CREATION OF THE MILITARY COURT IN MODERN UZBEK POETRY

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Annotation. Askar Mahkam is a master of creativity. His poetry is dominated by a number of themes such as homeland, masculinity, country independence, love, longing and love. The article examines the range of themes of the poet's poems, which are the product of his artistic thinking and talent. In the process of analysis, comments on the poet's verbal skill are revealed.

Key words: idea, skill, independence of the Motherland and country, history, dedication.

By modern Uzbek poetry, we refer to the period from the end of the 20th century to the present, based on the topic of the article. It is known that historically this period corresponds to the period of national renaissance and national independence. Even in the period when the ideology of the former Shura was on the rise and the people lived under political oppression, people with a clear mind came to the firm conclusion that it was necessary to renew the society. Of course, there were no clear visions of a national independent state, but this was felt in the mood of intellectuals, if not of the masses, but not of the tendencies and actions. Naturally, the leaders of this movement of national revival ideas were poets and writers. Even after the achievement of national independence, the main political, social, spiritual and moral tendencies of the period were reflected in fiction.

There are different directions and currents in modern Uzbek poetry, each of them has its own principles.

While Askar Mahkam looks at the whole world from the point of view of human nature, the human being is at the center of his works. If we look at the depths of the poems, they reflect on the processes of human creation, nature and divine truths, the power of knowledge and perception, and the sufferings of achieving perfection. At the heart of the poet's poetry lies human enlightenment - self-knowledge and understanding of the Creator through himself.

In addition, the poet has an inner "I", which is the most basic, decisive force for the philosophical concept that the poet chooses. It is possible that the attitude of the creator to the reality may be different, and the reality approved by one creator may arouse objection in the other. Differences of opinion occur due to which angle and from which point of view reality is viewed. Let's say that one poet embodies elegance and beauty in a flower, another describes the fate of premature death, calamity, impending tragic fate, and someone else describes the meaning of life in beauty, beauty regardless of what it is. can see when creating. The poet's poems appear as the fruit of intelligence and understanding, thinking and imagination, but what awakens this understanding and sharpens thinking is, without a word, the social reality itself. It is natural that people's moods and actions affect the poet's mood, and the conflicting situation that the creative "I" is facing and confronting is transferred to his poetry.

Each era has its own characteristics. As a child of the era, the poet faces social-political, spiritual-moral problems of the time he lives in. In a society where the most basic needs for a person are not met, discontent grows, it is true, this resistance can be active or passive, hidden or open. Accusations, allusions, symbols against the Shura system, which began in the mid-60s, appeared in the form of irony and self-irony. Poetry began to update its daily

vocabulary. In the vocabulary of our poetry adapted to the former autocratic regime, artistic words acquired a polyphonic character, and the methods of expression changed. In the works of Rauf Parfi and Abdulla Oripov, there is a feeling of dissatisfaction with the Shura system, which has reached its peak, and in the works of Erkin Vahidov, Amon Matjon, Khurshid Davron, Shavkat Rahmon, Usman Azim, Halima Khudoyberdiyeva, Qutlibeka Rahimboyeva, there is an open rebellious mood. began to appear.

If we look at the history of Turkestan, we will witness countless invasions, tyranny, injustice, social inequality, political chaos. The Askar Mahkam cannot remain silent in the face of this bitter historical truth. As a patriot, patriot son of this country, he stands on the right side and turns people's pains, sorrows and sufferings born from them into poetry.

"My grave...
I came to you...
If someone dies...
Whatever I said, whatever I said
if the tongue is cut off, not the head."

Just as A. Oripov reminds the nation of its glorious history and reminds the nation that it lives under the torture of tyranny, oppression, and helplessness, he kneels in front of the nation and openly tells the historical truths. . However, these poems acquire a special appearance in the harmony of dark metaphors, parallelism between man and nature, strong drama, extremely high pathos. The lyrical "I" who is suffering for his countrymen, who have died in black houses, smells the "big cuts" of the homeland. The poet tries to find answers to various questions of the human spiritual world.

Khurshid Davron woke up Alpomish and held a mirror to the face of the nation. Shavkat Rahman shouted at the scattered Turks: "Kill, kill the traitor in you!" he shouted and dared to say that the intellectuals who are hindering the fight for the right are "harmful" (Cholpon's definition) "as stubborn as Shaybani's army, the worms of the nation thrown to me" (Shavkat Rahman) He was able to find a horse.

Commenting on the poetry of Askar Mahkam, the literary critic Sh. Hasanov writes that his poems have a unique style of lyrical-epic harmony: "lyrical expression creates a wide space for itself in the context of epic images." The critic's conclusion that "due to the musicality created as a result of the repeated repetition of certain words and verses, the lyrical basis is strengthened and at the same time lyricizes the epic image" is fully justified. Indeed, various forms of repetition in these poems, mainly anaphoras, acquire lyrical weight and not only increase musicality and melodiousness, but also serve to emphasize the content.

The caravan goes and chews its own meat
The caravan goes and drinks its own blood
The caravan is going, hugging your body
The caravan goes
The caravan goes
The caravan goes...

The repetition of the compound "caravan goes" at the beginning of the stanza, forming an anaphora, harmonizes with the gradation in the content. In stanzas 1-3, the grief of the lyrical hero grows and stops at the highest point. It is as if the logical process of thought is referred to the reader. In fact, the poet had described with pain and suffering the tragic situation and tragedy of the people who eat each other's flesh, drink their blood, and finally embrace their own bodies. In the next three stanzas, the combination "The caravan goes" is repeated again and again, but the thought does not continue. The climax in the first stanzas of the poem is gradation (intensification) and then subsides (anti-climax) in three stanzas, creating a mood of depression and despair. In the eyes of the poet, it seems that the situation of the nation, which is leading itself to the abyss and pushing each other into the abyss, will

never improve. At the end of the stanza, the poet does not write down the thought, the scale of the tragedy, these "caravans" arouse strong emotions in the reader who understands the history and the spirit of the time he lives in. Such poems do not end, they actually continue in the mind of the reader, because in such poems the pain and problems of the whole nation are reflected.

In general, there are a lot of formal elements such as repetitions of sounds, words, and sentences in the work of Askar Mahkam. These repetitions indicate the leitmotif of the poet's artistic world, the extremely strong desire to convey the poetic idea to the reader, to influence his soul.

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