



## **FREEDOM OF CREATIVITY OR MODERN POETRY**

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### **Annotation**

After gaining its national independence, Uzbekistan, as in all spheres, has a wide range of opportunities for freedom of speech or expression in art. For this reason, there was ample opportunity to create in the direction of so-called modern literature, which is completely free in artistic creation. Modern literature, especially modern poetry, reached its stage of development during the years of independence.

**Keywords:** National Independence, Modern Literature, Modern Poetry, Rhyme, Weight, Free Weight, Literary Cooperation, Literary Process.

### **Introduction**

During the years of independence, as in all areas, a new system of views has been formed in Uzbek literature. In artistic creation, freedom of creativity, along with national traditions, the peculiarities of the scientific and creative assimilation of new methods and approaches in world literature, their application in art and research have been formed. Consequently, a new poetic understanding of the world has risen to a new level in the poetry of the independence period. Uzbek poets, aware of the sources of world literature, have embarked on a path of renewal of artistic taste and aesthetic thinking.

For the last ten to fifteen years, literary scholars and critics of our country have published controversial articles and literary dialogues on modernism and radical changes in Uzbek literature. In O. Sharafiddinov's –Modernism is not a mere phenomenon<sup>1</sup>, U. Normatov and U. Hamdam's ehtiy The need to see the world in a new way<sup>2</sup>, B. Sarimsakov's –Absurd is nonsense, P. Kadirov's –Spirituality, modernism and absurdity, E. Ochil's –You are poetry ?, K. Yuldashev –In his articles entitled Time and Hero, he tried to reveal the modern poetry, its causes and laws as a result of changing artistic thinking. Cholpon, Fitrat, etc. R. Parfi, B. Ruzimuhammad, T. Ali, Fakhriyor, U. Hamdam, G. Begim, G. Mirzo, D. Rajab, A. Said, S. Mehmonova created their own beautiful works of poetry in this direction.

While some of the works devoted to the analysis of modern literature have criticized and distrusted such works, others have applauded them and hoped that the next period would form the core of the literary process.





Talented poet Rauf Parfi is one of the poets who was able to take modern poetry to a new level. His unique style of poetic observation has risen to the level of a separate creative school in our poetry. In almost all of the sensitive poet's poems, human will and freedom are sung, and hatred is felt for those who violate this man. For example, let's look at Victor Hara's last song poem.

1 Sharafiddinov O. Modernism is not a mere phenomenon of Uzbek literature and art. April 18, 2002.

2 Normatov U. The magic of creation. - Tashkent: –Sharq, 2007. - B. 234-278b.

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It is known that in one of Santiago's central stadiums, a junta led by Chilean singer-songwriter Victor Hara Augusto Pinochet killed his paws in front of 5,000 prisoners, then cut off his hands, because of his revenge poems for singing the anthem of freedom.

R. Parfi writes this story in full in his poem:

Oh, it's so hard to sing the last song, right in front of Victor Hara's eyes

His beloved motherland -

They broke the seven-stringed sacred word.

Then they cut off the fingers of the bully to his free songs. Not one

Not two, not three...

His ten children –

The executioners cut off their fingers,

Did you create these yourself, God!

(Rauf Parfi, "Spirit of Turkestan." The expression of this poem is close to the prose (epic) style, that is, it impresses the reader as a narrator.

But the laconic depiction of affirmation, denial, repetition, exhortation, tragedy subjugates it to the laws of lyricism.

Heavy thoughts throughout the poem – Singing the last song is so hard, – Heavy, very heavy, – How heavy, – How heavy, it reminds the reader of Victor Hara's state of mind and tenacity, his complete confidence in his faith.

In the poetry of Abduvali Qutbiddin, one of the poets who created in the same direction, we find the peculiarity of his style of poetic observation. Many of the poet's poems are influenced by the modern mood.



From the outside, the poet's poem, Commentary on Modern, seems to reflect the fall season. But from this poem the reader learns several meanings:

Mud-to-Mud - Worshiping the Yellow Shadow -

September-October-November -

Aya-majuz plays autumn (Abduvali Qutbiddin,).

Expressing our classical traditions in a modern way is one of the factors determining the poetic style of Abduvali Qutbiddin.

Autumn is a season that brings some sadness and misery to the heart. In the most mature examples of world literature, including M. Bulgakov's –Master and Margarita, Gabriel Marquez's–In the hundred years of loneliness, such a state of mind is expressed through the images of autumn and rain.

–The story is narrated in Rabguzi that the human mud is saturated with rain for forty years. The thirty-nine years of those forty years were a torrential downpour.

While classical poetry depicts the landscape in romantic painting, that is, in scenes above realism, modern poetry depicts this landscape in a traditional way. Unlike Eastern poetry, it is expressed in words, sentences, and verses that are not polished and do not fit into the lyrical nature. Sentences in the above poem, such as –mud-to-mud, –yellow-yellow shade, –you play autumn, are for traditional aesthetic thinking. It seems rude and rude, to be more precise, it is like equating the divine word to black earth.

To prove our point, let us refer to the concluding verse of the above-mentioned poem: On the streets, on the roofs, on the windows Rain, drizzle, far away...

Infinite, endless, restless, hopeless...

Extremely unproductive.

If we look deeper into the poem, A. Qutbiddin is also Alisher Navoi

O gardener, do not hinder the army of Hazan,

Make snow thorns on the roof of this garden –

is in harmony with their thoughts. Even if you inject each leaf into the tree with a needle, the hazon season cannot be postponed. Both poets emphasize that flowering is inevitable and birth is inevitable. But in two different forms, in two different tones. The main currents and directions of modernism have either rejected the whole system of artistic means and methods, or changed them beyond recognition.

Today's modern poetry is gaining a new look in terms of content - essence, form. New research has had an impact on all components of the work of art. Artistic language, visual aids, weight, rhyme, system of images, including.

So, in the new poetry, the density and intensity of metaphor, metonymy, adjective, contrast, animation and other means of image, the fact that some poems are built on





this basis from the beginning - encourages them not to listen, to read and read, to think, to reason? Poems in this spirit are also difficult to digest, so it is more accurate to call them intellectual poetry. We can reasonably conclude that in traditional poetry thought follows emotion, and in modern poetry emotion follows thought.

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