

The Theme Of The Motherland In The Works Of Shavkat Rahmon

Qoraxonov Turaxon Yusuf o'g'li

2nd Year Master's Student, Alisher Navo'i Tashkent State University of Uzbek Language and Literature, Republic of Uzbekistan, Uzbekistan

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Abstract: This article examines the poetic and philosophical essence, ideological and artistic characteristics, and the role of the theme of the Motherland in shaping national consciousness in the works of one of the prominent representatives of modern Uzbek poetry, Shavkat Rahmon. The study demonstrates that in the poet's creative output, the concept of the Motherland transcends geographical or political boundaries and emerges as a complex conceptual phenomenon closely interconnected with historical memory, national responsibility, freedom, and conscience. Furthermore, the symbolic representation of the Motherland, its relation to poetic thinking, and the worldview of the lyrical subject are substantiated through contemporary literary-theoretical approaches.

Keywords: Shavkat Rahmon, theme of the Motherland, national consciousness, poetic concept, historical memory, idea of freedom, philosophy of conscience, symbolic image, lyrical hero, artistic thinking, modern Uzbek poetry, identity, spiritual space, poetic language, aesthetic position.

Introduction: In the process of preparing this article, literary-critical studies devoted to the works of Shavkat Rahmon, monographs addressing issues of modern Uzbek poetry, scholarly articles, and critical research were thoroughly analyzed. To date, numerous literary scholars, independent researchers, and academic investigators have conducted studies on Shavkat Rahmon's creative heritage, exploring various aspects of his work, and the findings have been published in monographs, dissertations, abstracts, and academic articles.

For instance, Ziyodaxon Usmanova of Chirchik State Pedagogical University, in her monograph "The Harmony of Historical Fact and Artistic Fiction in the Works of Khurshid Davron," provides a deep analytical insight into the literary process within which Shavkat Rahmon's poetry is situated. Similarly, Quvonch Mamiraliyev of Alisher Navo'i Tashkent State University of Uzbek Language and Literature, in his monograph "Genre Modifications in Uzbek Poetry of the Independence Period," highlights the genre diversity in the works of Shavkat Rahmon alongside poets such as Bahrom Ro'zimuhammad, Faxriyor, Abduvali

Qutbiddin, Aziz Said, and Nodira Afoqova.

In Qozoqboy Yo'ldosh's book "Yoniq So'z," Shavkat Rahmon's poetry is interpreted through the prism of moral vigilance, national responsibility, and independence. The collective monograph "The World of Shavkat Rahmon" by Ilhom G'aniyev, Nodira Afoqova, and Afifa G'aniyeva presents a comprehensive analysis of the poet's creative world, emphasizing his lyrical-philosophical worldview, poetic thinking, and emotionally intense inner universe. The authors examine themes such as the Motherland, national memory, historical responsibility, and the relationship between the individual and the era within aesthetic and artistic frameworks, also noting the intersection of Eastern and Western literary traditions in his poetry.

Gulayim Ayimbetova's master's dissertation on the peculiarities of creating poetic images in Uzbek poetry includes an in-depth exploration of Rahmon's distinctive image-making techniques. Dilnoza Jumayeva's dissertation on the linguopoetics of Shavkat Rahmon's poetry analyzes the semantic, stylistic, and expressive characteristics of lexical units in

his poems. Additional scholarly contributions include studies by Quvonch Mamiraliyev, Qudrat Yusupov, Orzigul Aliyeva, Dildora Oxbutayeva, G. Khudayberganova, Boboqand Umarov, and others, who have examined various aspects of Rahmon's artistic legacy.

Despite the breadth of existing scholarship, the theme of the Motherland in Shavkat Rahmon's works has not been comprehensively and systematically investigated. Considering the poet's profound engagement with the concept of the Motherland and the exceptional artistic mastery through which he elevates this theme, the present study seeks to provide an in-depth analysis of its poetic and philosophical dimensions. The theoretical foundation of this research is informed by the scholarly views of Omonulla Sharafiddinov, Naim Karimov, Qo'chqor Yo'ldoshev, Usmon Azim, Khurshid Davron, and other literary critics, alongside contemporary perspectives on freedom, national consciousness, and identity.

Within the broader development of Uzbek literary thought, the theme of the Motherland has evolved in accordance with historical stages and socio-political transformations. Particularly during the late Soviet and pre-independence periods, the concept of the Motherland acquired new semantic layers, shifting from a purely territorial or political notion to a philosophical phenomenon closely linked to historical memory, moral responsibility, and individual conscience. In this intellectual and cultural context, Shavkat Rahmon's work occupies a distinct position, as his treatment of the Motherland avoids rhetorical exaltation and instead conveys profound inner suffering, historical awareness, and the aspiration for freedom.

METHOD

In Shavkat Rahmon's poetry, the theme of the Motherland manifests primarily through the inner psychological state of the lyrical subject, reflecting consciousness, emotional experience, and a sense of historical responsibility. For the poet, the Motherland is not merely an external geographical entity but a spiritual phenomenon residing within the human heart, constantly provoking reflection, questioning, and moral unease.

Images such as mountains, soil, sky, ancient traces, and silence frequently appear in his poems; however, these elements transcend simple landscape description and become symbols of national memory, historical continuity, and ancestral heritage. A significant feature of Rahmon's poetic conception is that the Motherland is not portrayed as an idealized, flawless space, but rather as a complex, sometimes contradictory value

that demands responsibility and awareness. This approach reveals the dominance of philosophical reflection and realism within his aesthetic position.

Furthermore, the notions of the Motherland and freedom are inseparably intertwined in Rahmon's poetry. For him, genuine patriotism is not confined to external independence but is defined by inner freedom, intellectual autonomy, and moral vigilance. In collections such as "Asotirlar kitobi" and "Uyg'oq tog'lar," the enrichment of the Motherland theme through mythological and historical layers demonstrates the poet's dynamic engagement with national history, which he interprets not as a frozen past but as a living memory interacting with contemporary consciousness. Consequently, the concept of the Motherland transcends temporal and spatial boundaries, attaining universal spiritual significance.

RESULTS AND DISCUSSION

The conducted analysis indicates that in Shavkat Rahmon's poetry, the theme of the Motherland extends beyond individual lyricism to encompass broader philosophical and social dimensions. The relationship between the individual and the Motherland is conceptualized dialectically, wherein personal identity and collective historical destiny are deeply interconnected.

The intertwining of freedom, conscience, and historical justice within the poet's treatment of the Motherland contributes significantly to the artistic resolution of national identity issues in modern Uzbek literature. When examined in light of contemporary theories of cultural memory and national consciousness, Rahmon's poetic conception of the Motherland aligns with broader global literary processes, allowing his work to be evaluated not only as a national phenomenon but also as a manifestation of universal aesthetic thought.

The discussion further demonstrates that the theme of the Motherland in his poetry functions not as passive representation but as an active aesthetic stance, encouraging readers toward moral responsibility and intellectual engagement.

CONCLUSION

In conclusion, the theme of the Motherland in Shavkat Rahmon's works represents a significant aesthetic phenomenon reflecting a mature stage in the development of national consciousness, historical memory, and artistic thinking within Uzbek poetry. By interpreting the Motherland as a unity of personal emotion, philosophical reflection, and moral responsibility, the poet elevates the concept from

static and rhetorical expression to a dynamic, conceptual, and deeply philosophical level. This transformation enables contemporary literary scholarship to derive important theoretical and practical conclusions regarding the evolution of patriotic discourse in modern Uzbek literature.

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