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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**COMMON FEATURES OF INDEPENDENCE-ERA POETRY****Akbar Jumanov**

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ABOUT ARTICLE

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Abstract: This article discusses the ancient brotherhood and literary relations among Turkic peoples. It explores the commonalities and distinctive features found in the poetry of the young poet Eldorbek Tatiyev, an Honored Cultural Worker of Kazakhstan, who was inspired and creatively influenced by the patriotic poems and qasidas of the great poet and thinker Alisher Navoi, as well as prominent representatives of twentieth-century Uzbek literature such as Hamid Olimjon, Erkin Vohidov, Abdulla Oripov, and Muhammad Yusuf.

In particular, the article analyzes the poetic resonance between Tatiyev's works and the profound verses of the poem "The Nightingales Have Returned to the Gardens of Uzbekistan" written by the Hero of Uzbekistan, Erkin Vohidov, during the first years of the country's independence. At the same time, through the analysis of vivid poetic examples, the study demonstrates how universal humanistic ideas and values, characteristic of the творчество of renowned poets such as Usmon Azim and Shavkat Rahmon, are expressed with remarkable poetic mastery.

Introduction. It is well known from world literature that, although a writer's talent is natural and innate, its development and the emergence of a distinctive and innovative creative

personality depend on numerous objective and subjective conditions and factors. The manifestation of these literary factors in the development of the art of words can be clearly observed in classical literature, particularly in the creative continuation of Alisher Navoi's traditions by later writers, poets, and folk bards.

Navoi's works exerted a fruitful influence not only on representatives of Uzbek literature but also on Persian-Tajik, Azerbaijani, Turkmen, and Kazakh literary traditions, making a significant contribution to their development. Abai, one of the founders of Kazakh literature, and his followers, including Olzhas Suleimenov, followed the unparalleled master Navoi's traditions and regarded serving the people through poetry and epics, as well as expressing their concerns, aspirations, and hopes, as a sacred duty. Their works are characterized not only by concern for peace and prosperity but also by moral guidance and educational messages that encourage honesty, integrity, and human perfection.

The study of literary influence, tradition, and innovation through the works of Turkic- and Persian-speaking poets, as well as their significance in the development of artistic and aesthetic thought, remains one of the pressing issues of literary scholarship and spirituality. Navoi's classical poems and epics, imbued with profound humanistic ideals and promoting friendship and unity among nations through such ideas as "Let the people of the world be friends with one another, for friendship is a noble deed," have had a lasting impact on the literature and folklore of the peoples of the East and Central Asia. This influence constitutes one of the brightest chapters in the history of world literature and literary studies.

Most importantly, both classical and contemporary poets have learned from Navoi's legacy and continued his noble ideas creatively, enabling them to reflect the problems of their era and the thoughts and feelings of their people with authenticity.

The poetry of the Uzbek and Kazakh peoples during the period of independence serves as a vivid example of this phenomenon. In today's literary process, among the leading and active writers who contribute to strengthening the long-standing friendship and creative ties between the Uzbek and Kazakh peoples, Eldorbek Tatiyev undoubtedly occupies a worthy place. Studying the literature and poetry of Turkic peoples and directing their educational values toward the upbringing of younger generations remains an important and urgent task. Especially in today's complex era of globalization, the use of literature's powerful influence to reach people's hearts and inspire them toward noble goals has become a spiritual and social necessity. In this regard, the creative work and activities of the talented young poet Eldorbek Tatiyev, an Honored Cultural Worker of Kazakhstan, deserve particular attention.

It is widely recognized that although literary talent is innate, its development into a unique and innovative creative force depends on various objective and subjective conditions. A literary work is the artistic and intellectual product of the author's personality and talent, born from consciousness, thought, and creative reflection. The creative endeavors of Eldorbek Tatiyev vividly confirm this truth.

The poems included in Tatiyev's new collection submitted to the Jizzakh Regional Branch of the Writers' Union of Uzbekistan attract readers with their thematic richness and diversity. In these works, the poet consistently presents the life of humanity and the people as his principal theme and central concern. Most of his poems demonstrate that he has clearly understood the essence and purpose of artistic creativity and recognizes that the primary subject of poetry should be the life of one's people, while its lyrical hero should be, above all, the contemporary and mature Human Being. Such a literary program inspires confidence in his future development as a major poet.

One of the most striking expressions of the young poet's devotion to his homeland is the poem "I Sang Together with the Nightingale," dedicated to the 32nd anniversary of Kazakhstan's Independence. The poem vividly conveys the noble feelings of citizens toward their independent homeland:

"When I opened my eyes, I saw the blue sky and the deep-blue flag,
I found no other flag in the world like it.
Whenever I hear the name Kazakhstan,
I greet its awakened and vigilant people with open hands."

The creation of this poem clearly reflects the influence of the patriotic poetry and odes of Alisher Navoi, Hamid Olimjon, Erkin Vohidov, Abdulla Oripov, and Muhammad Yusuf. In particular, it is not difficult to notice both thematic and spiritual harmony with the following lines from the poem "The Nightingales Have Returned to the Gardens of Uzbekistan," written by the Hero of Uzbekistan Erkin Vohidov during the first days of the country's independence.

Bugun sahar bulbullarning chah-chahidan uyg'ondim,
Mana bu kun bog'larimga qaytib keldi bulbullar,
Hur Vatanga hur qo'shiq aytib keldi bulbullar...[2:17]

The young poet Eldorbek's substantial poem may rightly be described as a poetic ode dedicated to his native homeland, Kazakhstan, considering its strong patriotic spirit, profound life-affirming content, and vivid, uplifting poetic pathos. Indeed, it would not be an exaggeration to say that the poem fully embodies the boundless joy and gratitude felt by a people whose centuries-old aspirations have been fulfilled through the attainment of independence. The

emotions of pride, happiness, and appreciation experienced by citizens of a free nation are vividly reflected in the poem's lines.

Furthermore, the heartfelt verses of the young Kazakh poet are reminiscent of the works of prominent Uzbek poets such as Usmon Azim and Shavkat Rahmon, whose poetry is deeply imbued with the spirit of patriotism and national consciousness. Their creative legacy, characterized by sincere devotion to the homeland, the glorification of national values, and concern for the destiny of the people, finds a meaningful continuation in Eldorbek Tatiyev's poetic worldview. His works demonstrate not only a deep respect for national traditions but also a commitment to expressing universal human ideals and aspirations through artistic expression:

Shoir yuragimni yulib berardim
Birgina Turkiston degan so'z uchun [3:244],

Such instructive ideological and artistic commonality in the works of talented Uzbek and Kazakh poets can rightly be regarded as one of the leading principles of Turkic-language poetry. As the prominent writer Abdulla Qahhor noted, a true creator is the voice of their people, and their ear is always close to the heart and soul of the nation. Consequently, literary works emerge as expressions of the hopes and aspirations of the people, as well as the sufferings and emotional experiences of the human heart.

Numerous examples of this can be found in the history of world literature, particularly in Uzbek and Kazakh literary traditions. In this regard, Eldorbek Tatiyev's poem "The End..." is noteworthy for its strong connection to the people and for its illumination of serious issues within contemporary spiritual and social life. The poem encourages both young and elderly readers to reflect deeply on these concerns.

Among Turkic peoples, there is a widely used expression in language and folklore: "Oxiri baxayr bo'lsin" ("May the outcome be good"). This phrase contains profound wisdom and may well have served as a source of inspiration for the poet. Although Eldorbek is still young, he clearly understands that love for one's homeland and joy in the nation's achievements do not consist solely of praising the country or dedicating celebratory verses to it. At times, genuine patriotism also requires expressing concern for the homeland, confronting painful truths, and voicing sorrowful reflections about the state of society. Such honesty and sincerity are essential qualities of authentic poetry and responsible citizenship.

Oqqushni ovlagan qahramon bo'ldi,
Yetimni tovlagan pokdomon bo'ldi.
Ko'rib indamaslar bir zamon bo'ldi,

Oxiri xayrli bo'lsa bo'lgani...[4:30]

Shavkat Rahmon's poetry is also characterized by a storm of emotions that do not conform to conventional forms. Literary scholar Qozoqboy Yo'ldosh comments on this phenomenon as follows: "True poetry is born either from love or from hatred. In most cases, Shavkat Rahmon's writings emerged from an endless hatred of injustice, evil, ugliness, meanness, and betrayal" [5:86].

This poetic form entered Turkic literature rapidly from Western poetry at the beginning of the twentieth century. Naturally, there were serious socio-political reasons behind this development. The political transformations that took place in Turkestan during the early twentieth century demanded new artistic forms capable of expressing ideas and emotions that could no longer be contained within traditional poetic structures. Poets, particularly Cho'lpon and Fitrat, began to employ free verse as the most suitable genre for expressing the spirit of rebellion and protest.

In free verse, external rhyme is not considered a primary element. Instead, the power of rhythm and intonation assumes a dominant role. In such poetry, which is created through the harmony of rhythm and internal rhyme, the effective use of artistic devices becomes essential. Otherwise, poems lacking refined imagery may remain nothing more than empty cries of protest. When the lyrical mood is not subtly conveyed, the poet's intention may appear crude and exposed. As can be seen, free verse is one of the most complex poetic genres.

In the poem under discussion, the poet employs distinctive artistic techniques. The repetition of the word "Avval" throughout the lines serves as a meaningful structural element that supports the ideological weight of the poem. However, the poet does not warn the lyrical hero against external enemies or invaders. On the contrary, he urges him to look deeper into his own psyche and rid himself of the repulsive emotions that have settled within him—greed, fear, and falsehood—thereby overcoming the forces that destroy artistic and spiritual sensibility.

The idea that rebellion against slavery must first begin with rebellion against the slavery of the mind is not new as a philosophical concept. Yet in poetry, the crucial question is not whether an idea is old or new, but whether the poet succeeds in renewing and reinterpreting it. The expression "Ichdagi xoin" gained recognition as an original phrase that quickly entered national consciousness precisely because of this innovative treatment.

Oxymoronic constructions form an essential component of the poet's poetics and occupy an important place within the poem's compositional structure. Expressions such as "Qorayib tirkashar o'z muztar ko'lkam", "Ma'yus jarang", "Muzlarga burkangan ko'klam", "Sovuq

qorong'uning oppoq sadosi", and "Alvido kunimdir, tug'ilgan kunim" increase the emotional impact of the poem through the use of striking contrasts.

Within the poem, the poet's desire to utter a powerful and resonant word never finds fulfillment. The lyrical hero remains trapped in the grip of heavy thoughts and reflections. To express this condition, his soul at times "zaharga aylanadi", at times "og'ochdek sinadi", at times "o'zini so'yib, shamollarga sovruradi", and finally brings all questions to an end by "o'zini otuvga hukm qilish".

Ay, sovrurdim ul sovuq shamollarga,
Hukm qildim o'zimni. Tong chog'i otdim.
Nuqta qo'ydim javobsiz savollarga. (86-87)

"The poet's heart... Shavkat Rahmon's heart... a perfect heart, a mature heart... a heart that has discovered and revealed its true self..." [06:374].

A soul wounded by depravity first strives to purify itself. It drives away the devil that has wrapped itself around its neck and seeks purification through a pure stone. Yet the restless spirit manifests itself as a rebellious thought that has departed from the body. This rebellious thought returns once again to the kingdom of the black wall painted white. It wishes to learn about the condition of its own kin—human beings—but once again encounters corruption and moral degradation. Having found no refuge in the world around it, it returns to its only support, the sovereign of its heart—Allah.

In this way, the poet presents the spiritual drama of an individual who struggles against evil not only in society but also within the depths of the human soul. The lyrical hero's quest for moral purity, truth, and justice ultimately leads him toward divine guidance. The conflict between spiritual aspiration and social corruption forms one of the central philosophical themes of Shavkat Rahmon's poetry, revealing the poet's deep concern for the moral condition of humanity and his unwavering belief in spiritual renewal.

So'zimga to'ldi sog'inch, so'zim-da yolg'iz,
Ko'zimga to'ldi yolg'iz Olloh jamoli,
Belgi berdi falak. Noma'lum bir iz,
Jismimni sindirdi – ajal shamoli....

This time, the lyrical hero departs to the presence of Allah—to the eternal world. However, death destroys only his physical body. In this context, it becomes evident that the pure spirit is destined for eternal existence.

The above analysis demonstrates that, through his contribution to the development of the free verse genre (sarbast), Rauf Parfi played one of the leading roles in elevating this form

to artistic maturity and in shaping what later came to be known as “Uzbek free verse.” The high level of artistic mastery evident in the poetics and compositional structure of Rauf Parfi’s free verse poems serves as clear evidence of this achievement.

Among the poets contributing to the development of “Uzbek free verse,” the poetry of Faxriyor also embodies many of the artistic features of modern literature. In particular, the free verse poems included in his collections *Sensizlik* and *Nomozshomgul* present a distinctive interpretation of intimate lyricism. Similar to the poetry of Rauf Parfi, these works are characterized by complex associative structures and multilayered meanings.

As is well known, poetic images not only express the creator’s aesthetic attitude toward reality and embody the artistic content of the author’s conception, but also serve as one of the principal means of revealing the inner world of the lyrical “I.” In other words, the poet’s aesthetic views are manifested through imagery. It is also possible to observe the influence of sonnet composition on the structure of these poems.

From the very first line of this poem, the reader encounters the suffering of a lover whose love has come to an end:

Lahzada sevgimiz qaridi,
Sochlarini bo‘yar uning tun.
Ne g‘amki, visoling aridi,
Daf‘atan, men sevilmagan kun.[07:84].

Discussion and results. This time, the lyrical hero departs to the presence of Allah—to the eternal realm. However, death destroys only his physical body. In this context, it becomes evident that the pure spirit is destined for eternal existence. The foregoing analysis demonstrates that Rauf Parfi occupied one of the leading positions in elevating the sarbast (free verse) genre to artistic maturity and in shaping what later became known as “Uzbek free verse.” The high level of artistic mastery evident in the poetics and compositional structure of Rauf Parfi’s free verse works serves as convincing evidence of this achievement.

Another poet who has made a significant contribution to the development of “Uzbek free verse” is Faxriyor, whose poetry embodies many of the artistic features of modern literature. In particular, the free verse poems included in his collections *Sensizlik* and *Nomozshomgul* offer a distinctive interpretation of intimate lyricism. Similar to Rauf Parfi’s poetry, these poems contain complex associative structures and multilayered meanings.

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Sen o‘zingga olmaysan uni
Olmasliging o‘tmokda jondan,
Qolmasingga qolmoqda kunim.

The beloved’s indifference, her unwillingness to remain beside the lover, and her refusal to stay either in spring or autumn symbolize her complete unwillingness to share her life with him. Her refusal to accept the responsibility of companionship deeply wounds the lover, whose heart is consumed by sorrow as his days become increasingly defined by her absence.

In the second poem of the collection, the poet writes:

Suygan o‘zim, kuygan ham o‘zim
Ishq atalgan alamzorlarda.
Senga yetmay tentirar so‘zim
She’r unmagan qalamzorlarda.

Through these lines, the lover appears devastated by both his own actions and his fate. He wanders through the “alamzorlar,” symbolic landscapes of suffering and heartbreak, while the words intended for his beloved are condemned to wander endlessly through the barren “qalamzorlar.” The metaphors “alamzor” and “qalamzor” are highly original artistic devices through which the concepts of the “ultimate fate of love” and the “world of poetry” are conveyed. In the same poem, the poet expresses his emotional despair by declaring that “muhabbatim aqldan ozgan.”

Shavkat Rahmon believed that the human spirit has an inherent right to freedom because a free soul is a divine gift bestowed by God. Therefore, the idea of spiritual freedom occupies a central place in his poetry. According to the poet, the spirit of a person who has overcome the traitors within themselves is truly free and liberated. For this reason, he spent his life waging a daily battle against those inner enemies and striving to emerge victorious. Through these struggles, his will and sense of self were strengthened. Shavkat Rahmon attained the status of a true individual—a poet of strong personal identity.

Such a poet examines life not merely through objective reality but through a deeply personal and subjective vision. He possesses an inner self stronger than the oppression of the external world. Thus he writes:

Yillar qa’rida,
Ko‘milgan millionlab murdani ochar,

Sochar jinoyatning miyon sirlarin,
La'natlar yog'ilar,
Qarg'ishlar bosar.

These lines seem to herald the winds and storms of awakening. The lyrical "I" exposes the deceptions and corruption of the age without mercy.

Likewise, in the following lines:

Shunday boshlanuvdi kecha falokat,
Siyosiy fitnalar guvohi – xoliq,
Sassiq bir jaladay bosdi malomat,
Tag'in bir chidadi sho'rlik haloyiq.

"Kecha" symbolizes the Stalinist repressions, the spiritual stagnation of later decades, and the tragedies associated with the so-called "Uzbek Affair." The phrase "sassiq jala" refers to a political system whose appearance changed while its essence remained the same. During such a difficult period, not only representatives of the older generation such as Abdulla Qahhor, but also younger talents including Erkin Vohidov, Abdulla Oripov, and Rauf Parfi were subjected to severe criticism and pressure.

The poet continues:

Buxtonga duch keldi iqtisodiyot,
Taqchillik kuchaydi,
Qadri yo'q pulning,
Mablag'ni to'plagan ichki savdo bor,
Suvning xlori ko'p,
Hidi yo'q gulning.

These lines depict the social and economic crises of the final years of the Soviet regime. Yet despite this bleak reality, the poet imagines a vision of national revival:

Gurillab yonadi qipchoq dashtlari
Bostirib kelmoqda buyuk davlatga.
Marg'ilon do'ppilik Temur lashkari.

Although this vision does not correspond directly to historical reality, it reflects the poet's aspirations and hopes for national awakening and independence.

Throughout Shavkat Rahmon's poetry, sincerity remains one of the defining qualities of his artistic voice. His works reveal a poet who perceives himself as an inseparable part of existence. He understands that the world must be comprehended not only through emotions

but also through reason. Only when emotional perception is refined by intellectual reflection can truly powerful poetry emerge.

His poetry encompasses a wide variety of themes and subjects. He is at once a poet of nature, a philosopher, a defender of social justice, and a singer of love. Yet a single idea runs like a red thread through all of his works—the idea of freedom and independence.

Voy, inson qoniga qorilgan zamin,
Tuproqqa aylangan jigarim, bag'rim.

The image of soil occupies a sacred place in his poetry, just as it does in the works of Ahmad Yassaviy and Cho'lpon. In Sufi philosophy, soil symbolizes patience, hope, virtue, and divine mercy. Consequently, images such as "Tuproqrang ko'zlar," "tuproqrang tillir," and "Tuproq xazinligi singmish o'y" express the poet's faith in the future, his hopes, and his longing for freedom.

Although Shavkat Rahmon's poetry often reads like a call to a great struggle for independence, he remained, above all, a poet—a poet with a vast and compassionate heart. Yet the trials of life transformed him into a spiritual warrior. He could not remain indifferent to the injustices of his time, nor could his poetic conscience and Muslim faith allow him to retreat from responsibility.

Thus he longs:
Rubobiy she'r yozsam...
Qaytsam bir nafas...
Hamisha musaffo chashmani ko'rsam,
Qoraygan cho'qqilar qoriga qarab,
Bir nafas xayolchan o'smirga do'nsam...

These lines express his desire not only to return to his youth but also to return to the pure and delicate emotions from which lyrical poetry naturally emerges.

Literary scholar U. Hamdam refers to the poet's lifelong struggle as a "Nafs muxorabasi" (battle against the self). Yet for Shavkat Rahmon, this "great war" was not only a struggle against the ego. It was also a struggle for freedom, independence, language, faith, and national identity.

Poets have always perceived within love the great power of creation. Shavkat Rahmon's poetry reflects a distinctly Eastern philosophical understanding in which God is the highest manifestation of existence. Through divine grace, the human heart is renewed and transformed. It is in this context that his reflections on love acquire a profound spiritual dimension:

Faqat ishq...
Ishq guli...

Samoviy gulim...

The symbolic system of Shavkat Rahmon's poetry deserves special attention. Images such as the flower, butterfly, tree, mountain, beloved, woman, and rival recur throughout his works. These symbols acquire social significance and are classified according to their semantic weight within the poem. His lyrical imagery often functions as a means of exposing social problems, turning poetry into a mirror reflecting the dark and hidden corners of society.

The rebellion present in his poetry is not chaotic or destructive. Once emotional protest takes on a precise artistic form, it becomes a creative force. The rebellion in Shavkat Rahmon's poetry is a rebellion that has found its artistic expression. For this reason, his poetry rises to a level that may legitimately aspire to greatness.

The star of Shavkat Rahmon, shining brightly in the sky of the nation, left an indelible mark on the hearts of his readers through its hatred of oppression and violence, its faith in freedom and hope, and its fierce struggle against the "inner traitor" that leads human beings toward moral degradation.

Conclusion. Transforming the truth of life into artistic truth has enabled poetry to achieve significant results by addressing the relationship between society and the individual and by uncovering the socio-political roots of the rebellion that arises within the psyche of the lyrical hero. This study has explored these issues through a comprehensive examination of the diverse dimensions of the human inner world and an analysis of the achievements attained by poets in representing them.

The present research emerged from an integrated study of the path traversed by the lyrical hero in Shavkat Rahmon's poetry during the period of the totalitarian regime. It is based on the analysis of the various psychological states reflected in the lyrical hero's inner world and on an interpretation of these states from the perspective of contemporary scholarly approaches. In this process, particular attention was given to:

- the relationship between the lyrical hero and the socio-political realities of each historical period;
- the depressive and rebellious states that emerged in the lyrical hero's consciousness under the influence of slander, injustice, and Soviet ideological pressure;
- the process through which poetry departed from its essence—from truth—and subsequently returned to its authentic nature through spiritual awakening;
- the significance of psychological landscapes born from the convergence of history, time, and the future within the lyrical hero's consciousness in awakening national and social awareness;

- the roots of the rebellion that emerged in the lyrical hero's inner world as a consequence of the deepening socio-political, spiritual, and moral meanings embedded in the poetry.

Shavkat Rahmon masterfully portrayed the lyrical hero's dissatisfaction with the existing socio-political, spiritual, and moral realities of his time. His depiction of rebellion against the injustices and vices of the totalitarian system may be regarded as an act of courage that contributed to the formation of the spiritual foundations of national independence. Furthermore, Eldorbek Tatiyev's new wisdom-filled poems, such as "Oxiri...", possess considerable artistic and aesthetic value in educating young generations in the spirit of patriotism, national consciousness, and humanism. There is every reason to believe that this talented and dedicated poet will continue to develop creatively and that his poetry will achieve even greater artistic maturity and richness in the future.

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