

## Comparative Analysis of Poems on the Topic of Motherland in Modern Poetry

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**Abstract:** The article is devoted to the interpretation of the topic of Motherland in "Uzbekistan" poems by Oybek and H.Olimjon. Each poet's unique way of expression and stylistic individuality in understanding and expressing the feeling of the Motherland is researched in a comparative-typological aspect.

**Keywords:** The theme of the homeland, metaphor, diagnostic creative individuality, metaphor, allegory, realistic image style, lyrical plot, landscape, masnavi, patriotic lyrical hero.

There are a number of poems in Uzbek poetry of the 20th century that are an artistic phenomenon called "Uzbekistan". Poems of the same name by such poets as Oybek, Hamid Olimjon, Erkin Vahidov, Abdulla Oripov and Jamal Kamal are imbued with feelings of love for the Motherland. At the same time, the originality of these writings and allegorical metaphors defined the creative individuality of each poet. In particular, Oybek's poem "Uzbekistan" is significant. This poem was written in the 30s of the last century. According to N. Karimov and B. Nazarov: "In the period when poetry was first required to be ideological, Oibek created works that shone with the feelings of love and pride for the Motherland, like "Uzbekistan", and artistically sealed the beautiful landscapes that give rise to this pride in them." . So, the period when the work was created and entered the history of our nation under the name of collectivization, collective farming. Even in such difficult years, Oibek was able to sing about the Motherland:

A country where gold blooms in its soil,

A country whose winter whispers of spring,

A country that misses the sun if it doesn't see a bit...

A country which nerves flash with enthusiasm.

By biting the stone of happiness, the power roars in it.

The anaphora "one country" in the first stanza sounds like the embodiment of the poet's feelings about the Motherland. At the same time, it also reflects social content. "gold blooms in the soil" in the first line is a metaphor and expresses the fertility of the country's soil. In the next verses, "whispers are spring in winter", "the sun misses", "her nerves are burning with enthusiasm", "she bites the stone of happiness and roars with strength" as a diagnosis and expresses the boundlessness of the Motherland.

The refreshing breath of the car in the fields,

The emerald blue of the horizons is a cotton garden.

Old men - young men, young men burn like lightning,

Free labor shines like a ember in a happy eye,

The sword of will is sharp.

Verses decorated with unique allusions, metaphors, adjectives, and metonymy are also rich in social content. Smoke from cars in the fields is likened to "fresh breath". The "emerald blue of the horizons"

is a metaphor and represents the blue sky. "The happy eye" is a metonymy, which means a person who works hard in the motherland.

A masterpiece was created, a beautiful epic, It's a song from the spring of the future, It's a song from factories, It's a rhyme, It's a song of girls, Read and love! This is called young Uzbekistan.

"A masterpiece", "a beautiful epic", "a melody from the spring of the future" are unique similes used in relation to Uzbekistan. In fact, the "unimaginable" mysterious land is also an allusion to the Motherland. At the same time, the girls who work in their factories are likened to a rhyme. The last line sounds like a cry: the poet calls such young people to love the Motherland. In general: "Almost every line in a poem has an image at its base, and almost every image is a product of complex artistic thinking. These lines embody the image of Uzbekistan in the 1930s".

Hamid Olimjon's poem "Uzbekistan" is one of the classic examples of 20th century's uzbek poetry. N. Karimov and B. Nazarov write about this: "Hamid Olimjon wrote the poem "Uzbekistan" under the influence of these lines. The beginning of this poem "There is no such thing as a beautiful land..." is aimed at expressing the meaning hidden in the words "Bir olkaki..." that Oybek found. Both poems have almost the same content: the description of the Uzbek country is the basis of their lyrical plot. But Oybek Hamid Olimjon is more based on realistic image style. At the same time, he looked at his country not only with the eyes of a poet, but also with the eyes of a political economist". It seems that this poem by Hamid Olimjon is a logical continuation of Oybek's poem "Uzbekistan". Literary critic R. Mullahokhaeva writes: "Uzbekistan" poem is close to the hearts of today's readers as a poetic expression of pure love for the motherland. This proximity brings true patriotic feelings in the poet's poem to the same denominator as the idea of the homeland in the works of his predecessors such as Cholpon and representatives of the next generation such as A. Oripov, Rauf Parfi, Shavkat Rahman, Usman Azim, Khurshid Davron". In this regard, Oybek's poem "Uzbekistan" and Hamid Olimjon's poem "Uzbekistan" have the same denominator:

This is a beautiful flower that has no equal, it is called Uzbekistan, the flower that grows in epics, the people love it

Descriptions such as "This is a beautiful flower like no other", "Guliston grown in epics" refer to Uzbekistan. The poem is written in masnavi form (a-a, b-b, c-c) according to the classical tradition. The spirit of patriotism can be felt in the words of the poet: "He loves her."

She is beautiful as a young bride,

Two rivers wash cokilin

At the beginning of the snowy mountains,

The flower valleys are bright.

A carpet when spread around.

I don't think so at all.

A crimson tulip in the mountains

Like a ruby bowl,

Water flows from springs

Sleep escapes from El's eyes.

At the first glance, the poem seems to have a social spirit. However, the above lines reflect the scenery of the native nature. Uzbekistan has been compared to a young bride. Two rivers: Syrdarya and Amudarya, washing the bride's head, figuratively represent the beauty of our country, which is always

alive. In the next lines, this spirit of enthusiasm continues: the expanses of the motherland are reflected through the image of snowy mountains and flower valleys. At the same time, the charm of Uzbekistan's nature has become even more beautiful with its wide meadows spread like a carpet and tulip fields like a "ruby bowl". The description of the tulip is uniquely illustrated in Babur's ghazal:

Don't miss out on the tulip in the carrot,

The ghazal in the lily of the valley

That is, the beauty of the lover is compared to the tulip in the green, and her eyes, drunk with love, are compared to the black spot at the bottom of the tulip. The word ghazala means "deer". That is, the face of the poet's lover, the beautiful, is likened to a tulip, and her eyes are like his eyes. It also has the image of a tulip.

Furqat's musaddad begins with "Sayding qoya ber sayyod" also describes the tulip in a unique way:

May five days make you miserable in your time,

Let him play with the deer and eat his food.

When the rain water is full, let the mountain fill the tulip,

Pray for him and let him finish his life.

Hijran student's body is burning a lot, like me.

He is like me when his liver is burnt.

One line in the poet's musaddad beginning with "Sayding qoya ber sayyod" attracts special attention: "When the rain water is full, let the mountain fill the tulip." Therefore, when it rains, its drops fall on the tulip cups. In this respect, the image is interesting: a tulip is likened to a cup. The spirit of following the great predecessors can be felt in the lines of Hamid Olimjon: he is more original, his life finds an analogy: he compares the tulip to a cup of ruby (the name of a red-red stone).

In this, the nightingale reads a book,

In this, worms weave silk,

In this, the bee brings fruit,

Birds find luck in this...

The first five lines are decorated with anaphora. The repetition of "In this" expresses the country and expresses the meaning of emphasis. In these verses, together with the country, its hardworking people are glorified. Because "the nightingale reading a book, the worms weaving silk, the bees bringing fruit, and the birds finding good fortune" express the satisfaction of the people of the country with life.

It is a piece of grass

He works on cotton every day.

His heroes dig a canal,

Poets write ghazals...

Here too, the poetic thought of the previous lines is continued: the strange land called Uzbekistan is wise with its growers, heroes, poets, singers, cooks, and gentle women. Indeed, this is how the poet broadly understands and explains the Motherland.

Peace be upon you, brothers.

Goodbye friends.

May the country always be safe,  
 So be it the whole world.  
 I saw peach orchards,  
 I saw mountains covered with flowers,  
 White as you kiss with affection,  
 It became white, dear soil...

This poem, which expresses a burning love for the country through the description of the nature of Uzbekistan, ends with a spirit of vitality. After all, the existence of the country and the prosperity of the people are closely related to the blessing of peace. In this sense, the poet misses peace and safety not only for his country, but also for the whole world. Fragments of national life are reflected in the adjectives "peach orchards" and "mountains covered with flowers". After all, the poet who wandered the soil of the country and breathed freely in its valleys, hills, gardens and mountains felt such a strange feeling - a warm feeling of love for the Motherland, love for every corner of it.

It seems that poems called "Uzbekistan" by poets like Oybek and Hamid Olimjon live as the brightest examples of new literature. These works also have their own characteristics. The poems "Uzbekistan" by Oybek and "Uzbekistan" by H. Olimjon were created in the 30s of the last century. If the social spirit prevails in Oybek's poem, Hamid Olimjon's feeling of confusion towards the nature of the country is noticeable.

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