



## POETS OF THE RUSSIAN "UNDERGROUND" OF THE SECOND HALF OF THE 20TH CENTURY

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### Abstract

This article describes the literary process of the late twentieth century, in particular, the history of the formation of the poetic "rock underground".

**Keywords:** literature, literary process, modernism, poetry, creativity.

«Перемен! — требуют наши сердца.  
Перемен! — требуют наши глаза.  
В нашем смехе и в наших слезах,  
И в пульсации вен: Перемен!  
Мы ждем перемен!..»

В. Цой.

The Russian "underground" of the second half of the 20th century is one of the most striking and controversial phenomena in the literary tradition of Russia. During this period, which coincides with a time of political and cultural tension, a special trend was formed in Russian poetry that opposed itself to official socialist realism and ideological censorship. It was a time when creativity, free from party dogmas and standards, became an act of resistance, and poets - "undergrounders" - not only asserted the right to self-expression, but also created their own worlds, embodying in their works ideas that could not be voiced in the public space. The term "underground" in Russian culture and literature acquired special meaning in the context of the culture of resistance and the desire to preserve human dignity in the conditions of a totalitarian state. Poets belonging to this trend were outsiders of official literature and art, but they created a unique artistic tradition based on the principles of freedom of thought, expression and experimentation with form and content. Their poems often contained complex metaphors, allusions, polysemantic symbols, and poetry itself became not just a way of self-affirmation, but also an act of resistance to the system. Particular attention should be paid to those poets whose work not only defined the face of the Russian "underground", but also influenced the development of all Russian literature of the second half of the 20th century. Their works became an integral part





of cultural resistance, creating an alternative space for self-expression and critical understanding of reality. In these poems, the personal and the political, the individual and the collective are intertwined, and forms and images are often subject to distortion, demonstrating the conflict between the inner world of the poet and external reality.

The purpose of this article is to study the features of the poetry of the Russian "underground" of the second half of the 20th century, to determine its main themes, motives and stylistic devices. Particular attention will be paid to poets whose names are associated with this movement, such as Vladimir Mayakovsky, Joseph Brodsky, Andrei Voznesensky and other representatives of the "unofficial" literature of that time. The work will examine how, under conditions of political repression and cultural suppression, they created their works and how their poetry influenced subsequent generations.

The development of the literary process in the 80s of the last century was marked by a rethinking by the ruling party elite of the fundamental principles of social development and cultural relations in the society of that time.

Defining the political situation of the specified period, it should be noted that the final stage of the "era of Socialism", which was determined by the implementation of the social course of "Renewal of the country", under the auspices of "Perestroika" and "Glasnost", significantly influenced the development of new forms of cultural and creative relations.

Partial lifting of prohibitions, expansion of certain frameworks of creative permissibility and relaxation of ideological censorship served as an active impetus for the development of various creative directions of the so-called "Subculture" of the social underground.

Touching upon the history of the formation of the poetic "rock underground" (which subsequently harmoniously merged into the general cultural field of modern Russian poetry as a mass social phenomenon of the second half of the twentieth century), after more than 35 years, it can be defined as one of the types of late poetic "modernism" that was accepted by the youth masses of the country on the crest of the wave of popularity of the rock movement of the second half of the 80s. It should also be noted that the birth of the poetics of the "rock underground" dates back to the early 70s and 80s of the last century. This creative direction was officially legalized and recognized by ideological censorship as a "new type of informal creative self-expression of youth". For a deeper and more detailed understanding by the student audience of the principles of the formation of this poetic direction, it is necessary to familiarize themselves with the work of the literary movement "Red Wave" of Soviet rock. In





addition, it is necessary to reflect the basic principles concerning open socio-political confrontation and intolerance of informal poets to the conservative system of state foundations from the standpoint of creativity of Russian literary dissidence of the second half of the 20th century. Analyzing the creative problems of informal poets of the specified period, it is necessary to note that the social status of representatives of this creative direction in Soviet, and subsequently Russian poetry of the end of the 20th century, was, as a rule, "active student youth from the so-called "million-plus cities", with a completely new formation of social thinking for that time, which was diametrically opposed to the ideological hegemony of a unitary society."

Their outrageousness redefined the rules of public and social norms, and also promoted a new understanding of the foundations of their inherent morality, spiritual values, such as creative honesty, youth solidarity, genuine personal freedom, love and non-violence - as the main forms of human existence, ideological pacifism and social justice.

The basis of the creative activity of the poets of the "Red Wave" was the so-called open protest form of "provocative dissidence", which determined and demanded democratic transformations in the country and political reform of conservative foundations in society.

The literary presentation of criticism in the poetry of the informal authors of the "Red Wave", in contrast to the dissident writers of the creative intelligentsia, was more decisive, deeper and firmer, and had a specific final goal, bordering on manifestations of forms of social and youth nihilism and political radicalism. In our opinion, this is due to the fact that the poets representing this formation of "subcultural development" by the beginning of the 80s had already been consolidated into creative communities and positioned their type of protest self-expression as public solidarity with the general opinion of the civil masses. That is, the type of protest presentation of their creative poetic material was carried out by them, as a rule, in the form of public concert activity in the arrangement of heavy musical accompaniment, on behalf of an entire generation of the country, for example:

Мы хотим видеть дальше, чем окна дома напротив!

Мы хотим жить, мы живучи, как кошки.

И вот Мы пришли заявить о своих правах!

Слышишь шелест плащей, это Мы!

Мы родились в тесных квартирах новых районов.

Мы потеряли невинность в боях за любовь.

Нам уже стали тесны одежды.

Сшитые Вами для нас одежды!





И вот мы пришли сказать Вам о том, что дальше!  
(В.Цой)

Touching upon the study of the creative phenomenon of the poetry of Viktor Tsoi (1962-1990), using the example of the above two excerpts from his works: “We will act further!” and “In our eyes!”, written in the first half of the 80s, he has already specifically voiced a social call for a change in leadership and political course in the country.

In the course of studying the personality of V. Tsoi, as one of the brightest representatives of the poets of the “Red Wave”, it is necessary to note his talented versatility as an actor, artist and musician, but in this context it is necessary to make a direct analysis of his poetic talent, based on the fact that the poetry of this author is firmly associated with the time of “Perestroika” and “Glasnost”, and it is no coincidence that his work “We are waiting for change!” (an excerpt from which was given as an epigraph to this work) is a social anthem of the late Soviet generation. In analyzing the formation and development of the poetry of the "Red Wave", it is necessary to note that the creative flowering of this trend occurred in the mid-80s of the last century, which determined a whole galaxy of talented poets of this informal creativity such as: Boris Grebenshchikov, Vyacheslav Butusov, Konstantin Kinchev, Yuri Shevchuk and many others.

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