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GENRE RESEARCH IN UZBEK POEMS OF RECENT TIMES

Abstract: This article highlights originality and genre-style updates in modern Uzbek poetry. The poems of Askar Mahkam, Eshkobil Shukur, Ikrom Atamurod, Usman Kuchkar are analyzed and interpreted as traditional and unconventional style of poetry. The poems are based on the traditional style of drawing; the poems based on the lyrical experience illuminate unconventional style.

Key words: Lyrical epic, lyric-epic poem, unconventional style, lyric hero, symbol, lyrical experience, soul image, modern tone, mystical melody, novelization.

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Classifiers: Literature.

Introduction.

In recent years, Uzbek friendship has been developing on a number of principles. They reflect the features of the world poem, folk and classical poetry, modern epic. In recent years, a unique artistic system of poems has been created based on the story of the great poets, such as A. Aripov, E. Vahidov, O. Matjon, H. Sharipov.

The poems compiled by E. Shukur, A. Kutbiddin, I. Otamurod, U. Kuchkar are embodied in the national poetic thinking, unique traditions and views of our people. The most important features of Uzbek poetry in recent years are as follows:

1. Revival of style: folk narration, use of prose and prose that are unique to folk epics.
2. Deep penetration of religious origins, mysticism in the poem.
3. Acceleration of genre synthesis, observation of drama and novel approach in the poem.
4. Artistic depiction of deserving figures in the history of the nation and the homeland.
5. Modern style.

We can say that on the basis of these features a whole system of traditional and unconventional poems has been created in our literature. Consequently, when the Uzbek poems are reviewed in recent years, there is a creative individuality in the composition and poetry of the poems of U. Kuchkar

and I. Otamurod. The style of U. Kuchkar was formed in accordance with the traditions of modern lirik-epic poems. The poet's works reflect the poetic traditions of H. Poem, Oybek, Zulfiya, A. Mukhtor, E. Vahidov, A. Aripov. Otamurod's style was reflected in the style of contemporary Uzbek lyric poems.

We can say that the poet managed to create a holistic artistic system of lyrical poems. The most important feature of these poems is the sound of anxious heart, and the image of heartbreak is widespread. In them, as literary scholar U. Khamdam correctly points out, "in this period it is almost impossible to abandon storytelling, imagery, narrative, and instead emphasize metaphors and details". This is especially evident in the poems of I. Atamurod. Based on the changes that have occurred in the Uzbek epoch in recent years, the methodological researches and updates can be classified as follows:

1. Poems based on the plot.
2. Poems based on lyrical experience.

One of the key features of the storyline is the story. This feature brings him closer to epic type of work. What is more, the Uzbek contemporary poems that were developed and developed in the 20th century are based on the plot. He has appeared in such works as Oybek and Guli, H. Olimjon's "Aigul and Bakhtiar", "Semurg or Parizod and Bunyod", "The Girl of the

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Water" by Mirtemir, "Dream Fountain" by E. Vahidov, "Arakov and Judge". The plot, the storytelling aspect continued successfully in the poems of U. Kuchkar.

His poems "Persecution" and "Shirak" are important in this regard. There are three important features in the plot-based poems: 1. The proximity to epic works in terms of the breadth of the subject matter, the novelization of the novel [U.Kochkor's poems "Shirak" and "Persecution"]. 2. Stories written based on fairy tales ("Chamangul" by U. Kuchkar, "Turonbotir"). 3. The manifestation of plot characters in lyrical poems (poems by I. Otamurod "The Tree in the Yard", "Spot", "The Place").

Today's poem presents a fascinating plot, series of heroes that are unique to the novel and epic works. Though the poet based the folk tale in the "Shirak" poem, the work draws close to heroic stories. In poems based on fairy tales, our poets express the pain and aspirations of the people, which are difficult to disclose in their own time. The beginning of this tradition is connected with H. Alimjon's works "Aigul and Bakhtiyor", "Semurg or Parizod and Bunyod". Later this tradition was continued by such poets as Shukrullo and H. Sharipov. This feature is also evident in the poems "Chamangul" and "Turonbotir" by U. Kuchkar.

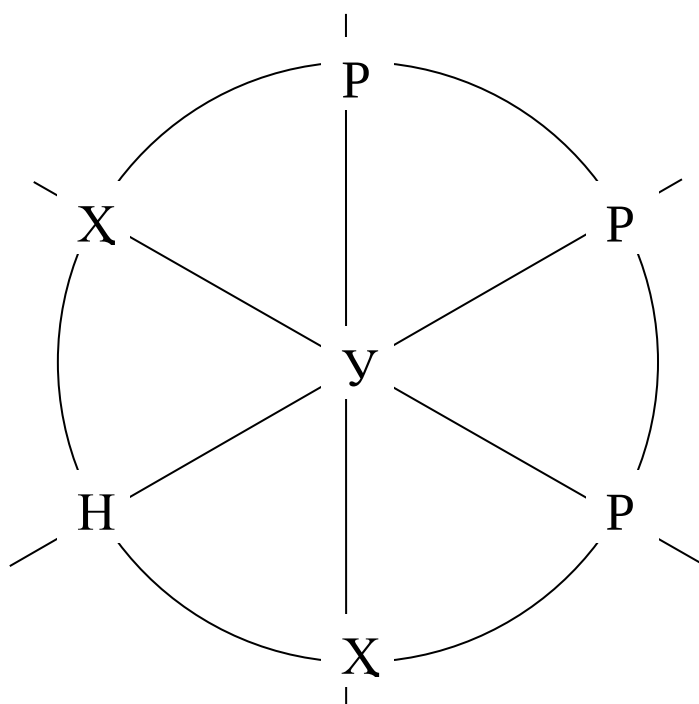
There is another version of the poems, in which the lyric character is given a wider portrayal of emotions and experiences, but also serves as a formative event. This shows the epic character in

lyrical poems. The molding of the lonely tree in the epic poem "The Lonely Tree in the Yard" by I. Otamurod is a story of the burning of a lonely tree in the wilderness by a passive passer. In poems based on lyrical experiences, as the literary scholar D. Kuvvatova correctly pointed out, epic leaks are formed on the basis of lyrical imagery [1].

In modern Uzbek literature, lyrical poems form a separate artistic system. The perfect examples of lyrical poems like Oybek's Injury of My Heart, Surat by Mirtemir, Zulfia's "Fracture of Memory", E. Vahidov's "Rebellion of Souls", "Sharovar" by H. Sharipov, "The Sun's Fountain" by J. Kamol. An important feature of them is that they are based on monologic discourse, rich in images of lyrical experiences and lyrical retreats. The continuation and renewal of this tradition in Uzbek poetry in recent years can be seen in the poems of I.Otamurod. His works such as "Tazazzul", "Inside ... Outside", "Ceramic Fractures", "Table", "Light from the Spirit" are important in this regard.

One of the formative changes that has shaped poetry in recent times is geometric elements. I. In the case of Father Atamurov, this is noteworthy as a novelty. In this regard, the poet's epitome is particularly characteristic.

..... Spirit + Light = Free
..... Free + spirit = light
..... Light + Free = Spirit



These three concepts always complement and complement each other. It is difficult to imagine them separately. The spirit is the world, the heart, the soul.

When a person receives light to his heart, he becomes free and becomes free. He who has been purified of the spirit and who has attained to the perfection of a

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perfect man will draw close to God. The highest sign of perfection is the pursuit of the Truth and the benefit of the people. He is perfect in his words, deeds, and intentions, as much as he brings good to the people, and he directs the evil to the right. It is noteworthy that in some cases poets find it difficult to express their feelings and experiences. "Changes in the person's personality, inner emotions, mental disorders or mood swings are often left unexplained by him."

The language, which is the first communication tool of our ancient ancestors, can be said to be poetry in the form of signs referring to incomprehensible phenomena that have been refined today. The emergence of the 'Poetry of the Sound' or 'Out of the Mind' poetry is the result of these studies.

To avoid traditionalism in today's epic poems, the poet also refers to the means of expression, gestures and signs of the first human form.

Дунё.....
армонларни.....
ютгувчи.....

канор.....
...Бардошимнинг тоқати тўлур
йиқилади сабримнинг уҳи...
Ё ...б...о...н.
... б ... и ... т ... м ... а ... с ...
.....д...о ... ғ...и...н...г...-а...
.....б...ў...л...у...р...
ёлғиз дарахтнинг чирқираган руҳи...

Conclusion.

These works reflect the mystical and philosophical tones, the modern style. Most importantly, no matter what the poet writes, the artistic expression of emotions, the path of genuine humanity, the sorrow and the anguish in the heart. His lyric hero is, first and foremost, a heartwarming person. Recent literature has created such a new epic form that it depicts a certain fact based on perceptions. In the poems "The Lonely Tree in the Yard", "Spot" and "Urun" by Otamurad, the lyrical heroic scenes of the heart are revealed, and it also contains small details.

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