

POETICS OF THE COMBINATION OF NATURE AND SPIRIT IN MODERN UZBEK AND GERMAN POETRY

¹Ma'diyeva Adiba Dovudovna, ²Xalliyeva Gulnoz Iskandarovna

¹Lecturer, independent researcher, Uzbekistan State World Languages University, Tashkent, Uzbekistan.

²Professor, Uzbekistan State World Languages University, Tashkent, Uzbekistan, E-mail: gulnoz7410@mail.ru

Abstract

The modern world literature is very diverse. It is well known that all kinds of art, including fiction and poetry, love originality and variety. The use of various means of artistic expression makes the language of a literary work impressive, juicy, colorful, and attractive. There are poets who approach their work with a deep philosophy and a high level of logic. There are poets who use their art with a gentle moaning that tickles the heart, or by arranging the pearls of words like a pearl in a poem. In this regard, word artists require special skills, such as the ability to draw figurative landscapes and thus express the ideological artistic purpose, skillfully using the means of artistic imagery that tickle and captivate the reader. The article takes a look at the commonalities and peculiarities of such traditional images found in modern German and Uzbek modern poetry.

Keywords: Modern poetry, thinking, spirituality, skill, imagination, artistic style, freedom.

INTRODUCTION

Poetry and prose are correlative concepts used in the sense of poetry and prose, i.e., poetic and non-lyric works of fiction, or in the sense of opposing fiction in general (poetry) to scientific, journalistic literature, basically standing outside of art (prose).

The word "poetry" comes from the Greek. poieo = create, create, build, create; poiesis (poetry) = creation, creation, work. When applied to verbal works, this original meaning of the word emphasizes the creative moment, the moment of verbal processing, skill. Hence the term "poetry" should be called works of art. So it became in the future, when the word "poetry" received a broader meaning of artistic literature in general. This broad meaning coincides with the literal, etymological meaning of the word, and therefore one should consider the original understanding of poetry as poetic works too narrow. However, the meaning of words is historically peculiar and historically changeable. The ancient Greeks of the classical era understood the word "poetry"

mainly as poetic works; therefore they called the person who composed poetry a poet. With the concept of artistic creativity in the word, they inseparably connected the idea of rhythmically organized speech, of a work that has a commensurate duration of its elements. Later, the Greeks advanced the concept of verse (stixos = initially a row, a system, then a line, a verse), opposing it to speech, rhythmically unorganized. The ancient Romans, heirs and successors of Greek culture, later began to call it prose.

MATERIALS AND METHODS

In the second half of the 19th century, a new trend in Western literature, the "modern" interpretation, began to gain popularity around the world in the 20th century. As soon as you hear that word, everyone imagines modernity. In fact? Modern culture has entered all aspects of our lives in a unique way. Modern poetry, in particular, is not a genre of poetry that is truly expressed in a pattern rich in traditional rhymes

and rhymes. Perhaps it is the lines of consciousness in the example of certain symbols and emblems with abstract forms that are simply incomprehensible.

Well-known modern poets Bahrom Ruzimuhammad and Shermurad Subhon have compiled a collection of poems in the modernist spirit in order to enrich the understanding of modern Uzbek modern poetry. People's poet of Uzbekistan Rauf Parfi wrote a review of this collection. The book consists of three parts: information about the authors, examples of modern poetry and authors.

In the first pages of the collection, the authors recall the first "steps" in the world of modern Uzbek literature: tried to make a difference. Russian futurists and emblems also played a role in the process. However, the policy of the Soviet regime at that time, which turned poetry into a weapon of new art, led to the cessation of "experiments". Modernism was blacked out and expelled from the literary arena under the label of the worst "alien current." By the 1970s, the number of people writing poetry in this way had increased. "In fact, the above-mentioned representatives of Uzbek literature were inspired by Western currents and trends and sought to introduce a new method, a new zeal in Uzbek literature.

Abduvali Qutbiddin, Bahrom Ruzimuhammad, Aziz Said, Rauf Subhon, Boltaboy Bekmatov, Larisa Dabija, Fakhriyor, Ulugbek Hamdam, Guzai Begim, Shermurod Subhon and Davron Rajab are included in the collection "Modern Uzbek Poetry". examples of the creativity of modern poets are given.

Fans accustomed to traditional poetry seem to be involuntarily bored with the short lines as they flip through the collection as they may not understand it. But if you look closely, it seems as if you realize that there is something long hidden in these short, seemingly illogical words.

The collection begins with the modernist work of the poet Abduvali Qutbiddin. In his poems, the sound of his heart and the cries of his soul are sung. Here are some unrealistic images:

Uzb: E-e-yyy

Tulpor paydo bo'lsa yonimda...

Dard aytsam...

Min desa...

E-e-yyy

Yuz yillik yo'l bossak...

Tush desa...

Tushsam...

E-e-yyy...

orqaga qaytmasam...

The hardships of a trial life, but also the rebellions of the soul, which could not withstand various injustices, are the groans of the poet's heart - "E-e-yy ...". In these groans there is a desire to be free from pain. It is as if the poet is asking for help from imaginary vultures. The heart of the poet, who could not digest the various trials and injustices under the guise of the "hundred-year journey", longs for the distant, as if the "hundred-year journey" seemed to bring him peace.

There are even modernist poets who create symphonies of form using geometric shapes. Veteran artistically plays words from geometric shapes, and in their symphony, he depicts spring in a variety of landscapes. In his work, we see the depiction of life and spiritual experiences in the light of nature, especially spring and its beauty:

Uzb: (Bahorgi tengkunlik).

Iztirob va shodlik,

Armon va umidlar simmetriyasi.

The picture of life here is simple, but consistent. White and black shapes and their symmetrical appearance are shown.

The poet expresses his philosophical observation under the pretext of drawing the equality of day and night in spring. Or the change in the weather in the spring, when one day it will be cloudy and rainy, and the next day the sky will be bright and the sun will rise. In fact, he did not draw the same shape in two different colors in vain to prove that life is not even a plane, but a line of white and black. Suffering, dreams are expressed in black, and joy and hopes are expressed in white. At this point, the verses, reminiscent of the fifteen light proverbs, despite the fact that the moon is dark

on the fifteenth, seem to remind us that life is full of suffering and dreams, joys and hopes.

We come across poems that are so elegant and magical that they naturally fill the world with fantasy and pleasant feelings. In particular, these metaphorical verses of Jabbor Eshankul show how artistically rich and thoughtful he is:

Uzb: Ko'ksimga yog'ilar tomchilar

Musiqa oqadi tomirlarimda

G'unchalar ochilar xayollarimda

Tomchilar yog'iladi, lekin inson ko'ksiga emas.... Tomirlarda esa qon oqadi, musiqa emas...G'unchalar ochiladi, lekin xayollarda emas, bog'larda...

We realize that the poet listens to music with all his consciousness, relaxes and is inspired. The magic of each melody is like a drop in his chest and heart. The "drop" melodies in the music gently wash the poet's heart and evoke a special feeling in his "veins", that is, in his whole body. These pure feelings motivate the poet to live and create more. The poet "draws" the image of his heart, spiritual and emotional world, inspiration so beautifully with a sharp pen that only a poet who feels his state of mind can understand the essence of the poem.

From our observations, we understand that the creative skills of poets who create in the spirit of modernity have their own uniqueness. Everyone's work is different. While Abduvali Qutbiddin's romantic imagery is predominant, Veteran's symphonies are full of different geometric shapes and symbols. In Bahrom Ruzimhammad's work, the philosophy of colors, nature, being, and artistic expressions has meaningful images. While Jabbor Eshankul's logic and intellect are in harmony, Gozal Begim's poems are full of love. They all have a modern sense of modernity and a unique aesthetic world.

Modern Uzbek modernist poets are inspired by modern poetry that originated in the West in the 19th century and still lives today. A modern trend that has not been recognized in the world of Uzbek literature for several years and has been criticized has emerged. Many articles, scientific works, dissertations, monographs, pamphlets have been written about it. O.Sharafiddinov's "Modernism is not a bad thing", U.Normatov's and U.Hamdam's "The

need to see the world anew", K.Yuldashev's "If you do not have a tooth, do not chew a stone ...", The painful way of understanding ", D.Turayev's article "Period and hero" describes modern poetry, its causes and laws. This means that the trend of modernism in Uzbek literature will continue to grow and flourish.

RESULTS AND DISCUSSION

In recent years, Uzbek poetry has seen a new look, a new spirit and a new interpretation. While the power of the poetic method of creation lies in content and logic, let us also look at the extent to which this type of creation is reflected. In particular, the problem of the creative process in modern poetry, in which the issue of spiritual experience and imagery, and the skill of expression of symbols and emblems in poetry, attracts our attention.

Modern Uzbek poetry and its art have been studied to some extent in Uzbek literature. Well-known Uzbek literary critics I.Sultan, O.Sharafiddinov, B.Nazarov, I.Hakkulov, I.Gafurov, U.Normatov and U. Hamdam have written articles and pamphlets on modern poetry. After all, poetry is a poetic concept that organizes the development of the genre and regulates the laws of its development.

It is well known that all kinds of art, including fiction and poetry, love originality and diversity. The use of various means of artistic expression makes the language of a literary work impressive, juicy, colorful, and attractive. There are poets who approach their work with a deep philosophy and a high level of logic. There are poets who use their art with a gentle moaning that tickles the heart, or by arranging the pearls of words like a pearl in a poem. In this regard, word artists require special skills, such as the ability to draw figurative landscapes and thus express the ideological artistic purpose, skillfully using the means of artistic imagery that tickle and captivate the reader.

No field has the same power and potential as language and literature to innovate, to inculcate a certain idea in the human mind. In the 21st century, when the world's development is rapidly developing with the help of information technology, it has had a significant impact on the development, growth and renewal of human thinking. Such literature, through the use of

artistic words and images, radically changes the psyche of the reader. At the same time, literature - the art of speech - was given a real freedom, and as a result, there were great positive changes in literature, and immediately a new look, a new perspective. Under the influence of rising political, social and economic thinking, literary and artistic thinking was formed and began to manifest itself in a unique way.

In particular, modernism has flourished in Uzbek literature and poetry. Thinking about the essence of modernism, Ulugbek Hamdam notes that before modernism, only the means in art were changed, and modernism "completely renewed the object under study." Supporting Nietzsche's belief that "there are no facts, but only their interpretation," modernism began to reflect the world as a battleground for various subjectivisms, "A. Genis writes. Indeed, the advent of the modern spirit in human life has overturned the centuries-old worldview. Modernism had such an essence that it broke through without hesitation, even in the most traditional, the most classical forms and concepts. He rejected them and promoted his new values. For a time, it rose to the level of the general, universal mood of the period. He was born, lived, lives not against realism, but as a new tower of modernity built on the basis (material) of realism

In modern Uzbek poetry, along with the traditions of classical literature, folklore, realistic literature, there are also poems written in the style of modern poetry. Different forms of modernism have appeared in twentieth-century world literature. This was especially true of those who were sympathetic to literature, as well as those who were negative about it. Because it's different from traditional realist literature, it's hard to understand. In addition, modernism itself has developed in different directions. In recent years, various trends in modern art have emerged. Time will tell whether this will be a permanent event in the development of literature and art, or a temporary event. In the West, they are promoted as masterpieces. In modern literature, in particular, the purpose and logic of the creator are often expressed in symbols.

By reading modern poetic samples, one can read not one, but several goals and ideas. It depends on the student's ability to understand.

After all, there are many symbols in it that are difficult for the average reader to understand, that is, this unconventional poetry can achieve its purpose only if it is read more than once, which means that the essence of the event is its own reflection. encourages deep understanding, teaches to think again and again. It is with this feature that modern literature has found its place.

The essence of modern poetry is seen in the loading of poetic images with meanings that were not previously loaded using the old means of imagery. No matter what the poem is, after reading it, the reader must discover a new meaning, a new problem. In the words of U. Hamdamov, a literary critic and writer, "In the center of any good poetry is a person with his joys and worries, dreams and aspirations. When we analyze poetry, we come from man himself, from his natural goals and aspirations, or rather, from our own perception of man. ", works have also emerged that express the subtle experiences of the soul in a unique way. The poet does not express his thoughts openly, but on the table of emotions, expressing his thoughts on the basis of various symbolic and philosophical logics. The reader involuntarily tries to find these ideas in his heart.

In addition, in poetry, the skillful expression of emotions in lines can find traces of a person's spiritual nature. Poetry is one of the manifestations of this essence. "Poetry is a mirror that reflects the life of the period proposed by the poet," said literary scholar N. Rakhimjanov. For example, in his work, each poet tries to acquaint people with the logic of life through his emotions. Some try to explain it with symbolic, figurative-logical metaphors, while others try to prove it with philosophically coherent ideas. Also, in modern Uzbek modern poetry, the artist's unique "I", the ability to expand the socio-aesthetic essence of poetic thought through self-discovery, ability, potential, worldview, figurative expression and imagery. is reflected in the reception. In this process, the level of each poet's aesthetic attitude to reality, his personality, the artistic function of the "I", the artistic system of the themes, images, ideas and views drawn, form the stylistic image of the artist as a whole.

Of course, the poet has the right to use different methods in creating an artistic image. After all,

"Imagery is the main feature of art, a unique form and way of mastering life."

Therefore, the poetic word, the process by which the melody draws the poet's attention, does not appear in isolation from the goal, his inner spiritual experiences and characteristics. And it is obvious that the mastery of poetry should not be separated from the feelings of the artist to life, to the imagination, to the views of life on different occasions, to the ideological turmoil.

As the German poetess Nora Gomringer wrote: Germ. „Schreiben ist...Arbeit, Leidenschaft, Liebe, Geduld, Sehnsucht, Zeit, Stille..., beobachten, erfahren, denken, fühlen, wachsen, werden, atmen, sein, sterben...“, it means:

"Writing" is

Uzb: Mehnat, ishtiyoq, muhabbat, qanoat, hasrat, vaqt, sukunat, kuzatmoq, bilmoq, o'y surmoq, his qilmoq, o'smoq, bor bo'lmoq, nafas olmoq, turmoq, olamdan o'tmoqdir“.

Nora Gomringer, who has her own fans in German modern literature with her mastery, has a unique direction, a unique way of thinking and a unique poetic image. He draws his psyche in his poetry in such a way that it is difficult for the reader to understand at a glance what he means.

Nora Gomringer's Uzbek poem Narzis und Echo, which captures the essence of the poem, draws attention to the poet's delicate taste and fully understands it, attracts the reader's attention as he prepares for expressive reading:

Germ: Hallo

Hallo

Ist da wer

Willst du mich

Willst mich

Verwirren

Irren

Mein letztes Wort

An dich Wird sein

Wird sein

Nein

Nein

That is sounds like this in Uzbek:

Hoy

Hoy

Bu erda kim

Ne istarsan mendan

Istasang mendan

Xaromush bo'lar xayol

Aylar alag'da

Mening so'nngi so'zim

Sen uchun bo'lar

Endi nahot

Nahot (A.Madiyeva)

Their melodies warm our hearts like the melodies and songs of our beloved "Oh Nargiiz, you will never know... .Eheheheyyy Nargiiz...". As the name suggests, the poem is dedicated to the most beautiful flower Nargiz. It is possible to predict the flow of this poem by listening to the Uzbek classical song "Nargiz" written by Kamoliddin Rakhimov and Yulduz Turdiyeva, written by the poet Kamil Devoni. Because when Nora Gomringer was in Uzbekistan, she even took part in poetry evenings and presented her poems to the fans. Not surprisingly, he was inspired by these melodies.

When we look at contemporary German poetry, we can feel that the depiction of the seasons in the poems with poetically delicate pencil drawings really draws attention to a unique style, a unique worldview and imagination.

In Franz Holer's "Blätterfall," the fall of dried leaves in autumn is likened to the fall of leaves from trees in a circle, which shows the poetic skill of the artist:

Germ: Da wirbeln sie

Braun und vertrocknet

Über die Dächer

Drehen sich tänzend.

Uzb: Sarg'ayib, qovjirab

Ular davra qurar

Uylar tepasida

Xirom etib aylanar. (A.Ma'diyeva's translation)

Davron Rajab, who has his own fans of modern Uzbek poetry, describes this wonderful autumn scene in his poem "Leaf Falling":

Uzb: Shamoldan oltindir daraxt barglari,

Yonib jilo berar ham yuraklarga...

Ko'kdan oyning nuri esar sarsari-

Yorug'lik yog'moqda laylak qor kabi

In Uzbek poetry, we often see their beautiful observations, painting the leaves, which have become a treasure, in gold. In the example above, the poet sees a stork dancing as the autumn wind blows and shakes the trees in all directions. they also mobilize for golden landscapes.

The works of Bahrom Ruzimuhammad, Davron Rajab, Gozal Begim, Fakhriyor, Khosiyat Rustamova, which are reflected in Uzbek poetry today, are especially characteristic of modern poetry. Among these poets, this time we will look at the work of Khosiyat Rustamova, whose poems have been translated into several languages, and Monica Rink, a representative of modern German poetry. In particular, the similarity and uniqueness of the poetic expressions of the landscapes and the emotional experiences associated with them, the depiction of the seasons in both.

In Khosiyat Rustamova's poetry, the harmony of nature and emotion is significant. He uses the elements of the artistic image, which are specific to the essence of the content of each poem, in different ways, and they are dominated by emotional words, artistic ornaments. The interpretation of landscapes is required by the theme of the poem and the nature of the image. and manifests itself as an expression of the instantaneous appearance of a real hero or nature, or as an internal evolution in the individual's spiritual world and thoughts. In the works of the poet, philosophical thoughts are expressed through the plates of nature, the spiritual world of man, the experiences of the soul are reflected. In his poems, he describes

life, its contradictions, and human life in terms of natural phenomena:

Uzb: Yo Tangrim,

Sen menga kuch ber,

Ber chidam –

Xuddi daraxtlarday ko'tarayin qad.

Ichimga qor yog'ib turganida ham,

Men kulib turishim kerak hamma vaqt.

Qushlar daraxtlarni aylasa ham tark,

Chidar.

Ayozlardan o'tar tippa-tik.

Shunda ham olmalar yozaverar barg,

Shunda ham gullaydi bechora o'rik.

O'rgat, toshlarga ham gapiray mayin,

Ayolman!

Xudoyim, keltirmayin shak.

Men ham daraxtlarday gullayverayin,

Men ham daraxtlarday yozayin kurtak.

The poet describes her inner anguish as snow, and hopes that she will be able to stand tall like a tree, despite the coldness of the snow. As if this hope had not been given up, the fruit tree, the apricot tree, and the apple tree, which wanted to pursue their dreams, expressed hope that they would grow more leaves and blossom. In short, envious of the image of a tree that can withstand all the trials of nature, the poet asks Allah for strength to endure the trials of life, to persevere and wait for the good.

The poet does not just write poetry, he expresses his experiences in words with the colors of words. It gives the reader a beautiful image, not a poem, and the student seeks a deeper understanding of the aesthetic essence of the image.

The representative of modern German literature, Monica Rink, who has her own fans with her lively poems, has attracted the attention of world literary critics and the world of poetry with her combination of lines and music in her poetry. In the following verses, he eagerly awaits the spring, hopes for the end of all troubles and sufferings with the spring, and

encourages the blossoms to open, that is, to achieve good dreams, to give more hope to the moon life. Describes the season of life as beautiful as dreams:

Germ: Hört ihr das, so höhnen
Honigprotokolle,

ein Frühling imitiert immer

den nächsten, so droht er wie einer,

der später dazu kommen will....

wenn man das Innen auf außen dreht,

ob dann endlich alles gesagt ist...

der Frühling geht hindurch mit den Blüten,

den Ideen kommender Blüten,

Hibiskus! Der Frühling wird kommen,

....und wir verglühten in Blüten

und Uhren, stellt euch auf Zwölf,

begrüßt ihn, den Frühling: er kommt.

Uzb: Quloq soling, shivirlaydi muhabbat sasi,

Bahor o'z chehrasin ko'rsatar.

Go'yo birrov hayallab kelmog'i kabi

Har dam, har safar ham sarson etar...

Mushkulot, Iztirob va albat

barin forig' etar, Qalb hamon istar...

G'uncha ochayotir gullar orzusi,
Gulg'unchalar,

Yana Bahor kelayotir,

Oydin hayot sari bizni yana chorlaydi....

Oh, junbushda qalbm torlari, qish hamon
qaysar

va lahza o'tib, bong ursin tundan tonggacha,
qutlang-

Bahor: u kelayotir. (A. Ma'diyeva's translation)

This means that Uzbeks and Germans, regardless of their nationality, are influenced by natural elements as a means of art, as they are interpreted in poetry.

DATA ANALYSIS

Poetry is, in fact, the power that affects the human mind, the inner self. The poet, on the other hand, awakens consciousness through poetry.

The combination of creative individuality, style and uniqueness is reflected in the signs of mastery. The expression of these features in the work of today's poets is mainly in the deep approach to traditional themes, motifs and images, finding new aspects and deepening their content, improving and enriching existing genres, applying new genres, synthesizing with national features, in the art of poetic works we can meet a wide range of visual means, in particular, from the nuances of meaning of the word and figurative imagery, as required by the popular, traditional and modern stylistic directions.

The product is a way of life, the characteristics of the period in which the artist lives are reflected to some extent in the themes. But how they are treated is a matter for each artist. This is also the case with works on common themes, which are explained by the creative individuality of the poets. This can be clearly seen in the works created on traditional themes such as motherland, love, happiness, nature. New interpretations of traditional themes are one of the most important indicators of creative individuality.

The lyrics of Khosiyat Rustamova and Moni Rink have a special place in the world of poetry and are distinguished by their diversity of themes, originality of expression, unique expressions of poetic thinking. In the poetry of both poets, the pursuit of spiritual perfection and spirituality are emphasized by the creator not only for the form of the poem, but also for the content and essence. It is also appropriate to describe the complex consciousness of the creative psyche as an attempt to shape the ability to control the evolution of the psyche in modern poetry. Particular attention is paid to symbolism in the creation of the image, that is, the nature of the chosen image reflects the spiritual experiences.

Image is a key feature of artistic thinking, a category related to socio-historical development, human lifestyle, social processes, aesthetic views. Its most important features and essence are reflected in the works of art.

Consequently, "A true work of art differs from all other types of written word in that it affects the feelings of the reader or spectator." "A true work of art that affects the senses" in addition to being, it is inextricably linked with a unique understanding of reality and a style of artistic discovery.

CONCLUSIONS

In conclusion, we would like to quote one of the representatives of Uzbek literature, Mahmoud Saadi, about the examples of modern poetry that appear in different forms from time to time. *barangdir*. It is becoming a kind of synthesis literature. It has classicism, romanticism, naturalism, realism, modernism, postmodernism. Due to the freedom of artistic thinking, the years of independence have introduced modernism in Uzbek literature, especially in poetry. As a result, when it comes to modern Uzbek literature, it is possible to think without hesitation about modern Uzbek poetry, modern Uzbek prose. This, as noted above, is a positive sign of the freedom of the Uzbek artist's artistic thinking, and the diversity of our literature.

Consequently, in modern poetry, in addition to a number of traditional elements such as weight, rhythm, rhyme, and band, some differences began to emerge in the formation of the concepts of lyrical hero or poetic image and imagery. In this poem, the lyrical protagonist, in addition to his own experiences, has a tradition of entrusting the fate of the work to the protagonist's views, inspired by the "stream of consciousness" of Europe. As a result, a plate and conclusions were drawn that express the sharp pathos of modern poetry.

As the famous Austrian academician and literary scholar Jeanine Dageli put it, "Old poetry seeks words to describe what is important to oneself and others. Words should be spoken not out of desire, but out of necessity. After all, the possibilities are endless. (The choice is yours). And the glorious Shari'ah is embedded in her wrinkles and white hair - her life and worldly experiences, and they are sitting in front of us, adding beauty to it! Such beauty is unavoidable. It is absolutely necessary! "

Reference

- [1] Hamdamov Ulugbek. World literature: modernism and postmodernism.- Tashkent: Akademnashr, 2020
- [2] Boboyev T. Fundamentals of Literary Criticism.- Tashkent: Uzbekistan, 2002
- [3] Sa'dullo Quronov. Twin arts. Akademnashr, 2018
- [4] www.kh. davron.uz. Interview with Ulugbek Hamdamov and Umarali Normatov.
- [5] www.kh. davron.uz. Khosiyat Rustamova creation
- [6] www.deutsche lyric.de. Jeanine Dageli Vorwort.Wien.2022