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ARTISTIC AND AESTHETIC PRINCIPLES OF LANDSCAPE IN 20TH CENTURY POETRY (IN THE EXAMPLE OF USMAN AZIM, SHAVKAT RAHMAN, KHURSHID DAVRAN)

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Jumanova Shaxnoza Ikromjonovna

Senior Lecturer (Phd) Of Kokan University (Uzbekistan)

ABSTRACT

In this article, the characteristics of natural landscapes of 20th century artists and their influence on their work are explained with examples from the poems of each artist. The artist's ability to move away from the traditional image of nature and use natural tools as metaphors to express the complex and subtle aspects of nature and human characteristics. revealed.

In addition, important insights have been provided about the ways in which artists depicted landscapes, and how they used landscapes as a means of artistic expression and social commentary.

KEYWORDS

20th century uzbek poetry, artistic-aesthetic principles landscape, artistic principles, aesthetics, nature, imagery, symbolism, ekphrasis, modernism, postmodernism.

INTRODUCTION

There is a regularity of procedures in classical literature. Modern poetry, in a certain sense, was able to break the traditional patterns, which arose as a result of familiarization with new literary experiences

and world literary trends. In this process, the themes of poetry became more colorful, genres became more diverse. Elements of nature used in classical literature began to give other symbols, but the progression of

allusions used in classical literature of poetic arts continued, and in some cases repeated.

It is known that details, that is, details, are important in an artistic image. Indeed, in all forms of art, reality is reflected through images, but this image does not consist of reality itself. Each image in the works of art takes place in the poetic image as a piece of reality that has passed through the emotional and mental perception of the creator. In classical literature, the elements of the landscape served as an allegory of the state of love and the beauty of the land, but by the 20th century, this function of the landscape in Uzbek poetry changed. Now the image of nature has become a tool that helps to express the socio-psychological motive. But the lyrics of pure nature have not been forgotten. Especially, Oybek's poetry can be a proof of pure landscape lyrics. In Cholpon, there are many villages dedicated to the natural landscape. About the role of Cholpon in poetry, Oybek writes: «Cholpon created new things in new literature. Instead of Muvashshah's literature, he produced pleasant, beautiful poems suitable for the artistic pleasure of this day.

70s, we can see that the images created by natural means move from one poem to another. For example, in the work of Usman Azim, we often find such images as "autumn", "garden", "mountain", "steppe". Images such as "mountain", "brook", "forest", "moon" are recurring images in Shavkat Rahman's

work. Shavkat Rahman describes the landscape of his village where he was born and grew up in the poem

"I have not forgotten yet", and at the same time, he describes the lyrical image of a person living with childhood and homesickness in parallel with the elements of nature.

I haven't forgotten yet

Orikzor, Asov stream.

On the banks of the stream, holi

The place where you grew up

I haven't forgotten yet

Cool blue water,

A place for dinner under the willow tree

The forgotten two quvni.

The heart of each poem - the lyrical hero - is its central point. In the following years, the lyrical hero began to look at his contemporaries and contemporaries through the eyes of natural landscapes, a special connection between man and nature appeared in poetry. This connection poetically perfected the image of the lyrical hero. The lyrical hero of this period appeared as an intellectually mature person who was able to concentrate in himself a deep attitude to all the realities of society. Literature began to deeply analyze its eternal and eternal subject, man. Naturally, at the

heart of these changes is the activity of the lyrical hero.
A new hero of the lyrics - a synthesized image of human
problems in a landscape lyric appeared organically with
the problems of nature.

The world of images of landscape lyrics is wide and
colorful. For example, there is a traditional use of the
images “daraxt” and “tog” in the form of a tree -
pride, and a mountain - patience. In the works of many
artists, for example, in one place the tree is depicted as
a victim (Shavkat Rahman), and in another place it is
represented as a person who is behind the times
(Usman Azim). The mountain is interpreted in such
meanings as peace (Khurshid Davron), loneliness
(Azim Suyun).

The contrast of colors and tones associated with
nature is the most common form of coll i zia. In
addition to the traditional “black and white” concepts
, one can also expect natural color contrasts. For
example, in Khurshid Davron’s poem “The world was
white in the beginning“, we see the contrast of ”white
and green “ colors.

This world was white in the beginning,

The street is white, the nights are white,

What a good childhood

Living with white colors...

One by one after turning green

Field, pond, deposit bridge.

Like a dog he was fed up

To the garden next door fallen childhood.

Poetic detail gives birth to a poetic symbol, and a
poetic symbol in turn gives birth to a poetic image. That
is, as the weight of the task assigned to a specific
detailed image increases, its scope of expression also
expands. The transformation of the detail into a poetic
symbol shows that its place in the poem has become
somewhat clearer, and the poetic image is significant
because it expresses the whole core of the entire
poem. For example, if we observe the progress of a
single “tree” until it grows to the level of an image, it
first of all functions as a poetic detail depending on the
depicted reality or reflecting some of its edges.

In modern Uzbek poetry, especially in the 1970s and
1980s, the principle of poetic interpretation of history
and foreign reality in its own way, thereby revealing
the invisible layers of the human psyche, invisible to
others, with the help of various metaphors, images,
styles, is prominent. Our poets paid special attention to
the promotion of national spirituality. By these years,
there was a qualitative change in the poems written on
the subject of history and abroad. It is known that
history and foreign topics were addressed in the
poetry of the 1950s. But in these poems, the past is
shown in black colors, and all capitalist countries and
their leaders, except for countries inclined to the

socialist path, are insulted and insulted. did not earn. Talented poets of those years used both foreign themes and poetic analysis of historical processes in their own way, created images of historical events or heroes, and tried to show the spiritual and spiritual closeness and differences between them and our contemporaries. These expressions show not only how rich the psyche and spirituality of the heroes of Rauf Parfi, Khurshid Davron, Usman Azim are, but also how high the expression method of the poets is, and how intense the emotional images are. Rauf Parfi expresses a situation similar to this: «The sky overflows into the eye, a lifeless thought lies in the coffin of the fluttering clouds.» It appears to him that those who killed Pablo were «the ones who sacrificed the sun.» This high imagery, which is found only in the poems of great poets and folk songs, shows how high the ideological and artistic quality of Rauf Parfi's works is. Although it seems that the poet is writing about repression abroad, in fact, it is clear that he is envisioning the periods of repression against intellectuals living in our country, who are the flower of his country. In our opinion, at that time, the poets who were excited to mention the tragedies of our lives and reveal their essence with poetic language, turned to foreign events, or it seems that natural scenes gave them a high poetic spirit.

In Shavkat Rahman's landscape poems, not just any state of nature that affects the human soul, but

moments in action are given. This situation is similar to the representation of nature scenes in cinema . In his poems, «Gardens are scattered and trembling», the vines are weak, the rain is likened to the «Jewel pearls of the sky» being cut off . In the rain , the lilies of the valley «touch each other and make a silent sound.» In the poet's poems, such as «December» and «The Last Day of February», we see not a frozen landscape, but animated characters. By the way, the animating of inanimate objects in the poems of poets such as Shavkat Rahman, Rauf Parfi is a unique art, and it is the case in the 70s and 80s. shows that the traditions of Eastern and Western poets are being continued in a new way in the poetry of these years. It can also be seen that some poems of Rauf Parfi (“ It's raining...”) pay attention to alliteration - the mutual compatibility of sounds, and use the method of creating a certain mood in the reader.

Symbols and metaphors are an opportunity for all creators to effectively express the ideological and artistic content and increase emotionality in the image, in which the creative individuality, poetic skill and originality of each poet play an important role . In particular, symbolic and figurative interpretations in the works of poets such as Amon Matjon, Matnazar Abdulhakim, and Shavkat Rahman are mainly focused on philosophical-intellectual content in the traditional direction, and in the poems of Bahram Rozimuhammed, they are aimed at researching the

world of human psyche and emotional evolution in a modern direction.

It is known that spiritual parallelism illuminates the joys, sorrows, and heartbreaks of a person through the image of nature, that is, a person looks for “evidence” of his experiences from nature. In this, every phenomenon in nature is depicted in a way that is compatible or opposite to the existing mental state of a person. Both in that case and in this case, the purpose of the image of nature is to make the inner experiences of a person stronger, a more convincing description.

It should be said that in modern Uzbek poetry, there are few poets who can compare with Usman Azim in the ability to write poems with a plot and events with high lyrical drama and pathos. In the thematic composition of the poet's poems, it is not necessary to look for the elements of the plot, there are those three main points: the beginning, the development of thoughts and feelings, and the end. In a lyric work, the opening can be either the first verse, the first couplet, or the first stanza. Usually, the opening serves to emotionally prepare the reader to receive the poem. There are many poems based on thematic composition and complete plot in Usman Azim's work. There are enough plot elements in the poet's poems, which are in the ballad genre. In such poems as «Ballad about rain», «The rider returned from the goat on foot», «Ballad about the steppe», «Poem about the motherland», «That evening when no one missed me»,

the reality is told in the language of the lyrical hero. These poems can also be narrated in a narrative way. Because there are plot elements in it, the story develops based on these elements.

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