

**THEME AND STYLE DIVERSITY IN UZBEKISTAN POETRY OF THE
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Annotation: This article scientifically analyzes the rise of Uzbek poetry to a new stage of development during the years of independence, the theme and style diversity that emerged in it. It highlights the fact that due to independence, poets' creative freedom expanded, national and historical memory was restored, the expression of various experiences inherent in the human heart expanded, and modern artistic movements were formed. Also, the poetry of the independence period is evaluated not only as a source of aesthetic pleasure, but also as an important component of spiritual and educational life.

Keywords: independence period, Uzbek poetry, theme diversity, stylistic renewal, national values, modernism, postmodernism.

The acquisition of Uzbekistan's state independence marked the beginning of a new era in the history of literature. The abolition of previous ideological barriers and the expansion of creative freedom allowed poets and writers to freely express their views. It was during the period of independence that Uzbek poetry gained wide opportunities for understanding national identity, restoring historical memory, and expressing the dreams and hopes of the people. Poetry, in harmony with social changes, became the main arena for fulfilling not only an aesthetic, but also a socio-spiritual function. During the years of independence, Uzbek prose became more colorful and diverse than in previous periods. Previously confined to a certain ideological framework, prose now began to widely demonstrate its artistic potential through works created in various genres and themes. In particular, historical novels, stories highlighting national identity and spirituality, and works raising topical issues in the life of society took on a wide place. Therefore, the prose of the independence period was formed as a literary phenomenon imbued with the spiritual experiences of the people, the process of free thinking, and the spirit of independence.

While in the Soviet era, writers were often forced to create under the influence of political ideology, during the years of independence, literature became a free creative field. Writers had the opportunity to express their worldview, national and spiritual values without any restrictions. As a result of this process, a fundamental renewal took place in Uzbek prose.

Also, in the prose of the independence period, the concept of national identity came to the fore. National values, customs and traditions, religious and spiritual heritage, which had been ignored or banned for centuries, found their reflection in literary works. This enriched Uzbek prose with the national spirit, historical memory and the idea of independence.

That is, Uzbek prose of the independence period is a process of independent thinking, free creativity, the revival of national and spiritual values, and the artistic expression of the complex aspects of social life. This literature embodies not only the socio-political landscape of its time, but also the spiritual and moral world of the people.

During the years of independence, Uzbek poetry was enriched with various themes and became more diverse:

Songs of Freedom and Homeland. Poets sang independence as a blessing that had been desired for centuries. Works such as Abdulla Oripov's "Uzbekistan - My Homeland" became a philosophical expression of independence. The themes of national pride and loyalty to the Motherland also took a leading place in the works of Erkin Vohidov and Khurshid Davron.

Historical memory and spiritual heritage. During the years of independence, Uzbek poets brought into poetry the rich cultural heritage left by historical figures, great scientists, and our ancestors. This process strengthened the understanding of national values and a sense of respect for them in the younger generation.

The human heart and lyrics. During the period of independence, poetry also expanded in describing the suffering, love, loyalty, dreams and hopes in the human heart. In love lyrics, a new tone and the features of deeply expressing personal experiences intensified.

Modernity, globalization and current problems. During the period of independence, poetry did not remain aloof from global processes. Issues of social development, information technologies, ecology, the future of humanity, peace and war also found artistic expression in Uzbek poetry.

Poets of the Independence period also conducted various researches in artistic form and style:

- Traditional lyrics continued, and inspiration from classical literature and folk oral art intensified.
- Modernist trends expanded: free verse, philosophical generalizations, symbolic images appeared.
- Postmodernist research was manifested in the work of some poets through ironic expression, intertextual references, and symbolic games.
- A personal style was formed: each creator became known in the literary field with his own voice and worldview.

Poetry of the Independence period was not only art, but also a means of educating and uniting society. In their works, poets sang about national unity, spiritual purity, people's faith in the future, and their desire for renewal, giving spiritual strength to the hearts of the people.

Artistic research in our national literature today is developing, drawing strength from its roots. At the same time, the possibilities of literary thought are expanding by enjoying the advanced experiences of world literature and trying out new styles and forms. This process has broadened the aesthetic scope of Uzbek poetry, opening the way to symbolic expressions, complex layers of meaning, and new poetic codings. As a result, during the years of independence, literature has become a free creative field, and wide opportunities have arisen for the creation of new works.

The development of poetry during the independence period can be assessed, first of all, as a "product of synthesis learned from the experience of other literatures." In the last quarter of the 20th century and the first years of the 21st century, Uzbek poetry underwent a significant renewal in terms of form and content. Traditional poetic canons were gradually rejected, and new forms were sought that served to express the changed content and essence. The main directions of these studies were clearly manifested, in particular, in the rhythmic-intonational system of poetry, in the methods of artistic expression, and in the unique organization of the lyrical subject.

Uzbek poetry of the period of independence is a separate literary phenomenon formed as a result of new aesthetic views of creators. During this period, a wide path was opened for creative freedom, works were aimed not at showing the masses, but at analyzing the inner world of the individual, his spiritual experiences. As a result, our national literature became

truly diverse: it became possible to experiment, use previously untested methods of poetic expression, and open up new directions.

Therefore, the literature of the period of independence can be studied not only from the point of view of traditional continuity, but also as a combination of renewal, synthesis and creative freedom [3].

Many poets who created during the period of independence effectively used the synthesis of folklore and mythological views to illuminate the socio-spiritual problems of their time. The synthesis of mythological views arose, first of all, on the basis of the processing and new interpretation of folk oral literature and folklorisms. This process is described by the literary scholar B. Sarimsakov as follows: "... in a work created on the basis of synthesized folklorisms, the folk belief, the rational essence of the masterpieces created by its genius, the creative idea, aesthetic principles, and the demands and problems of the era are so harmonious that it is almost impossible to clearly define their boundaries." From this definition it can be seen that the mixing of folklore elements and mythological views with literature made the creative style of poets more diverse and deep in content.

Also, the main sources of formal and stylistic innovations observed in Uzbek poetry are, first of all, the heritage of Uzbek classical poetry and the artistic and aesthetic experiences of world poetry. The writer and scholar Ulugbek Hamdam, who created significant works both in the field of prose and in the field of literary criticism during the years of independence, speaking about today's Uzbek poetry, classifies its methods of expression in several directions. According to the scholar, current Uzbek poetry is manifested in approximately the following forms: traditional direction; folk (formed on the basis of folklore traditions); modernist trend; aruz tradition and syncretic forms. However, Hamdam notes that in the struggle of aesthetic and artistic views, the competition of mainly two forces is clearly felt, that is, this is an aesthetic competition between traditional and modern trends.

Indeed, it was the development of the modern direction that made it possible to express not only artistic thinking, but also the poet's personal feelings and poetic imagination in new artistic forms. As a result, the aesthetic scope of poetry expanded, poetic research became more diverse. In this process, under the influence of Uzbek classical poetry, various artistic forms emerged - such as single, double, triple, five, six, etc. poetic constructions. In addition, experiences learned from world poetry, in particular, such genres as hokku and tanka characteristic of Japanese literature, as well as tercet, tercine and sonnet in European poetry, migrated to Uzbek poetry and began to be reinterpreted in the national spirit. In particular, as a result of the nationalization of the sonnet genre, Uzbek poets were also able to create high artistic works in this form. This is a vivid expression of the process of Uzbek poets continuing the classical literary heritage, on the one hand, and creatively introducing the achievements of world poetry into national literature, on the other.

That is, today's Uzbek poetry is being renewed in form and content, combining folk and traditional trends with modern artistic research. Thanks to world experience and the synthesis of national classical traditions, Uzbek poetry is not only enriched with new poetic forms, but also expands its aesthetic scope and acquires the opportunity for joint development with world literature.

During the years of independence, the principle of resorting to folklore synthesis in Uzbek poetry has become increasingly stronger. This has led to the mutual harmonization of traditions, various genres, images, and mythological views. As a result, poets have been able to shed more light on the pressing issues of their time. For example, in the works of Usman Azim and

Yuldash Eshbek, the musical harmony of the genres of epic and poetry, epic and alla, epic and song, and the synthesis of the image of the bakhshi expressed the mood of the time, deep ideas about the past and future of the nation.

In general, the synthesis of folklore and mythological views in the Uzbek poetry of the independence period is considered an important literary phenomenon aimed at the harmony of traditions and modernity, the expression of the national spirit and the illumination of the problems of the time. This approach of the poets not only expanded the artistic and aesthetic potential of Uzbek literature, but also harmonized it with national and universal values [5].

In conclusion, Uzbek poetry of the independence period was incredibly diverse in terms of subject matter and style. It expressed the hopes and dreams of the people, combining national values with the realities of modern life. The poets of this period brought Uzbek literature to a new level by understanding national identity, appreciating freedom, and deeply depicting the human spirit.

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