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COMMON FEATURES OF THE POETRY OF THE INDEPENDENCE PERIOD

Akbar Jumanov

Doctoral Student, Jizzakh State Pedagogical University

E-mail: jumanovakbar574@gmail.com

Jizzakh, Uzbekistan

ABOUT ARTICLE

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Abstract: This article examines the long-standing brotherhood of the Turkic peoples and their literary relations. It explores the commonalities and distinctive features in the poetry of the young poet Eldorbek Tatiyev, an Honored Cultural Worker of Kazakhstan, whose творчество has been inspired by and creatively influenced by the patriotic classical poems and odes of the great poet and thinker Alisher Navoi, as well as the outstanding representatives of twentieth-century Uzbek literature Hamid Olimjon, Erkin Vohidov, Abdulla Oripov, and Muhammad Yusuf. Particular attention is devoted to the poetic resonance between Tatiyev's works and the profound lines of the poem "The Nightingales Returned to the Gardens of Uzbekistan", written by the Hero of Uzbekistan Erkin Vohidov during the first years of the country's independence. In addition, the article analyzes vivid poetic examples demonstrating how universal humanistic ideas and values, characteristic of the works of renowned poets Usmon Azim and Shavkat Rahmon, are expressed through a high level of poetic mastery.

Introduction. It is well known from world literature that although a writer's talent is natural and innate, his or her development and emergence as an original and innovative creator depend on numerous objective and subjective conditions and factors. The manifestation of these literary factors in the development of the art of the word can be clearly observed in our

classical literature, particularly in the creative continuation of the traditions of Alisher Navoi by later writers, poets, and bakhshi performers. In particular, Navoi's works exerted a fruitful influence not only on representatives of Uzbek literature but also on the literatures of the Persian-Tajik, Azerbaijani, Turkmen, and Kazakh peoples, making a significant contribution to the development of these literary traditions as well. Abai, one of the founders of Kazakh literature, and his contemporary followers, such as Olzhas Suleimenov, following the incomparable master Navoi's traditions, regarded serving the people through their poems and epics and expressing the people's concerns, aspirations, and dreams as their sacred duty. In their poetry, concern for the peace and well-being of the homeland occupies a leading place, while exemplary moral advice and life lessons calling people to honesty, integrity, and moral perfection constitute the dominant direction of their creative work. Studying the organic relationship between literary influence, tradition, and innovation, as well as their importance in the development of artistic and aesthetic thought through the works of Turkic-speaking and Persian-speaking poets remains one of the pressing issues of literary studies and spirituality. As expressed in his works, "Olam ahli Yor o'lung bir-biringizgakim erur yorlig' ish," Navoi's classical poems and epics, imbued with profound humanistic ideas promoting friendship and solidarity among peoples, have exerted a lasting and fruitful influence on the development of the literature and oral traditions of the peoples of the East and Central Asia, constituting one of the brightest chapters in the history of world literature and literary scholarship. Most importantly, by learning from Navoi's creative heritage and creatively continuing his noble ideals and lofty ideas, both classical and contemporary poets have succeeded in truthfully reflecting the problems of their own era and the thoughts and emotions of their people.

The poetry of the Uzbek and Kazakh peoples during the Independence period serves as a vivid example of this in both its content and artistic qualities. In today's literary process, within the multifaceted and diverse world of creative activity, and particularly in strengthening the long-standing friendship and literary relations between the Uzbek and Kazakh peoples, Eldorbek Tatiyev undoubtedly occupies a worthy place among the leading and active writers. A profound study of the literature and poetry of the Turkic peoples and the application of their exemplary features in the education of the younger generation constitute one of the important and urgent tasks of our time. Especially under the complex conditions of contemporary globalization, the use of the persuasive power of literature to reach people's hearts and inspire them toward noble goals has become both a vital necessity and a spiritual need. From this perspective, the creative work and public activity of one of the talented young poets, Eldorbek Tatiyev, an Honored Cultural Worker of Kazakhstan, deserve particular attention.

Literature Review and Methodology. It is well recognized in world literature that although a writer's talent is innate and natural, his or her development into a mature and innovative creator depends upon numerous objective and subjective conditions and factors. It is both a practical and scholarly truth that a literary work emerges as the artistic and intellectual product of the author's personality, talent, consciousness, and creative reflection. The creative pursuits of Eldorbek Tatiyev vividly illustrate this principle. The poems included in the new collection submitted by Eldorbek Tatiyev to the Jizzakh Regional Branch of the Writers' Union of Uzbekistan attract readers' attention through the thematic richness and diversity of the poet's creative work. Throughout his poems, he confidently and consistently emphasizes that the principal theme and central protagonist of his poetry are the Human being and the life of the people. In most of his poems, the young poet demonstrates a clear understanding of the true purpose and mission of artistic creation. His conviction that the primary subject of poetry should be the life of his native people and that its lyrical hero should, above all, be a contemporary and morally mature individual serves as a distinctive creative program, inspiring great confidence and hope in his future artistic development and his potential to become a prominent poet.

A remarkable expression of the young poet's devotion to his people and homeland is his poem "Bulbulga qo'shilib sayradim," dedicated to the 32nd anniversary of Kazakhstan's Independence. This work is distinguished by its successful portrayal of the noble feelings that citizens hold toward their independent motherland.

Ko'z ochsam, ko'k osmon, ko'm-ko'k bayrog'in
Topmadim jahonda undan bayrog'in
Qozog'iston desa bovurlarimni
Qutladim qo'l berib bedor, uyg'og'in [1:8]

The influence of the patriotic classical poems and qasidas of our great poets Alisher Navoi, Hamid Olimjon, Erkin Vohidov, Abdulla Oripov, and Muhammad Yusuf is clearly evident in the creation of this poem. In particular, it is not difficult to recognize both the thematic affinity and spiritual resonance between this poem and the following lines from Erkin Vohidov's poem "O'zbekiston bog'lariga qaytib keldi bulbullar," written during the first days of Uzbekistan'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]

Considering the elevated patriotic spirit, profound life philosophy, and vivid poetic pathos of this substantial poem by the young poet Eldorbek, it may justifiably be described as a poetic qasida dedicated to his beloved homeland—Kazakhstan. It would not be an exaggeration to say that the poem fully embodies the boundless joy and gratitude felt by a nation that has attained independence and fulfilled its centuries-old aspirations. Likewise, it is no coincidence that the heartfelt lines of the young Kazakh poet resonate with the well-known verses of Uzbekistan's distinguished poets Usmon Azim and Shavkat Rahmon, whose works are imbued with the spirit of patriotism and national consciousness:

Shoir yuragimni yulib berardim

Birgina Turkiston degan soʻz uchun [3:244]

Such exemplary ideological and artistic affinity in the works of talented Uzbek and Kazakh poets may rightly be regarded as one of the defining characteristics of Turkic-language poetry. As Abdulla Qahhor observed, a genuine writer is the voice of his people; his ear is always close to the heart and soul of the nation, and his works emerge as expressions of the hopes, aspirations, and spiritual struggles of his people. Numerous examples of this phenomenon can be found throughout the history of world literature, particularly in Uzbek and Kazakh literary traditions.

In this regard, Eldorbek Tatiyev's poem "Oxiri..." also deserves attention for its strong popular spirit and its illumination of serious issues affecting contemporary spiritual life, inviting readers of all generations to profound reflection. Among the Turkic peoples, there exists the widely used and deeply meaningful expression "Oxiri baxayr bo'lsin," which embodies profound folk wisdom. It is quite possible that this traditional saying served as a source of inspiration for the poet. Although Eldorbek is still young, he clearly understands that love for one's homeland and devotion to one's people are expressed not only through praise and glorification, but also through the courage to reveal painful truths and convey the sorrowful realities concerning the nation.

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]

Similarly, the poetry of Shavkat Rahmon contains a unique torrent of emotions that resists conventional poetic form. Literary scholar Qozoqboy Yo'ldosh characterizes this quality as follows: "Asl she'riyat yo muhabbat, yoki nafratdan tug'iladi. Shavkat Rahmon bitiklari aksar

hollarda adolatsizlik, yovuzlik, xunuklik, olchoqlik va xiyonatga adoqsiz nafrat tufayli paydo bo'lgan" [5:86].

This poetic form entered Turkic literature under the strong influence of Western poetry at the beginning of the twentieth century. Undoubtedly, this development was conditioned by significant social and political factors. The political transformations that took place in Turkestan during the early twentieth century demanded new artistic forms capable of expressing ideas that could no longer be confined within traditional poetic structures. In particular, poets such as Cho'lpon and Fitrat adopted free verse as the most appropriate genre for expressing the spirit of protest and rebellion. In free verse, external rhyme is of secondary importance, while rhythmic and intonational force assumes the leading role. Such poetry also requires the skillful use of artistic imagery, for without refined figurative language it may degenerate into nothing more than an emotional outcry. If the lyrical mood is not subtly conveyed, the poet's intention becomes crude and overly explicit. Thus, free verse should be regarded as one of the most complex forms of poetic expression.

In the poem analyzed above, the poet employs a number of distinctive poetic devices. The repetition (muqarrar) of the word "Avval" throughout the lines serves as a semantic pillar that reinforces the ideological weight of the poem. However, in this work the poet does not warn the lion against an external enemy or foreign invaders. On the contrary, he urges it to look more deeply into its own inner world, to rid itself of the repulsive feelings that have nested within its soul—greed, fear, and falsehood—and to overcome those forces that destroy genuine artistic emotion. The idea of rebellion against slavery—above all, rebellion against the slavery of one's own consciousness—is not new in philosophical thought. In poetry, however, the essential question is not whether the idea itself is old or new, but whether the poet succeeds in presenting it in an original way. It is precisely for this reason that the expression "Ichdagi xoin" has gained recognition as an original phrase that was readily embraced by the national consciousness. The oxymoronic expressions found throughout the poem constitute an important element of the poet's poetics and occupy a significant place in its compositional structure. Such oxymoronic images 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" enhance the emotional impact of the poem through striking contrasts.

In this poem, the poet's desire to utter a powerful and resonant word remains unrealized. Trapped in the grip of profound reflection, the lyrical hero's soul, in expressing this psychological state, at times "turns into poison," at times "breaks like wood," at times

"slaughters itself and scatters itself to the winds," and ultimately puts an end to all unanswered questions by "sentencing himself to execution."

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

Regarding this, the following observation has been made: "Shoirning qalbi... Shavkat Rahmonning qalbi... barkamol qalb, komil qalb... O'zlikni anglagan, o'zlikni tanitgan qalb..." [06:374]. A soul exhausted by moral corruption first seeks to purify itself: it expels the devil clinging to its neck and cleanses itself with a pure stone. Yet the restless spirit appears as a rebellious thought that has departed from the body. This rebellious thought returns once again to the kingdom of walls painted white, wishing to learn about the fate of its fellow human beings. Encountering evil once more, it returns to its only refuge—the Supreme Ruler of its heart, Allah:

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. Death destroys only his physical body, while his purified spirit is destined for eternal existence. As these analyses demonstrate, Rauf Parfi made a significant contribution to the development of free verse (*sarbast*), elevating the genre to artistic maturity and playing one of the leading roles in the emergence of what has come to be known as "Uzbek free verse." The remarkable poetic craftsmanship and compositional mastery of Rauf Parfi's free verse poems clearly testify to this achievement.

Among the poets who have contributed to the development of Uzbek free verse, Faxriyor also occupies a prominent place. His poetry embodies the artistic characteristics of modern literature. In particular, the free verse poems included in his collections "Sensizlik" and "Nomozshomgul" present an original interpretation of intimate lyricism. Similar to the poetry of Rauf Parfi, these works are characterized by complex associative imagery. As is well known, poetic images not only express the author's aesthetic conception of reality 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 vision manifests itself through artistic imagery. In this respect, the compositional features of the sonnet also play a noticeable role. From the very first line of the following 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 sevimagan kun. [07:84]

Results and Discussion. The poem evokes the image of love with graying hair, while the night attempts to conceal those white strands by coloring them with its beloved blackness. In reality, however, the lover seeks deliverance from the nights spent without the beloved and, in a certain sense, succeeds in finding a form of salvation. In the concluding lines of the poem, the poet writes:

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 with him either in spring or in autumn symbolize her complete unwillingness to share her life with him or to assume the responsibility of companionship. It is precisely this situation that torments the lover, whose heart is consumed by the realization that his days are gradually becoming days of "sensizlik" (life without the beloved).

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. [07:83]

With these lines, the lover appears exhausted by both his own actions and his destiny. He wanders through the "alamzor"—the symbolic wilderness of suffering associated with Majnun-like lovers—while the words intended for his beloved are condemned to wander aimlessly through the "qalamzor," an empty landscape of unwritten poetry. In this context, the metaphoric expressions "alamzor" and "qalamzor" represent original poetic constructions through which the concepts of the ultimate destiny of love and the realm of poetry are conveyed. In the same poem, the poet expresses his emotional collapse through the statement "muhabbatim aqldan ozgan," revealing the depth of his spiritual despair.

Shavkat Rahmon believed that every human being has the right to spiritual freedom simply by virtue of being a living person, for a free soul is a gift bestowed by Allah. Consequently, the idea of spiritual freedom occupies a central position throughout his poetry. According to the poet, the soul of a person who has defeated the traitors within himself becomes

genuinely free and liberated. For this reason, he waged a daily struggle against the "traitors" within his own soul and sought to emerge victorious in that inner battle. Through this continuous struggle, the poet's will and personal identity were strengthened. Shavkat Rahmon attained the stature of a true individual—a poet of authentic personality. Such a poet, whose creative identity is inseparably connected with his subjective inner world, interprets life according to his own perception of reality. He possesses an inner "I" that is stronger than the oppression of the external world.

Yillar qa'rida,
Ko'milgan millionlab murdani ochar,
Sochar jinoyatning miyon sirlarin,
La'natlar yog'ilar,
Qarg'ishlar bosar,

Through these lines, the poet seems to herald the approaching wind and storm of awakening. The lyrical hero fearlessly exposes both his own era and the conspiracies and injustices that define it.

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

Here, "Kecha" symbolizes the period of Stalinist repression, the spiritual degradation of the years of political stagnation, and the tragic period of persecution known as the "O'zbeklar ishi," during which the nation suffered severe repression. The expression "Sassiq jala" symbolizes a political system whose appearance changed while its essential nature remained the same. During such a difficult historical period, not only representatives of the older literary generation, such as Abdulla Qahhor, but also younger talented poets including Erkin Vohidov, Abdulla Oripov, and Rauf Parfi were subjected to severe criticism and political pressure [08:98].

"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.
Gurillab yonadi qipchoq dashtlari
Bostirib kelmoqda buyuk davlatga.

Marg'ilon do'ppilik Temur lashkari".

"Istiqlol tufayli yurtimiz tarixini haqqoniy o'rganish va yoritish imkoni tug'ildi.[09:19]. The collapsing red dictatorial regime. The period of absurd reforms called "perestroika," carried out in a death-like panic, is depicted through an authentic portrayal of fears, intertwined with the poet's envisioned image. The lines "Bostirib kelmoqda buyuk davlatga, Marg'ilon do'ppilik Temur lashkari," represent the poet's subjective desire. It does not correspond to reality. The reality was limited to economic shortages and complaints about the disappearance of sausages. However, these could not prevent the formation of the poet's imagined army of "Marg'ilon do'ppilik Temur askarlari." The most tragic accusation was the new repression called "O'zbeklar ishi":

Sho'rlik haloyiqning yarmi qamalar
Kun sayin ko'pirar o'zbeklar ishi,
Nomusdan yarmisi o'lar qamalda,
Boshga qon quyilib,
Jigari shishib,
Fosh bo'lib qolganda qora jinoyat.

The poem is strictly subordinated to punctuation rules. Each punctuation mark serves to increase semantic weight. This is not a lyrical poem; it is written in a publicistic spirit. Overall, its tone is dominated by open assertion, anger, and irony. Unfortunately, the poem remains at the level of a period-bound piece. However, in literary history it is known that some works written under the influence of a certain era or dedicated to particular events may not necessarily lose their artistic value. If artistic craftsmanship dominates, such works can still be considered socially significant poetry. The sincerity in Shavkat Rahmon's poetry, like pure white snow falling on imperfections, brings a special dignity to the reader's inner world. The poet manages to perceive himself as an inseparable part of existence. The world must be understood not only through emotions but also through intellect, which requires effort from the poet. Only when emotional perception is refined by rational thought does an "O'ktam poem" emerge. His poetry includes a wide range of themes and ideas. He is a poet of nature, a great philosopher, a social justice advocate, and a singer of love, among others. And of course, a recurring ideological core runs through all his poems: freedom and independence.

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

According to the great mystic Ahmad Yassaviy in his "Hikmatlar":

"Qorong'u tunlarda quchoqlaganim,

Ay, Qattiq tuproqlar – oydin tunlarda,
Ufqimda yulduzlar porlab kulganda,
Sizda shodlik bilan ag'anar chog'im!"

"Unutdim bir nafas qora kunlarni..." he says. In all three poets' poetry, "soil" becomes a sacred concept. Because soil represents hope for tomorrow and the future. It is not without reason that in Sufi philosophy, "from soil arise patience, hope (in God's mercy), noble character, and generosity." The soil, as a symbol of hope, reflects the lyrical hero's faith in the future, his expectations, and his dreams of freedom in expressions such as "Ichidan anqishi," "Tuproqrang ko'zlar," "tuproqrang tillir," and "Tuproq xazinligi singmish o'y."

Although Shavkat Rahmon's poetry can be read as a call to a great struggle for independence, he remains a poet. A poet with a vast heart. However, he passed through such trials of life that, through constant struggle, he turned into a soldier. He could not remain on the sidelines of his era and its turbulent upheavals, sighing helplessly. His poetic conscience and his Muslim faith did not allow him to do so. He walked alongside his time, yet stood morally several degrees higher than those around him. For this reason, he constantly lived with aversion toward social ills, and he called for struggle against them.

Of course, a poet does not write "chig'iriq" (mere agitation or slogans); a poet writes poetry. Poetry must not become a chig'iriq or a slogan. Yet in a society where the most beautiful feelings are being trampled, what is the point of mourning those feelings in silence? Therefore, the poet says:

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

Here the poet wishes not only to return to his youth, but also to regain the ability to write lyrical poetry—returning to tender, fragrant, violet-scented emotions. Because, in essence, the poems arising from the poet's natural state of heart and desire were precisely lyrical poems. He laments: "Hamisha musaffo chashmani ko'rsam, qoraygan cho'qqilar qoriga qarab." He sighs: "Yaproqday sarg'aydim buyuk urushda." This "Great War" had taken his life and time. Literary scholar U. Hamdam calls this "Buyuk urush" the "war of the nafs." Indeed, the cause of all disasters that led humanity to a bottomless abyss is the nafs. But Shavkat Rahmon's "Buyuk urush" is not only a "war of the nafs"; it is also a struggle for independence and freedom. It is a great battle for not becoming stateless in one's own homeland, for language, and for faith.

The broader the scope of a poet's artistic imagination, the higher his power of perception and expressive skill. Shavkat Rahmon looks at the world not only with a poet's eye but also studies it with a philosopher's gaze. He is amazed at what he sees, sometimes angered by what he understands, and driven to rebellion by what he comprehends. Through all these explorations and struggles, he makes the reader realize that none of them is superior to the ultimate human goal—humanity itself.

Poets have always seen in love the great power of creation. This is not accidental. "Jaholat, zulm, zo'ravonlik avj olgan saltanatda ishqdan panoh topish, o'z oliy idealiga chin oshiq bo'lib uni kuylash O'rta Osiyoning islomiy kurashlar qon-qoniga singib ketgan shoirlari uchun tabiiy holdir."

In Shavkat Rahmon's poetry, which is filled with new perspectives, the manifestation of national thought in a Sufi philosophical form reflects an Eastern philosophical consciousness. God is the highest manifestation of human existence. God lives in the heart. For this heart to acquire divine beauty, it is renewed through divine grace. At that moment, a revolution occurs within the realm of the heart. These ideas, shaped by the suffering of the era, found a new interpretation in Shavkat Rahmon's work. They gave meaning that harmonizes with the spirit of the nation, which has its own worldview about love and devotion:

Faqat ishq...
Ishq guli...
Samoviy gulim...
Bir nafas dilimga posibon bo'lsin.
Tokim shu nafasda qirq birinchi qulning,
Yorug' lablarida ho'rsiniq so'lsin,
Tuhmat murdalari qalashib yotgan.
Ig'volar qurtlagan sho'rlik diyorda,
Zamonu makonni butkul yo'qotgan,
Bir ulug' faryodning bolasi zorman
Ay, qilichday tuyg'u.
Ay qotil tuyg'u,
Bas ortiq qiynama kimsasiz dashtda,
Yuzimga – yuzini qo'ysin o'sha gul,
Dilimni qadrini chavaqlab tashla!

At this point, let us dwell on one of the distinctive features of Shavkat Rahmon's poetry. Almost all of his poems include symbols such as flower, butterfly, tree, mountain, beloved,

woman, and rival. All of these acquire social meaning and are classified in his poetry according to their semantic weight. In his poetic system, lyrical imagery gradually turns into a means of revealing social problems. The poet seems to hold up his poems like a mirror to expose the dark and repulsive corners of society. For this reason, his symbols are as clear as reflections in a mirror.

“Dilni vayron qiluvchi faryodlar va noroziliklar qat’iy so’z shaklini olgach, isyon o’zining birlamchi xususiyatini yo’qotadi va uning o’zi yaratuvchi, ijodiy kuchga aylanadi. Mohiyat e’tiboran davrimiz san’atining jo’shqin uslubi – bu eng oliy isyonga da’vatni ifoda etishdir. Aqlga zid ravishda suratlarining to’laqonli va jonli chiqishiga ko’mak beradi. “O’ta san’atparastlik bu, o’z qobig’iga o’ralib qolish shaklini topgan isyon esa – daholikdir”.

Shavkat Rahmon’s rebellion in poetry is precisely a rebellion that has found its form. Therefore, his poetry rose to the level of an art aspiring to genius. The star of Shavkat Rahmon, shining in the sky of the nation, left an indelible mark in the hearts of his admirers through his hatred of chains, oppression, and tyranny, as well as through his boundless anger directed at hope and faith, and at the inner “traitor” of man—his nafs (ego) that drags him into degradation.

Conclusion. Transforming the truth of life into artistic truth requires poetry not to turn away from the relationship between society and the individual, but instead to reveal the socio-political roots of rebellion awakened in the lyrical hero’s psyche. The research conducted in this work has been based on studying the diverse dimensions of the human spiritual world and analyzing the artistic achievements of poets in this field.

This study focuses on Shavkat Rahmon’s poetry, analyzing the path of the lyrical hero, the psychological landscapes of the period of authoritarian rule, and the ways in which they are reflected in human consciousness. In this process:

- the relationship of the lyrical hero with the socio-political life of each period;
- depressive or rebellious psychological states formed under the influence of social falsehoods and Soviet ideology;
- the process of poetry deviating from truth and then returning to it;
- the fusion of history, present, and future in the lyrical hero’s thought, creating spiritual landscapes;
- the roots of rebellion emerging from deepening socio-political, moral, and ethical meanings have been analyzed.

Shavkat Rahmon masterfully depicted the lyrical hero’s dissatisfaction with the socio-political and moral reality of his time, transforming it into a state of rebellion against the

atrocities of the authoritarian regime. This is evaluated as his artistic courage in laying the spiritual foundations of national independence.

In addition, Eldorbek Tatiyev's new wise poems such as "Oxiri..." can also serve as an example for readers, playing an important aesthetic and educational role in fostering patriotism, national consciousness, and humanism among young creative minds. One can express hope and confidence that the poet's creative journey will continue to rise and his poetry will become even more mature and refined.

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