



The Poetics Of Imagery In Contemporary Uzbek Poetry

Prof. Umida Rasulova

Tashkent state University of uzbek language and literature, Uzbekistan

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Abstract: With independence, attitudes toward customs, national values, culture, and in particular, the Literature have undergone fundamental changes. The new era requires a renewed ideological and aesthetic approach not only to the history of our literature but also to the modern literary and artistic process. The psychological scale and artistic potential of contemporary Uzbek poetry are growing day by day. In this sense, lyric poetry occupies a special place in modern Uzbek literature. It not only reflects the feelings and emotions experienced in the hearts of our contemporaries but also helps to strengthen gratitude for independence and faith in a bright future among members of society. Revealing the nature of today's poetry and its underlying philosophical ideas, as well as determining its leading ideological and artistic principles, allows us to predict the future development of Uzbek poetry.

Keywords: Poem, emotion, image, tone, nation, poetics.

Introduction: In samples of modern poetry, event-based poems that convey lyrical experiences vividly and figuratively also attract attention. In such poems, it is common to emphasize the key points of meaning, highlight specific details, accentuate contrasting scenes, and build the climax with a distinct tone. As the hidden mysteries of the lyrical hero's fate gradually become clearer in the reader's imagination, certain moral judgments also emerge. Poets such as Abdulla Oripov, Erkin Vohidov, Matnazar Abdulhakim, and Iqbol Mirzo are known for their occasional poems.

METHOD

Since the creation of humankind, people have been warned about ignorance and evil. Unfortunately, hearts trapped in greed often fail to preserve the blessing of peace. Wars and conflicts have caused nations and

peoples to vanish throughout history. War disrupts family and social order and destroys everything regardless of age or generation.

In Abdulla Oripov's occasional poem "Ayol" (Woman), the concepts of separation, patience, and endurance merge into the theme of the endless damage of war, while elevating human loyalty to a high level. The poet discovers a new dimension of the subject in the image of the "faithful widow." The emotional courage of the nineteen-year-old widow manifests in her devotion to her deceased husband, strengthening family and social values. This poetic image reflects the ideal of the loyal Uzbek woman, through which human willpower and perseverance are purified.

In Iqbol Mirzo's "Sodiq chegachining xotini" (Loyal mender's Wife) the tragedy of a woman who fails to appreciate domestic happiness in peaceful conditions is portrayed. The word "chegachi - mender" carries a metaphorical meaning — the man, a mender by trade, mends broken things but cannot heal the cracks of betrayal in his heart. The woman, being rough and unfaithful, remains emotionally distant from her hardworking husband. The motif of separation brings her suffering, yet the futility of late regret becomes evident. Though written in different times, these poems both provide moral lessons through the comparison of virtue and flaw, patience and discontent.

Erkin Vohidov's occasional poem "Tushgi tanaffus" (Lunch Break) presents family morality from a different perspective. Excessive jealousy leads to moral downfall, and a wife's strict control destroys trust. When death makes her a widow, another woman's lament at her husband's grave reveals hidden truths. Through dialogue, the poet exposes the complexity of human nature. The husband's innocent midday conversation with another (emotionally close) woman clarifies misunderstandings. The jealous wife's inability to sense her husband's heart contrasts with the sincerity of the other woman, symbolizing that trust, gentleness, and respect form the foundation of family happiness. Though not all events are fully narrated, the emotional core encourages the reader to grasp the essence.

Matnazar Abdulhakim's occasional poem "Darsdan so'ng" (After Class) portrays the tragic fate of a responsible teacher. The poem's sorrowful tone moves readers deeply. The images of night, loneliness, notebook, wolf, and fire signify impending disaster. The teacher, unable to reach home during a cold winter night, is attacked by wolves. The fact that the tragedy was triggered by seven students who failed to submit their notebooks — leading her to run out of

paper and lose her light — intensifies the emotional impact.

Uvvos, fig'on tutdi qishloqni tongda
Zamin aza ochdi, zamon yig'ladi
Daftar topshirmagan yetti o'quvchi
Hammadan ham yomon yig'ladi

"The village cried at dawn,

The earth mourned, time wept.

The seven students who didn't hand in their notebooks

Wept more than anyone." [Translated by Dilnavoz Najimova]

This motif requires reflection on the moral relationship between the weak yet strong-willed teacher, indifferent students, and savage wolves. The poet subtly implies that ignorance and carelessness can turn darkness into ruin. When responsibility binds teacher and student, enlightenment thrives; otherwise, the "wolves" of ignorance prevail. The poem's significance increases in our era of mass culture, where wolves symbolize forces destructive to knowledge. The poet calls on youth to learn from regret and devote their lives to goodness, for a nation that values knowledge will never perish.

Tap tortmay qismatning dasht, qirlaridan
O'zimcha asragim keladi seni
Yovuzlik, xiyonat qashqirlaridan
Men mashq bajaraman, yozaman har kun
Daraklar, so'roqlar xitoblarimni
Sen yo'l bo'yi yoqib tashlab ketaver
Qashqirlar qo'rqquvchi kitoblarimni

"I long to guard you

Without a flinch, through fate's wide plains,

I wish to guard you, in my own way —

From the wolves of evil and betrayal's chains.

Each day I practice, writing again and again

My signs, my questions, my solemn refrain.

Go on, leave my books by the roadside fire —

Those books that make the wolves of fear retire."

[Translated by Dilnavoz Najimova]

In Abdulla Oripov's "Onajon" (Mommy) the mournful cry of separation resonates in the human heart. The poet transmits his sorrow and longing to the reader, depicting the eternal bond between mother and child through love, compassion, and faith. In the image of the mother, he portrays the most tender and sincere human

figure, whose kindness he deeply misses in dreams. The poet strengthens the image of maternal benevolence through poetic expressions, enriching the treasury of Uzbek poetry with sincerity and emotional beauty.

Erkin Vohidov's "O'zbekim" (My Uzbek) and Muhammad Yusuf's "Ulug'imsan Vatanim" (You Are Great, My Homeland) delicately expresses feelings of national pride and dignity, stirring the reader's spirit. Both poems have been set to music and performed as songs. The refined ideas and vivid imagery in these unique works reveal the poet's pure emotions that arise from the depths of the heart.

The depiction of the Uzbek nation's ancient greatness—likened to the majestic Tian Shan and Pamir mountains—and the poet's determination, as firm as a thousand Ferdowsi, to turn the truth of the past into an epic, brings to life a distinct poetic landscape.

The resonant voice of Alisher Navoi echoing across the world, his pain and struggle becoming a balm for freedom and justice, inspires the manifestation of the poet's sincere intentions. The awareness of being indebted to the wise Yasawi, the spiritual Mashrab, and the noble Navoi keeps the poet vigilant. The rejection of those who wounded Qodiriy's heart and humiliated Usmon Nosir's ashes, as well as the empathy felt for Jalaliddin Manguberdi's cry in Kurdistan and Mirzo Babur's lament in India, adds a sense of realism and emotional depth that moves the reader.

The vivid and natural expression of the nation's history, traditions, and values; the colorful portrayal of scholars and commanders who glorified the Uzbek name; and the presentation of the ancestors' determination and courage as a guiding light—all of these become a source of strength for future generations. The moral and philosophical reflection of Uzbek traits such as dignity and generosity is especially noteworthy. Through the layers of meaning and symbolism, the poets celebrate the blessing of national freedom and independence.

Muhammad Yusuf was a kind-hearted, simple, and generous man who infused his works with the Uzbek spirit of compassion, sincerity, and loyalty. He valued the unity and harmony of people living across the land, joyfully praising the mornings and evenings, the gardens and pastures, the tandir and Uzbek bread in his poems such as "Tashkent," "Mingtepa," "Andijan," and "Margilon." His poetic heritage is adorned with the path of Mirzo Babur, the legacy of Abdulhamid Cholpon and Abdulla Qodiriy, the courage of Mohlaroyim and Qurbonjon Dodkho, and the yearning

of Oybek and Gafur Gulom. The delicate imagery, profound expression, and heartfelt sincerity in his poetic compositions are the fruits of his rich mastery of language.

Rauf Parfi's poems encompass the moral and philosophical views of contemporary poets, offering insightful reflections on figures. His famous lines:

Bu kun sen boshqasan, dunyo boshqadir...

Sen-da hur tug'ilding. Bir so'zla. Bir o'l.

"Today you are different, the world is different...

You too were born free. Speak once, die once."

[Translated by Dilnavoz Najimova]

A truly free and independent person follows the call of the heart and soul, serving literature with sincere devotion and succeeding in introducing readers to the enchantment of words. A human being comes into this bright world in freedom, yet becomes imprisoned by social relations, injustice, and oppression. The one who refuses to accept such a fate does not stray from the path of truth and faces death itself with honor, indifferent to the deceit and vanity of this transient world.

In his poem dedicated to Oybek, Parfi uses the image of mountains and springs to symbolize nobility and clarity:

Tog'lar aro bir oydin buloq,

Atrofida shivirlar o'tloq

Buloqda sha'n va sobit chiroy

Nur yo'ldek o'ylari yiroq

Suvda manguликdek suzar oy ("Oybek xotirasiga")

"In Memory of Oybek

Amid the mountains — a radiant spring,

Around it, meadows softly whispering.

In the spring — honor and steadfast grace,

Its thoughts flow far, like a path of light's trace.

Upon the water glides the moon — eternal,
shimmering." [Translated by Dilnavoz Najimova]

The moon symbolizes brightness and radiance, while the majestic mountain and the clear spring reflect the poet's own artistic world — his clarity and integrity. The imagery of mountains and water represents the rare beauty of existence, a charm that brings peace to the human soul. Oybek's world of thought is in harmony with this transparency, spreading light and purity into the hearts of others.

Turkistan is another recurring image in Parfi's poetry, representing national pride and spiritual unity. He revisits the fates of figures like Qodiriy, Cho'lpon, and

Usmon Nosir — intellectuals persecuted in the 20th century — and mourns them as martyrs of enlightenment.

Oh, ona Turkiston kuylayin yonib,
Dunyo jur'atini berding qo'limga
Men endi angladim turkiy dunyoni
Mana man, tayyorman endi o'limga ("Abdulla Qodiriy xotirasiga")

"Oh Mother Turkistan, I sing burning,
You gave the world's courage to my hands.
Now I understand the Turkic world,
I am ready now—even for death." (In memory of
Abdulla Qodiriy)

[Translated by Dilnavoz Najimova]

Rauf Parfi was influenced by Cholpon's poetry and deeply sensed the refinement of his expressions. The reflections on the unity and freedom of Turkic peoples found in Cholpon's lyrical works resonated with Rauf Parfi's worldview. Both poets, through their inclination toward renewal in poetic direction, literary movements, and artistic philosophy, sought to preserve a sense of spiritual balance.

Notably, there is also a shared sensibility in their poems dedicated to representatives of art and culture and to the legacy they left behind. It is well known that Cholpon, while studying the works of Pushkin and Shakespeare, expressed his views on various forms of art in both scholarly and artistic ways. Similarly, Rauf Parfi revealed his own worldview and aesthetic taste through his brief poetic portraits of figures such as Bakhchisaray Fountain, Hamlet, Michelangelo, and Van Gogh:

Men o'z Yulduzimni, o'z Quyoshimni
Yulduz sen. Quyosh sen. Sen ona xalqim
Sen uchun sindirdim sinmas sozimni
("Abdulhamid Sulaymon Cho'lpon")

I broke my unbreakable lute for you,
My own Star, my own Sun.
You are the Star, you are the Sun, you are my
Mother Nation."
("Abdulhamid Sulaymon Cholpon")

[Translated by Dilnavoz Najimova]

In this passage, Cholpon's poetry collection "Soz" (The Lute) serves as the central symbol. The owner of this lute—the poet himself—embodies a singular devotion and an unwavering ideal: his Mother Nation. The star

shines brightly, spreading a unique beauty across the sky, a sight that fills the human soul with delight. The rays of the sun illuminate the earth, bringing warmth and energy to all.

In the poet's interpretation, both the star and the sun symbolize the people — the cherished and beloved nation. Though there are forces that seek to shackle the spirit longing for freedom and to break its will, the poet believes that this spirit will preserve its identity and ideals. Through his "lute," its voice will continue to echo across the ages.

CONCLUSION

Observing major social issues of national life in harmony with the contemporary human spirit and expressing the complexity of the human world through imagery are also evident in modern poems and ballads. Modern Uzbek poetic genres increasingly blend lyricism and epic elements, reflecting intellectual and philosophical depth.

When the creator portrays the enchanting scenery of existence and the purity of human hearts through poetic imagery, their restless soul and wise vision become clear. The ideas presented elevate the reader's spiritual capacity and invite them to listen to the voice of the heart. The characters chosen embody ideals of humanism and patriotism, enriching the treasury of modern Uzbek literature with unique, immortal imagery.

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