subject allows poets to reflect on complex human experiences – life and death, struggle and perseverance, defeat and victory, true art, false art – and to struggle with the transient nature of life.

It is known that the emergence of a new literary generation in poetry becomes a problematic issue until the worldview of the creator changes in his artistic and aesthetic thinking. As literary critic Y. Qosimov said: "Any innovation in literature begins, first of all, with a change in the nature of its hero. A new hero is the next stage in the development of artistic aesthetic thought. More precisely, the first indicator of a qualitative change in the artistic process of a new hero is the beginning of all refinements and shifts in the literary movement. In the art of speech, new creative and aesthetic principles and norms are always formed with the influence of the character of a new hero" [4, P. 15]. The emergence of a new hero, changes in form and content in poetry can, of course, be studied starting from the work of writers such as Cholpon, Oybek, Hamid Olimjon. But in our opinion, it would be correct to say that in the poetry of this period, the theme of art serves as a bridge to the next era, like the first sparks before the fire.

Changes in form and content in the poetry of the 1920s and 1930s of the 20th century, in the process of self-expression through other types of art, took place in a process of periodic growth and renewal. For example, in the work of Abdulla Oripov, we see the harmony of poetry

and music in a much more perfect form. In his poem “Munojot”ni tinglab...” written in 1964, the influence of music on poetry is expressed in a unique way:

Qani, ayt, maqsading nimadir sening,  
Nega tilkalaysan bag’rimni, ohang,  
Nechun kerak bo’ldi senga ko’z yoshim,  
Nechun kerak, rubob, senga shuncha g’am.  
Eshilib, to’lg’onib ingranadi kuy,  
Qaylardan tug’ilmish bu ohu faryod.  
Kim u yig’layotgan? Navoiymikin  
Va yo may kuychisi Xayyommikin, dod!<sup>1</sup>

If we pay attention, in this melody the poet feels again the pain hidden in the depths of his soul, which he did not reveal in his poems, and throws his soul into the trap of endless suffering. The poet, who is tormented by these tortures, finds solace in the melody that has made him sad; he turns to it, questions it: “Why do you caress my heart, melody?” The artist, who feels the groaning of the melody, one can say that the problems that torment him, the art and creative freedom in his ideal, and the Soviet policy that is completely contrary to this ideal, force the poet to reflect deeply. We find another example written under the influence of this melody in Muganniy’s poetry. In addition, the songs “Munojot”ni tinglab...” by artist Dadakhon Hasanov or “Munojot”ni tinglab...” by Sherali Jorayev were the result of the influence of the above melody. A. Oripov, speaking on the “Time Machine” program about the relationship between prose, poetry, and music and the results of this: “... if poetry has one wing, if it becomes a song, its second and very powerful wing is music. Poetry and music are actually both from the same place, the yeast of both is taken from the same place. That is, it has been said since ancient times that a poet tries to express what is in his heart with poetry, a human being with poetry, that is, with words. If words, black words become powerless (i.e., prose, prose), he says, then he turns to poetry. He turns to poetry. In poetry too, if he cannot express his pain, he turns to music without speaking” [17]. The poet finds his pains that he cannot express in words in melodies (Come on, tell me, what is your purpose, Why do you caress my bok’rim, melody), and the melody emanating from the strings of the rubab stirs up the poet’s deepest pains, brings tears to his eyes (Why do you need my tears, Why do you need, rubab, so much sorrow for you), he feels the groan in the poet’s soul, the pain in his throat, this melody intoxicates him (The melody is heard, filled with groans, Where did this wailing cry come from), he feels the warmth as if he were directly visiting the spiritual world of his spiritual mentor - Navoi, and sympathizing with Khayyam (Who is he crying? Is it Navoi? Or is it Khayyam, the singer of the may, my friend!). The growth of meaning from line to line arouses the reader’s curiosity: “What kind of song is this that causes the poet so much anguish” In the next stanza, the emotions passing through the prism of the poet’s heart draw the reader into their trap like a whirlpool (Enough, instrument, stop playing, Enough, dagger piercing my chest, Is there so much sorrow in the world... If this “Munojot” is true, if only. If these cold wires do not deceive, If only I had not heard such a dream. You are not a cradle, a door, nature, You are not a mother, you are an executioner, world!) If in our classical literature the lyrical hero turns into a Madman and suffers from pain and suffering, in the poetry of this period the lyrical subject tries to express his passionate feelings through masterpieces created by such art forms as music, painting,

<sup>1</sup> Oripov A. Tanlangan asarlar. 1-jild. – T.: G’afur Gulom nomidagi Adabiyot va san’at nashriyoti, 2000. – B.47.

theater, and cinema. In A. Oripov's poetry, the scope of the theme of art expands. For example, in his poems "Noma'lum qiz suvratiga", "Munojotni tinglab", "Qani nay ber menga, do'stginam", "Dorboz", "Otello", "Nay", "Qo'shiq", "Yosh rassomlarga"<sup>2</sup>, "Ranglar", "Aktyor"<sup>3</sup>, we see that he expressed his feelings by addressing several types of art. While the scope of addressing the theme of art expanded in the poetry of the 1950s and 1960s, this process matured in the poetry of the 1970s and 1980s. The introduction of a completely new tone, new images and themes was assessed with the entry of a new literary generation into poetry.

By the 1970s and 1980s, the creation of new heroes and themes came to the fore as a natural process related to the socio-political, spiritual and spiritual state of the creator. The essence of this naturalness is that during this period, other types of art (theater, painting, music, sculpture, circus, etc.) occupied an important place in social life, as a result of which the rapprochement (synthesis) of the types of art became clearly visible.

In the 1970s and 1980s of the 20th century, a new and separate ideological and artistic stage was formed in Uzbek poetry, the range of themes in lyrics expanded. The reflection of this was the result of shifts in the types of art and their interaction.

The fact that other types of art developed, grew and renewed side by side with literature, of course, could not fail to resonate in the poet's soul. The emergence and development of theater stages since 1914, the beginning of the staging of world masterpieces in our country, had an impact on the creative worldview. And this process was also observed in such areas of art as painting, music, and cinema. As a result, the number of poems written under the influence of other types of art in Uzbek poetry in the 1970s and 1980s expanded significantly. Therefore, we found it advisable to study such poems by dividing them into certain groups:

1. About general art;
  2. About types of art;
  3. About the artist;
  4. About the creator;
  5. About the work of art;
  6. Poems written about the hero of the work;
  7. The influence of poetry on other types of art.
- I. About general art.

If we turn to the work of poets of the 70s and 80s, each artist approaches the concept of art in his own way. For example, in Khurshid Davron's poem "San'at"<sup>4</sup>:

Xona sovuq. Xontaxta uzra  
Bo'm-bo'sh shisha unda oy aksi  
Va burchakda turibdi muzlab  
Oq bo'zdagi g'amgin qiz rasmi.

The French philosopher Voltaire said: "Painting is mute poetry, and poetry is speaking painting" [15, P. 67]. From the first line of the poem, the poet directs the reader's gaze to a room and describes in vivid colors every situation we need to see. The lines described in the first stanza immediately evoke a cold chill in the reader's heart (The window is covered with frost),

<sup>2</sup> Oripov A. Tanlangan asarlar. 1- jild. – T.: G'afur Gulom nomidagi Adabiyot va san'at nashriyoti, 2000.

<sup>3</sup> Oripov A. Tanlangan asarlar. 2-jild. – T.: G'afur Gulom nomidagi Adabiyot va san'at nashriyoti, 20001.

<sup>4</sup> Xurshid Davron Bolalikning ovozi. – Toshkent: G'afur Gulom nomidagi Adabiyot va san'at nashriyoti, 1986. – B.9.

then the poet begins to “draw” the “line” of the artist sitting in that cold room crying (The artist cries, his eyes are filled with tears), the poet’s description in this way causes the reader to feel the artist’s personality and spirit (A distant memory torments him - The tremor that lived in the brush), the room is described piece by piece from the beginning of the poem: an entire room, the details there, the coldness, the artist and the creative process; the concentration of these in one focus brings the poem closer to painting (Fate is always like this - The room is cold, as if frozen, Frozen bread and empty glass And eternity that came into the world). No matter what kind of art, the creative process does not leave the creator in such a state of trembling and torment, the need for creative release in it [5] causes the birth of a new work and its immortalization. In the poem, we can see that the poet, writing about a universal art form, skillfully uses the means of depiction of other art forms. That is, the manner of depiction characteristic of cinema and painting is clearly visible. Shavkat Rahmon, in his poem entitled “San’at”:

Sodiq goldim tabiatimga,  
yashamadim yuz xil turlanib –  
ko‘rgan edim bir paytlari  
himoyasiz atirgullarni.  
Garchi gullar ko‘rkini to‘kib,  
qovjiratib to‘zg‘itsa-da kuz,  
atirgullar ichiga o‘tkir  
pichoqlarni joylayman hanuz.<sup>5</sup>

“A wise artist who saw with his own eyes and directly experienced the path of life, the turmoil of the twenties, the brutal massacres and massacres of the thirties, the bloody massacres of the forties, and finally, the posthumous mourning of the merciless tyrant in the mid-fifties, the huge explosions that occurred in the life of society” [4, P. 22], who saw and felt the path of life, says that no matter how much the tyrannical regime forces art to follow the path of its ideology, it remains true to its nature, and the poet never tires of inserting his sharp knives - his poems - into it. While H.Davron’s previously mentioned poem skillfully uses aspects specific to painting and cinema, Sh.Rahmon emphasizes the essence, existence, and way of life of art. Of course, each artist has his own way of thinking and worldview.

Rauf Parfi, in his poem “San’at tushunchasi,” describes painting and poetry in parallel: “Two soldiers. Two different military uniforms. Two colors. One is deaf to the sounds of bullets. He lies, seeing his wife in a dream. The other is silent. The grave is his home. Living content. White. White.” The poet, who likens painting and poetry to soldiers, describes art as a force that calls on people to protect themselves like soldiers, to be a balm to their wounds, and to be always awake. Although he sheds blood on this path, loses his family, wife and children, he does not turn back from his path. The artist creates a cry in the silence. A person who is as quiet as a cemetery, but when you see him, you sigh deeply, your heart aches, confused thoughts swirl in your mind, and you fall into silence as if you have lost something important. Yes, these are two soldiers in different clothes; their goals are the same, but their paths and methods are different.

The 1970s and 1980s of the last century were rich in innovations for Uzbek theatrical art. In the stage works of this period, genre diversity and attention to national culture increase. For example, during this period, such plays as “Kelinlar qo‘zg‘aloni” (S.Ahmad), “Qiyomat qarz”

<sup>5</sup> Shavkat Rahmon Abadiyat oralab. – Toshkent: “Movorounnahr” nashriyoti, 2012. – B. 265.

(O'.Umarbekov), "Oltin devor" (E.Vohidov), "Shohi so'zana", "Ayajonlarim" (A.Qahhor) were staged. These processes directly accelerated the rapprochement of poetry with theater. Literary critic V.G. In Belinsky's words: "Whatever preoccupies, excites, delights, saddens, delights, calms, excites a person, in short, everything that makes up the spiritual life of the subject, whatever enters the subject, whatever appears in it, lyrics accept all this as its legitimate wealth. The subject here has no value in itself, everything depends on the importance that the subject gives to it, everything depends on the spirit that enters the subject with imagination and intuition" [14, P. 184-185]. By this time, the creative and artistic thinking of the generation of poets of the 1970s and 1980s opened a new "spring". Just as every process in socio-political life could not fail to pass through the prism of the creative mind and heart, such a development of the theater was also reflected in poetry. In his poem "Teatr" Usmon Azim skillfully describes the theater and the vision and impressions of the audience, as well as the feelings and emotions in the heart:

Bu yerda o'zlari uchun yig'lamas.  
Bu yerda yig'latar birovning dardi.  
Bu yerda birovning g'ami muqaddas,  
Bu yerda tabarruk o'zganing qadri.

Eski palto kiygan, mangu piyoda  
San'at bu sahnada qilar qo'zg'alon.  
Yurak bahsh etmoqchi bo'lar dunyoga,  
Qalblarga – xo'rsinmoq uchun bir imkon.<sup>6</sup>

Although the 1970s were a time of some stagnation and changes in socio-political life, the ugly life of the Uzbek people in the cotton fields was still going on. Can a person, boiling in the cauldron of daily hard work, think deeply about his history, present and future? Is it possible for him to have such thoughts? Don't small daily worries bury the human mind in small thoughts and fantasies? Small problems, days spent with the same hard work, a life that is ending, a future that is being lost... that is why the poet (Here they do not cry for themselves. Here someone else's pain makes them cry) describes art as an image that does not hide its rebellion, although it is condemned to walk forever with an old coat. Art, which had managed to preserve its identity from constant oppression, persecution and executions, and the attempts to dry up the roots of pure art, such as the ruling ideology of vulgar sociology, now gave even more strength to its mission (This is how time measures its height - have I gone back or gone forward? The blood of the white-tailed deer is still mixed with it, and the axe is knocked out of the tree). As Mahmudkhoj Behbudi said, "The theater is a house of learning." In this, every person is able to understand their identity and see the open face of the situation of their time. The bird "White-tailed deer" painted by Usmon Azim is familiar with the image of the bird in Richard Bach's "White-tailed deer Jonathan Livingston Seagull." "Rather than spending his days in petty daily worries - fighting for fish guts and crumbs of bread - Aqchorlok Jonathan, who suffered endless hardships, was a great role model for the youth of the West in the second half of the last century, a call to human perfection" [16]. The poet attaches meaning to every image and every detail in his poem. From verse to verse, from stanza to stanza, the meaning grows: My wise heart wakes up with a start, It shatters fat dreams. I'm coming home! My writing desk,

<sup>6</sup> Usmon Azim Tanlangan asarlar I. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi, 2016. – B.183.

the theater, begins to roar like you. In the above stanza, the poet illuminates the spiritual world of the lyrical subject. The lyrical hero, who has come to understand how insignificant the fat dreams that lead a person to vice and misguidance are, rediscovers his forgotten "I" by realizing his identity and thinking about today and tomorrow. The poet creates a new approach by bringing theater and lyrics into one focus. In the process of reading the poem, the reader feels like he is sitting in the theater, feels the joys and disappointments in the soul of the lyrical subject at the same time. The synthesis of the two arts is clearly visible at this point.

The art of drumming, which appeared in the East two and a half thousand years ago, became one of the active types of entertainment performances in the last century. The delicate and complex movements in it introduced drumming to the world as a unique art form. Usmon Azim recreates the image of the drumming player in his poem and paints the inner world of the drumming player with his own paints. And in the drawings, one can understand how important the greatest virtue in a person is - a sense of courage:

Sizlar – pastdasizlar. “Men-chi – dordaman.

Sizlar – tomoshabin. Men esa – dorboz.

Hatto langarni ham yerga otaman –

Qo'limni qo'rquvdan aylayman xalos.

Mahorat talabi – ko'zni bog'ladim,

Falakning toqida yagona yo'l – dor.

Bir asror ma'nosin nogoh angladim:

Bir marta o'lim bor, ming tug'ilish bor.<sup>7</sup>

In Usmon Azim's poetry, the subtlety and venom are one of the unique aspects of the poet's style. He does not convey what he wants to say directly. He imbues his poetic thoughts with every detail and image. There is a subtle charm in the image of the doorkeeper. His faith that a person can rise above difficult trials such as slavery, hardship, pain and sorrow, illness and poverty is the basis. So, the image of the doorkeeper has the same faith. This faith puts him above fear and above the grave. "All four sides of me are fleeing... And the earth is hard... Hard... Like death! Take my heart, crowd, in your hands, Now tell me, is there any highness in my heart?" This appeal is addressed with sharp sharpness not to the people, but to the crowd.

Yordam berolmaysan, do'st muvozanat!

Arqon yo'q... Havoga qadam tashlayman.

Dordan to yergacha necha asr, vaqt?

...Shu uzun umrimda yashay boshlayman.

"True poetry is far from simply recording what lies on the surface, the bare truths, the thoughts of the soul, or from loud cries" [10, P. 161]. Usmon Azim's poetry is also above loud cries with its deeply meaningful philosophy and clear allegories, as O. Sharafiddinov said. Before showing the crowd, what courage and self-awareness are, the poet's lyrical hero himself feels that courage from within, realizes his own identity. A person who has turned away from any fear and lies is above the crowd that lives for himself and for the present. The fact that the socio-political problems that made the poet think deeply are presented not directly, but by turning to another type of art, indicates the beginning of a new stage in poetry and increases the value of the work.

<sup>7</sup> Usmon Azim Jimlik. – Toshkent: G'afur G'ulom nomidagi nashriyot-matbaa ijod uyi, 2012. – B.130.

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