DEVELOPMENT AND IMPROVEMENT OF CYCLICITY

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Annotation: In this article, the issue of diversity in Uzbek poetry is studied in terms of its gradual development and perfection. It analyzes the aspects of the cycle related to the problems of the period, the different aspects of the concept of the creators. Attention was also paid to the peculiarities of the poems of the category, the properties of their formation, the independence of the poems included in the lyrical series, their unity in one center through a single theme and purpose, the unity of space and time in the image and other aspects.

It is known that poetic diversity has been formed and developed in Uzbek poetry from the earliest times. Qualitative changes in the structure of poetic series are evidence of the fact that various methodological researches and figurative means in the artistic perception and expression of social, spiritual and moral themes and problems have expanded in accordance with the possibilities of poetic thinking. According to the leading features of lyrical genres in the process of studying the world and man, they also have their own poetic forms, themes, problems, which in turn appear. Poetic forms - philosophical miniatures, the evolution of poetic series - also mean the process of perfecting this system of poetic images. It can be seen that the poetic forms and the range of themes and problems of the poetic series are also a priority. In particular, our poets through the theme of nature - society - man, good and evil, good and evil, decay and eternity, life and death, light and darkness, nights and dawns of human life, beauty and depravity, integrity of faith and innocence. , artistic perception and expression of various aspects of eternal problems such as loyalty and betrayal.

In general, examples of such a poetic process are noteworthy in terms of the history of our poetry, the history of art. Unusual poetic forms, creative researches in poetic series, and forms of artistic thinking are also influential in that they play an important role in the literary-historical process and determine the leading development trends.

“The most important form of breaking the boundaries between works of art is their cycle. The poet’s merging of his poems into cycles (which was common in the nineteenth and twentieth centuries) often turns out to be the emergence of a new work that unites earlier creations. In other words, poetry cycles become independent works. ” Such works include A. Blok's "Poems about a Beautiful Lady" in Russian poetry, A. Beli's "Slaves", "With Don", V. Khodasevich, B. Pasternak's "Second Birth", A. Akhmatova's Many works can be included, such as “Northern Elements”. It seems that poetic collections can be poetic works that can have a whole status within a single meaning.

“A literary work (although a whole) is not a monolith. It is a multifaceted subject with different angles (sides, angles, levels, aspects). Its composition and structure are often very complex and are described by literary scholars through a series of concepts and terms to which we refer. The most important form of breaking the boundaries of literary works is their cyclization. ” Combining the poet’s poems into cycles (common in the nineteenth and twentieth centuries) often turns out to be the creation of a new work that combines what has already been created. By the second half of the 19th century and the beginning of the 20th century, the content of classical literature had expanded, developed, and enriched itself with new themes that had not

been covered in our poetry in the past. One of the distinctive features of the literary life of the period is that with the creative initiative of several folk artists, several series of poems on topical issues related to a number of socio-political events in modern life have emerged. Basically, it can be seen from these series of poems on a socio-political theme that these works, created in different genres and forms on the same theme, in the same ideological and artistic direction, signify the unity and unity of the artists of the time.

The above-mentioned aspects are clearly reflected in the series of poems written by Zari, Muqimi, Muhyi, Furqat, Ibrat, Zavqi, Nodim and a number of other poets. In these categories, they were able to present the problems of social life in a timely manner. Seven of these series on socio- political themes, such as "Mud," "Flea," "Horse," "Cow," and "Flies," can be seen as the result of the poets' creative interaction.

Zoriy and Nodim's poems, written in one genre, one style, one rhyme and one line, one direction, one weight, testify to the creative collaboration. It is possible that similar poems will be found in other poets of this period. The writing of this category of poems testifies to the creative cooperation and solidarity of dozens of artists in the literary environment of the time.

Cyclicalism also had a place and function in modern literature. Like other forms of poetry, it has become one of the main means of helping the problems of the time to penetrate people’s hearts faster and deeper. The diversity of Jadid poetry was also necessary to draw attention to the problems of society.

In 1917, Abdurauf Fitrat published a series of poems entitled "The Sorrow of the Country" in the newspaper “Hürriyet” which he edited. It is noteworthy that most of them were sham poems, Fitrat himself said, mansuras. It is known that this experiment was first performed by Hamza in our literature. The first of the poems included in the "Sorrow of the Country" was published in "Hürriyet" on July 28, 1917, and the last in the December 29 issue. The last of these is in the dream weight. The rest, of course, are weightless. As the title of the column shows, the poems are dedicated to the grief of the motherland. The time was the time of revolutions. The Tsarist government collapsed. The agile nations immediately began to see plans for independence. What will be the fate of Turkestan, especially the future of Turkestan, which has been lost in recent centuries, cut off from the world, buried in immorality, lost its image and fallen into the hands of another nation - the pain that afflicts Fitrat that's exactly what happened.O great Turan, land of lions! What happened to you How are you? How many days are left? Began one of them. The poet asks his "high places" why he fell into "slavery pits". He longs for the "tiger-hearted children who have shaken the world with their urhos," for the "mountain boys who throw the earth to the sky." He can't come to terms with it. In his veins, Timur calls on his compatriots to protect the honor and dignity.

Abdurauf Fitrat. The "Sorrow of the Country" series is in the form of a short poem, which was published in the "Hürriyet" newspaper on July 28, 1917, No. 26. The poem consists of the parts "Temur is ahead", "From the Uzbek language" and "The sorrow of the country". In each of them the idea of awakening and raising the Motherland - Turan (Turkistan) was put forward. Fitrat hoped that this poem would open the eyes of the people.

Many poems were written in the early twentieth century. In 1936, Uzbekistan began preparations for Pushkin's jubilee. In this regard, writers such as Oybek, Hamid Olimjon, Abdulla Qahhor, Uygun, Usmon Nasir, Temur Fattoh spent several months translating Pushkin's works in Chimgan. Oybek was given a translation of the poetic novel "Eugene Onegin". In the same days, Oybek, inspired by the beautiful nature of Chimgan, wrote a series of poems called "Chimgan's Notebook". Namatak is one of them. The poem was first published in Gulistan magazine in 1936. Soviet-era literary critics also regarded this philosophical poem as one of Oybek's greatest achievements. It was interpreted as a work that vividly reflected the

feelings of a life-loving poet. At the same time, he took a deeper look at the artistic world of Namatak's poetry, deepening its essence, truth and charm.

Oybek's poems, which are included in the "Chimgan Notebook" series, are one of the masterpieces not only of the poet's poetry, but also of Uzbek lyric poetry in general, absorbing the fascinating beauty and unique colors of Uzbek nature. With these poems, the poet brought an elegant lyricism to Uzbek poetry, perfected the culture of depicting delicate feelings and experiences, and polished the language of lyrical poetry with its subtle light.

As a result of the literary and cultural policy of the Soviet state in 1937-38, the principle of approaching writers and their works from the point of view of vulgar sociology was strengthened. Oybek's lyrical poems, included in the "Chimgan Notebook" series, were considered examples of bourgeois poetry.

The theme of World War II has a special place in Shuhrat's work. The image of a warrior depicted in a series of poems from his "Warrior's Notebook" is the image of a man who sacrificed his life for the motherland, who loved the motherland very much, and who turned his soil into his eyes. This category includes "Your album", "In the trench", "Flower sapling", "Ukrainian girl", "Joy", "What's wrong!", "Take the sword", "Warrior's grave", “I am alive”, “Memory of my friend”, “Target”, “Letter from the road”, “Please”, “Letter from Prussia”, “Four plates”, “Moment of victory”, “Victory In 20 poems, such as "Now I Know", human qualities, love of land, moments of emigration, as well as the bloodshed committed by the Nazis are artistically described.While some of the poems in the Warrior Notebook series, such as "To Your Album," lyrically describe the hero's passionate love for his homeland and his encouragement to endure moments of exile, another In their poems, the moments of pain and suffering of a warrior who witnessed the atrocities committed by the Nazis are vividly and convincingly described. As the warrior lies in the trenches, his mind is filled with vivid scenes from the pre-war period, the tranquility of a delicious life. Then his mind leads to the miserable corpse of a baby shot by the Nazis.

Thousands of brides chased away by the invaders, heart-wrenching gardens and orchards, towns and villages appear before the eyes of a lyrical hero. While the poet's poems "Flower Seedling" lyrically describe the state of the warrior and his beloved, his poems "Ukrainian Girl" differ from other poems in terms of their compositional structure and content. Of course, it was based on real-life facts, live scenes, the fate of real people. The work of the lyrical protagonist, described in the series "From the Warrior's Notebook", is not only about the impressions of the trip, but also about the reaction to various events. Of course, in this case, the specific genre features of the creation of a series of poems, the internal laws, that is, the subordination of all poems that are separate in terms of content and meaning to the overall compositional integrity, is an event of interest and inspiration. the lyrical depiction of impressions was the poet's focus. Although the poet’s heroes take an active part in the war, he hates the war. The series of poems of fame from the "Warrior's Notebook" depicts the events of the Second World War from the first days to the end of the war and the real feelings and desires of those who took part in it. specific.

Almost all poets in Uzbek poetry have created a series of works. Mirtemir's "Karakalpak Notebook", Zulfiya's "Gift of the Valley", H. Gulom's "Continents are Awake", Shuhrat's "Caucasian Notebook". Each of its works has an independent artistic value, but they combine to form a complete work that gives a perfect picture of one aspect of life.

Among the collections of poems written by Shuhrat in different years, the series "Warrior's Notebook", "Caucasian Notebook", "On the banks of the Danube", "People and Monuments" were a special creative stage in the poet's work. The collection includes his children's poems, comedies, quatrains and translations.

A series of poems is also in the works of the poet Mirtemir. As a result of the literary policy of the post-World War II years, Mirtemir was not allowed to create and publish his works. As a result, he had to translate and edit. His translations of Karakalpak poetry and the Karakalpak Book of Poems (1959) were a great success. The ideas of friendship and cooperation between the peoples, expressed in the "Karakalpak Book", were skillfully continued in the poems written under the influence of the poet's travels to the Kazakh, Kyrgyz and Turkmen lands.

In the second half of the 1950s, the poetess Zulfiya took an active part in the movement of Asian and African writers under the motto of peace and international solidarity, visiting many countries around the world. His travels to India, Egypt, Japan and neighboring republics have left a deep mark on the poet's work. Poems such as "Mushoira", "My son, there will never be a war", "Kazakhstan's boys", "A picture I did not draw" brought him fame. The scale of life depicted in Zulfiya's poems has expanded, and scenes of foreign life have entered her work. Since the 1970s, a new rainbow of colors has appeared in Zulfiya's national life, creating a sense of authenticity and emotion. The principle of philosophical perception of reality, which began with a bouquet of poems "Thoughts" (1965), continues in the books of poems "Visol" (1972), "Years, years…" (1975), showing the beginning of a real artistic rise in Zulfiya's work. did. At the same time, the poet wrote a series of poems for children in 1975, entitled "Tulip".

In 1932, the first collection of poems "Pages of Life" was published. Then many of his collections of poetry, such as "People close to my heart", "The heart is always on the road", "Rainbow" will be published.

Also, Erkin Vahidov's "Wisdom Anecdotes", "Battle of the Ants", "Canadian Series", Abdulla Aripov's "Book of Hajj", "Words of Wisdom", "World" series of poems, tens, eights, If we look at the research on poems, we see that the potential of poets' artistic thinking has expanded the horizons of poetic forms, the emergence of lyrical monologues, the emergence of artistic masterpieces that define the history of our poetry. lyric genres and poetic forms in perception and expression have proven in practice how wide and possessive they are.

There are a number of other principles that determine the important qualities and peculiarities of the literature of the independence period. Qualitative changes in the culture of artistic thinking have been reflected in the nation's self-awareness, self-esteem, and self-esteem, as well as in the formation of national pride.

"Another guiding principle is that our writers, whether addressing historical reality or the present day, are distinguished by their socio-philosophical concept, which is essentially aimed at ensuring the unity of the people." If we take only one example of the lyro-epic genre, we can see the experience of a number of works in epic poetry. In particular, the People's Poet of Uzbekistan Tolan Nizam created a series of epics of independence - "Song about the Motherland", which sang the glory of independence, the age-old dream of our people - a free life, our eternal values.

A category is a collection of works of art with a common ideological intention, a common theme, a protagonist, and a certain compositional integrity. Category works are available in all genres of literature. For example, Balzac's "Human Comedy" or Zolia's "Rugon - Cunning" are a series of novels. There are also series of stories, essays and even articles. The category is especially prevalent in poetry.

One of the important tasks of our science is to study the nature of genres of works such as a series of epics, dramatic poems, poetic dramas, poetic short stories, poetic tales, reportage epics, to theoretically generalize creative research on poetic forms.

Everyone's happiness depends on his deeds. If he devotes his life to good deeds, he will be happy, because he who devotes himself to goodness will not face evil, if he engages in evil

deeds, he will be unhappy, because where there is evil, there will be no good. The being that created man requires it1.

This, in Uzbek poetry, the cycle of poems has passed its way of development and perfection from ancient times to the present day. The cycle is enriched by the problems of the period in which it is created. The fact that the category is present in the work of almost every poet proves that it is one of the distinctive shawls of lyricism. The peculiarities of the poems of the category, the properties of their formation, the independence of the poems included in the lyrical series, their unification in a single center through a single theme and purpose, the unity of space and time in the image and many other features indicates that.

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