

POETIC MOTIFS IN UZBEK POETRY OF THE 20-30S OF THE XX CENTURY

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Abstract:

This article provides well-founded comments on the motive of "flight", which first appeared in Uzbek poetry in the 20-30s of the XX century, and what is its novelty for our poetry.

Keywords: *flight, invariant, poetic motif, variant*

Introduction

It is known that in the 20s and 30s of the last century the literary process was extremely complicated, the ideological and ideological foundations prevailed in the exchange of literary generations. In the 1920s, Tsarskaya ended Russian rule and gave way to the Bolsheviks. The country was in the throes of a civil war. Russia, which emerged from World War I, was attacked by foreign intervention. In Central Asia, the khanates were abolished. At the initiative of a number of Jadids, the Turkestan Autonomy was established. The ideas of freedom and independence flourished. But these struggles did not yield results. By the 1930s, Soviet power was fully established.

Such political processes meant that one period ended and another period began. These events are also reflected in the literature. In the poems, the ideas of freedom, liberty, equality, not the images of lovers, lovers, rivals, flourished.

Classical images that have undergone content changes have acquired much social content. A new social spirit, a new system of poetic images was required to meet the needs of the new conditions. As a result, a number of new and updated poetic motifs became widespread in the poetry of the period. It would be correct to point to the flight motif as one such motive.

The Main Findings And Results

It is no exaggeration to say that one of the most widely used motifs in the poetry of the 20s and 30s is the "flight" motif. First of all, it should be noted the strength of the objective factor that ensured the widespread popularity of this motive. This factor is that in the 1920s, the longing for freedom, the thirst for manhood that occupied the minds and hearts of members of society, began to be understood by many as one of the highest values.

Importantly, this feeling was more specific to the intelligentsia, who were the advanced representatives of society, and therefore also found expression in the literature in various ways.

Four of Oybek's first poems, written in 1923, have a "flight" motif. "Birds, run away!" In the third place in Oybek's collection of perfect works. In the first verses of the poem, which describes the feeling of spring and the joy it brings, the opposite is stated: "Only the nightingale in the cage is in pain."

Flee the birds! Let no one see,
Go up the hills. Don't shed blood.
In the free mountains, Your masculine spirit
Flap your wings. Never die! [1.16]

The thematic basis of the poem is the opposition of the motives of "captivity" and "flight", on the basis of which freedom is interpreted as a high value, and it is necessary to strive for freedom, because there are those who hinder it. The "hunter" ("someone") motif in the poem refers to those who infringe on the bird's natural right - freedom - and urges them to be careful.

As can be seen from the analysis, the role of the "flight" motif in the realization of the theme in the poem is also very important. In fact, "flight" is an invariant motif here, and its variants are used in each of the other poems. It should be noted that in the 1920s, this semaphore of the "flight" motif was more active than other semaphores. This, as we have said before, is due to the growing desire for freedom in society, and on the other hand, to the urgency of the issue of women's freedom in these years. Under the influence of the second factor, many poems on women's freedom involve motives that are in some way related to the semantics of freedom in the "flight" motif (for example, the "winged bird", "bird in a cage" motive for lack of freedom, and so on).

Elbek's 1918 poem "Captive Bird" reflects the spirit of the call to struggle.

In a narrow cage made of gold
A sleeping bird is always in grief.
He was locked up in bed every day.
She cried a lot and cried all the time.

...

If you want to be saved, don't cry,
Don't beg them, don't be silent!
Gather strength, break the cage with force,
The golden thread of slavery is broken! .. [2.23]

The poem was written in 1918, less than a year after the events of 1917. In the poem he hopes for a revolutionary movement. It encourages people to act, to struggle and to move forward. He believes that life will change for the better after the revolution. The poet says to

the bird in the free cage, break the cage, fly, be free from the slave. He is convinced that his efforts are not ineffective.

But in the poem "In the Environment", written in 1920, the poet expresses his experiences through a bird whose dreams have become a dream.

Flying in this environment

I looked for a way to land on high ground.

To strong hands blowing in the environment

I thought it was my opposite wing.

Believing in my wing at the same time,

I rejoiced as I flew over the blue.

But when I saw a broken wing,

I was sad and cried for my aunt ... [2.26]

The poet writes under the title of the poem "from my false impression." How was the poet affected by these two years? Like many enlightened artists, they had high hopes for the "revolution." There have been no positive changes in people's lives since the revolution. On the contrary, the poet described the immersion of Turkestan's autonomy in the swamp of the Bolshevik colony after tsarist colonization in the image of a bird weeping when it saw its broken wing.

In Botu's 1925 poem "The Word of the Prisoner", he expressed a different meaning through the image of a bird.

"Three, three!" don't say i can't fly

I cannot embrace freedom in heaven.

With a trembling heart,

I can't move on to the pleasures.

...

Give wings to fly,

You help the wound.

Break the trap, break the cage,

Build a grave to the cage! .. [3.53]

The poet wrote this poem on February 17, 1925 in Moscow. Under the title of the poem, it says, "I dedicate it to Uzbek women called Erk." Botu meant Uzbek women who wanted freedom in the image of a bird that wanted freedom. Botu says that "captive" women should be enlightened and at the same time be against many wives who are considered obsolete. Two years later, the company "Attack" began to work. Hundreds of thousands of women threw veils.

This can be confirmed once again in the Uzbek poetry of the 1920s, especially in the example of the poems of Fitrat, Cholpon, Botu, Elbek, G. Gulom, Oybek, H. Olimjon, which

we consider as an object. For example, in the poems of Cholpon and Oybek the motif of "flight" is widely used, and almost always his semantic "freedom" is more or less actualized, in the poems of G. Gulom and H. Olimjon this motive is not found at all. This, in our opinion, can be explained by the worldview of the poets, or more precisely, the formation of Cholpon as a social figure under the influence of Jadid ideas, and the formation of G. Gulom and H. Olimjon under the influence of the Soviet era.

So, among the poets taken as the object of our research, we came across poems with the motif of "flight" only in the poetry of G. Gulom and H. Olimjon in the 30s. But with their content and spirit they are radically different from the poems we have considered above. In these poems, we no longer encounter lyrical heroes in flight, but living in a "desire to fly" or crushed by the "inability to fly". For example, the first verse of Ghafur Ghulam's poem "Korinur" in the form of a ghazal is as follows:

When you fly with a silver wing, it looks shiny,

Looks like a lovely, spacious, majestic social homeland. [4.131]

The poem depicts the scenes of the "social homeland" through the eyes of a lyrical hero flying on a plane. One of the main motifs in the band is the "silver wing", the other is the "illuminator", the window of the plane is understood in the text, that is, the reader imagines a lyrical hero looking down from this window. The lyrical protagonist contrasts the things he sees in his new homeland with the things he cannot see (because he does not have): "oppression" - "oppression" - "shackles" - "national district" - "pain" - "fig'on". In this way, he compares the present with the recent past, praises his time, the USSR, the creator of his new homeland. In his new homeland, the lyrical protagonist considers man to be absolutely free, so he cries out, "Spread your wings and be free in the three great hands. There is no oppression or tyranny in this country." In the 1930s, when this view was common to most members of society, the "freedom" semaphore of the "flight" motive was inevitable. The Repression of 1937-1953 completely abolished the idea of freedom, liberty.

Conclusion

In short, by the 1930s, the semantic "freedom" of the "flight" motif in poetry had become passive, a result of changes in social conditions and general mood. In the poetry of this period there was a semantic shift in the motive of "flight". Now the semaphores of "flight" and "happiness" have become more active, reflecting the positive changes in socio-cultural life, and applauding the Soviet government for implementing them. Both of these motifs are semantically invariant, and there are variants of them in the poetry of the period. Another important point is that if in the poetry of the 20s the motif of "flight" was used more through birds and in a symbolic way, now the flight of a new person with the help of technical means has come to the fore.

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