

Distinctive Features of Shodmonqul Salom's

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Received: 22 April 2025; **Accepted:** 18 May 2025; **Published:** 20 June 2025

Abstract: This article explores the poetic world of one of the prominent representatives of modern Uzbek poetry — Shodmonqul Salom. It examines his creative activity, artistic-aesthetic views, and poetic style. Particular attention is given to the poet's literary school, his place in the literary process, and his distinctive use of rhythm, metaphor, metonymy, and imagery. The interrelationship between personal and social lyricism is also thoroughly analyzed.

Keywords: Modern Uzbek poetry, poetic thought, artistic expression, national spirit, philosophical lyricism, imagery, spirituality, poetry analysis, literary process.

Introduction: Poetry is a complex literary phenomenon. Historically, all refined verbal art was considered poetry, with prose long being seen as inferior to verse. The structured form of poetry, its resistance to ordinary speech, and its emotional resonance gave it a mystical and exalted status across cultures. Only from the Renaissance in Europe and the 19th century in Russia was prose recognized as part of literary art. In the Muslim East, this recognition came even later. Alisher Navoi, in Hayrat ul-Abror, compared the perfection of verse to a blooming flower in a garden, far superior to prose, which he likened to a scattered weed. Thus, poetry has always held a dominant place in the history of Uzbek literature.

Poetry's unique musicality, structure, and emotive power have set it apart from mere speech or scientific explanation. Through poetry, human speech gains rhythm, harmony, and completeness. It embodies the magical charm of language and resonates deeply with the human spirit. Traditionally performed aloud, poetry was perceived as a powerful force capable of affecting emotions directly. Therefore, its sound quality — rhythm, melody, and acoustic richness — was given special attention throughout history.

Shodmonqul Salom is one of the most prolific and contemplative poets in contemporary Uzbek literature. His poetry resonates deeply, marked by sincere emotions, philosophical undertones, and poignant

lyricism. He conveys the echoes of sorrowful hearts and human experiences through unique artistic devices. His work often reflects the bitter truths of life, existential struggles, yearning, and the complex emotions lost between questions and silence.

One of the defining features of his work is the use of rhetorical questions, not as a call for answers but as an expression of inner anguish.

"Shu yomg'irlar kecha yog'sa bo'lmasmidi,
Intiq yo'lining halqoblari to'lmasmidi?"

Here, the pain of missed opportunities and time-bound suffering is articulated with subtle despair.

Themes of Longing and Loss

Salom transforms longing into a vivid poetic image:

"Men sog'inchning ko'zlarini she'rga soldim,
Shu she'rlarni o'zing aytsang bo'lmasmidi?"

Longing becomes humanized — it has eyes, it becomes poetry itself — blending emotion and art.

Tragic Undertones and Dramatism

His lines often carry a hidden tragedy:

"Manzurajon, o'g'ilginang o'lmasmidi?"

This single line encapsulates familial tragedy and the helplessness of humanity in the face of fate.

Salom frequently uses symbolism to deepen emotional meaning:

"Yuragimni qo'lga o'rgatib xo'rlayotgan,

Azoblarni Parvardigor bilmasmidi?"

The heart symbolizes the sum of human emotion — humiliated and anguished, even beyond divine understanding.

Metaphor, simile, repetition, and rhetorical questioning are intrinsic to his poetic voice:

"Bor umrimda bir nidodan qochib o'tdim:

Bunday bo'lsa, keyin unday bo'lasmidi?"

Here, life is presented as an escape from a cry — a poetic portrayal of a generation's inner conflict.

Artistic Style and Musicality

A hallmark of Salom's poetry is its musicality. Every word is imbued with internal rhythm and phonetic harmony. His use of sound, pauses, syllabic structure, and rhythm gives his verses a song-like quality. This foundation draws heavily from oral traditions, maqom music, and folklore.

As Valery Bryusov remarked: "A poem without its own musical structure cannot be considered a true work of art" [6, p. 45]. Shodmonqul Salom's poetry exemplifies this internal musicality.

Folk Imagery and Cultural Expression

Salom's poetry features folk images such as the dombra, the moon, streams, daisies, roads, wind, mothers, and weddings. These motifs, deeply rooted in Uzbek life, acquire new poetic meaning in the context of modern society. From a cultural-cognitive perspective, they serve as tools to convey national psychology and aesthetic perception [12, p. 59].

As literary scholar A. Rasulov writes:

"Shodmonqul Salom harmonizes traditional folk imagery with contemporary thought, using them not just as folkloric symbols, but as poetic codes with ideological weight" [13, p. 80].

Themes such as personal experience, selfhood, existence, time, and beauty are addressed with profound spiritual and philosophical depth. His poems often reflect existential dilemmas and internal turmoil.

Mikhail Bakhtin defined artistic creation as "an inner dialogue between personality and the world" [6, p. 98]. Salom conducts this dialogue through introspection, inviting readers to both contemplate and feel.

The lyrical "I" is central to his poems — the voice of internal emotion and philosophical reflection. It represents not just the speaker, but the primary lens through which the poetic world is seen. Themes like solitude, separation, love, childhood memories, and the mysteries of the heart are revealed through inner monologue.

As L. Timofeev noted:

"A lyric poem is, first and foremost, the inner speech of the human soul" [6, p. 66].

This quality makes Salom's poetry both delicate and sincere.

Nature as Emotional Mirror

In his poetry, natural imagery is not merely decorative — it serves as a mirror for emotional and philosophical reflection. Spring becomes hope, dawn — purification, night — sorrow, rain — tears, a bouquet — longing. These symbols render inner emotions into vivid poetic expressions [12, p. 60].

This symbolic use of nature aligns with what literary critics term "symbolic poetics," where landscape imagery serves as a carrier of inner meaning.

CONCLUSION

Shodmonqul Salom's poetry is distinguished within modern Uzbek lyricism for its profound introspection, mastery of folk imagery, musicality, and philosophical depth. His words become sound, his images become symbols, and his emotions turn into aesthetic experience. Through his poetry, he speaks to the reader's heart, mind, and spirit. His poetic world harmoniously merges artistry with philosophy, and national identity with contemporary consciousness.

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