

## THE LEADING IDEA IN MODERN POEMS

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ABSTRACT	KEYWORDS
This article explores the debates created in our contemporary literature. It is highlighted that the discussion genre was written for the general public in the past, but now it is mainly used for children's literature.	Children’s literature, “Mevalar mojarosi”, honor, ancestor, judgment scene.

### Introduction

If we look at the debates that have arisen in world literature and Uzbek literature, most of them are figurative in nature, and human problems are reflected in certain objects, fruits and vegetables, and certain concepts. On the one hand, it is interesting if the instructions are conveyed to the reader directly through inanimate objects and not through didactic statements such as “Don’t do this, do that, don’t be like that, be like that.” In our opinion, it is more effective. K. A. Gelversiy also said to poets, “If you do not describe the truth in figurative form, leave poetry alone!” Most debates in modern literature follow this metaphorical tradition.

Hamza Hakimzada Niyazi’s discussion of “The Conflict of Fruits” metaphorically represents human vices, particularly pride, avarice, conceit, and rashness. The tone and form of the poet’s poetry are musical, similar to folk songs. However, at the heart of this musicality were the social and political events of the time, ideas that condemned oppression and ignorance and glorified noble human qualities and values.

Although Hamza’s “Fruit Conflict” involves four fruits—apricot, mulberry, cherry, and cherry—the mulberry do not appear as a major participant in the conflict. The argument begins with the verses about how the “yellowish” apricot “makes noise” against the mulberry and how the mulberry blames and praises itself. This discussion differs from previous discussions in that it includes both general and specific aspects. In general, the participant entering the discussion first expresses the other’s guilt and then shows his advantage.

In Ahmadi’s “Dispute of Words” that we analyzed above, in Yaqini’s “Bow and Arrow” discussion, and in the “Conflict of Fruits” that we will now discuss, this situation represents a generality. In particular, the plum mulberry that sparked the discussion:

Seni ko‘p yegan kishi  
Badan qashimoq ishi,  
Ortuqchadur ustiga

Yurakburug‘ tashvishi.  
said, blaming the mulberry, and then  
Ore man sandan keyin,  
Sandan yuz hissa shirin...  
...O‘zum ming dardga davo,  
Qurutsa andan bajo,  
Hatto mag‘zimni olub,  
Solgay qandolat aro.  
...Bog‘ ichini yoritar,  
Oppoq, oydindak yuzum.

He praises himself. This tradition is continued by Cherry-u-Olucha, which has entered the “conflict”.

Cherry	
<b>Advice of cherry to apricot:</b>	<i>G‘o‘rang qursun, kech bitar, Yegan kishi ich ketar. Pishganing shalpaytirub, Qurug‘ingdan bod yetar.</i>
<b>Honor of Cherry:</b>	<i>Shirindurman asaldan, Dorudurman azaldan. Bismillo deb yeganni Qutqazam ming kasaldan. ...Bog‘ga kirgan ko‘ziga Yoqutdek yonar yuzum</i>
Olucha	
<b>Olucha’s words to the cherry:</b>	<i>Maza yo‘q, ta‘ming turush, Ho‘l o‘larsan, yo‘q qurush, Seni yeganlar bo‘lur Ko‘nuch bezgak, ichburush</i>
<b>Honor of Olucha:</b>	<i>Ochilur yegan fursati Ishtaha, tabiati. O‘lgay yurakda bo‘lgan Qurtlik har bir illati. Maqtasam bir yil o‘tar, Bog‘bon ho‘limda sotar. Ortganimni qurutib Qand bila qiyom etar</i>

In fact, the discussion should consist of three important components: introduction, debate, and judgment scene, but the uniqueness of Hamza’s “Fruit’s Conflict” discussion and the discussions that arise in our modern literature is the difference from the discussions of the past, that end of the debate, whose winner is often unknown. In the Ahmadi debate, according to the Piri Khabarat’s conclusion, the second team with the majority won, and the Tanbur realized its mistake and came to a compromise, while in the Yaqini debate, according to Girish’s ruling, the bow prevailed over the arrow. However, the winner of the “Fruit Conflict” was not named by the author. We can also say that this is one of the common features of the discussions that arise in our modern literature.

Another vivid example of the debate is the poem “Punctuation Marks Assembly” by poet Sultan Jora, recognized as a teenage singer in Uzbek children's literature. As can be seen from the title of the poem, the punctuation marks gather in a meeting, and each of them decides to clarify and announce its place in the sentence. Leaving aside the rest of the debate, most people reading the news will get goosebumps. Since even the punctuation marks have defined their role in the sentence, do I know exactly what my mission in life is, considering that I am the star of the universe?

An exclamation is at the top of a wonderful and strange collection of punctuation marks, and the word order is as follows: period, question mark, exclamation mark, comma, quotation mark, and hyphen. As we read the discussion, we enjoyed the poet's allusions to the form of each punctuation mark and its function in the sentence and admired the poet's skill. Especially at the beginning of the discussion, the punctuation marks are defined as Mirzaterak in relation to the exclamation of the chair of the meeting. For the first point, let us pay attention to the following verses:

Birinchi so‘z nuqtavoyga — U bosh, katta, —

Nuqta chiqdi bir dumalab misli koptok:

— Fikrlarning bekatiman — Nuqtadirman,

Har darak gap oxirida to‘xtaydirman.

...Paravozlar suv olgandek bekatlardan,

Menga yetgach, olmoq kerak to‘liq bir dam.

O‘zimdan so‘ng qo‘ymoq zarur zo‘r bosh harf,

Biroq ba‘zan unutadi bizni Zarif.

Har bir bosh harf yonimdagi bir soqchidir,

Qaysi bola buni qo‘ysa zap yaxshidir.

After the question comes, the author compares it to a scythe and an ear to an ear. After the question, our chairman made an exclamation, which was described as a nail, then a comma, which was compared in shape to a wooden hammer, and a “traveling” of thoughts according to its function in the sentence, and then a comma, which was compared to a circus performer, and at the end there was a hyphen that was assigned to the game. The punctuation meeting ends with each punctuation mark flowing smoothly after the chairman's exclamation, “The meeting is closed.”

Shunda rais dedi: — Endi majlis yopiq!

Har bir vakil jo‘nab ketdi yo‘lin topib.

It is appropriate to list the name of our country’s most popular poet, Erkin Vahidov, among the artists who wrote a beautiful example of discussion. In 1962, the poet wrote the poem “The Conversation of the Trees” and published a collection of children’s poems of the same name in 1988. The “conversation” consists of the opinions that each of the ten tree species expresses about itself, and as in the above-mentioned “Conflict of Fruits” and “The Meeting of Punctuation,” at the end of this discussion, there is neither one nor there will be one winner. Everyone’s uniqueness is recognized. The table below shows the locations where the trees gained dominance.

<i>Nº</i>	<i>A conversation of trees</i>
1	<b>Pine</b>
	Der u: <i>Barcha daraxtdan</i> <i>Baland akang -</i> <i>Qarag‘ay.</i>
2	<b>Poplar</b>
	<i>Osmon mening</i> <i>Yelkamda.</i> <i>Men olamga</i> <i>Tirgakman.</i>
3	<b>Willow</b>
	<i>Dam olsangiz</i> <i>Soyamda,</i> <i>Men sizlardan</i> <i>Mamnun tol.</i>
4	<b>Juniper</b>
	<i>Atrofimda</i> <i>Aylanib</i> <i>Hech charchamang,</i> <i>Charchamang!</i>
5	<b>Apple</b>
	<i>Men sizlarning</i> <i><u>Olmangiz,</u></i> <i><u>Xomligimda</u></i> <i><u>Olmangiz</u></i>
6	<b>Apricot</b>
	<i>Xo‘p mazali</i> <i>Totim bor.</i> <i>Mag‘izimga berkitgan</i> <i>Qantim bor,</i> <i>Novvotim bor.</i>
7	<b>Peach</b>
	<i>Sariq, oq shaftoliman,</i> <i>Zarg‘aldoq</i> <i>Shaftoliman,</i> <i>Maqtanib o‘ltirmayman,</i> <i>Manandoq</i> <i>Shaftoliman.</i>
8	<b>Walnut</b>
	<i>Miya kabi</i> <i>Shaklim bor,</i> <i>Boshim to‘la</i> <i>Aqlim bor.</i> <i>Meni yegan</i> <i>Donishmand</i> <i>Bo‘lur degan</i> <i>Naqlim bor.</i>

9	<b>Grapes</b>
	Meni derlar Nashvati, <i>Sharbatlarning</i> <i>Sharbati,</i> <i>Mazalarning</i> <i>Mazasi,</i> <i>Lazzatlarning</i> <i>Lazzati.</i>
10	<b>Cherry</b>
	<i>Rangim olu</i> <i>Totim bol</i>

The word “apple” from the apple language, added to the conversation “trees,” is used both as a noun and as a verb (I am your apple; your apple is raw), and the word “take” from the cherry language is too an adjective (red color). The fact that it is also used as an auxiliary verb (to carry) makes the reader firmly believe that our language is colorful and brilliant.

The best poet of Uzbek children's literature, Anvar Obidjan, wrote the series “From the Fields to Children” (written in the language of more than forty products grown in the field, such as melon, hemp, mulberry, and beans) and “Songs You Have.” The series “Cuckoo’s Song,” “Song of Balls,” “Song of Chirmanda,” and “Song of Pen” (written in the language of fifty-five different animate and inanimate beings) made a significant contribution to the development of the discussion genre.

In the poem “Uncompromising Conversation” by Arif Tokhtash, a talented children’s poet, brooms and chang get into a debate. The debate begins with the broom’s criticism of dust. However, “the chang that cannot bear insults is dusty.” In our opinion, it is appropriate to recognize that the use of the words “chang” and “dusty” together evokes joy in the reader. Discuss:

-O‘chir, hoy beli singur,  
Ne qilarding baqirib?  
Men bo‘lmasam, ketarding  
Allaqachon yoqilib!

ends with the answer he gave. Since the presence of one seems to imply the other, we believe there is no winner but a draw.

The poet’s poetic discussion of “Sabzavotlar gurungi” is similar to Erkin Vahidov’s “Darakhtlar suhbatlari” series. In “Tree Talk,” each of the ten types of trees (except apples) tries to prove its superiority over the other trees, while in “Vegetable Rush,” each of the six types of vegetables (except cabbage and onions) tries to prove its superiority.

No	Vegetable conversation
1	<b>Cabbage</b>
	Men karamman, karamman, Boshim qotib, garangman. Nolimayman hech sizdan Qutqaring echkingizdan

2	<b>Onion</b>	Yegan chog‘da bekorga- Achishmadi ko‘zingiz. Jahl bilan parvarish Qilgansiz-da o‘zingiz!
3	<b>Busy</b>	<i>Oshni Shirin qiladigan</i> <i>Aslida men – sholg‘omman.</i> Ko‘plar yemay, surib qo‘ygach, Qip-qizarib qolganman.
4	<b>Carrot</b>	<i>O‘zbek bor joyda osh bor,</i> <i>Osh bor joyda esa – men.</i> O‘radaman, aytarsiz – “Sabzi qani?” – desa, men.
5	<b>Tomato</b>	<i>Ko‘pgina sabzavotning</i> <i>Yuragidan urganman.</i> Shoshib qolib yuzga ham – <u>Lab bo‘yog‘in surganman!</u>
6	<b>Cucumber</b>	Qarang, bari maqtanar, Men demasman biror so‘z. <i>Kimki Oltiariqdan –</i> <i>Ta‘rifimni so‘rarsiz!</i>

We have noticed that almost all discussions in our modern literature belong to children's literature. The reason for this can be explained as follows:

First, most discussions are figurative in nature (the discussants are usually inanimate objects or animals). This situation leads to discussions being viewed, in a sense, as works written for children; Secondly, among creative people, it is easier to raise children than to correct adults, or they follow the principle that a person should be properly raised from an early age, i.e., noble human qualities are praised.

Hamza’s “Fruit Conflict,” “Punctuation Meeting” by Sultan Jora, “The Conversation of Trees” by Erkin Vahidov, “Songs You Never Heard” by Anvar Obidjan, the series “From Fields to Children,” and Arif Tokhtash’s poems such as “Murosasiz jang” and “Sabzavotlar Gurungi” are among the works that have made a worthy contribution to the development of the discussion genre in Uzbek literature. Hamza, Erkin Vahidov, Sultan Jora, Anvar Obidjon, and Arif Tokhtash’s heroes and characters are fruits, trees, punctuation marks, vegetables in general, and inanimate objects, but the two debates that we want to analyze in Abdulla Oripov’s work are characters. Characters are people, living creatures. First, Abdulla Oripov's discussions are fundamentally different from other discussions in this respect. First, let us dwell on the “Discussion of Ancestors and Descendants,” which makes the reader of our famous poet think.

Ancestors:

– Samarqand-u Buxoroni bizlar qurganmiz,

Generations:

– Bizlar esa siz qurganni borib ko‘rganmiz...

Ancestors:

– Til yaratdik, yozuv tuzdik go‘zal hamda boy,

Generations:

– Biz ularga muzeylardan topib qo‘ydik joy.

The poem of our hero poet Abdulla Oripov entitled “Aytishuv” shows the difference between ancestors and descendants in the above poem, and it is clear that generations are increasingly moving away from our national culture and do not care about the legacy of ancestors sharing that future people have safely reached us.

In the poet's second discussion, titled “Father-Son Argument,” the father-son discussion on the day of Mahshar is reflected. In the poem, the father asks his son for all the good things he did to him while he was alive, but at the end of the discussion, the son says that the son does not owe the father anything; the father is a sinner. Next, the son is made clear:

Biroq, Sizning gunohingiz g‘oyat katta,

Kallangizni uzishsa ham oz, albatta.

Qilmishingiz ko‘rib, bilib o‘ltirgansiz,

Meni yolg‘on shu dunyoga keltirgansiz.

On the face of it, the “Father-Son Argument,” which gives the impression of a satirical and humorous poem, suggests that the panelists had a difficult time in their worldly lives and spent their days smoking with grief. When does a father demand payment from his child for the good things he has done for him? He did not have time to do meritorious deeds due to worries about raising children and making a living. When will a son demand payment from his father for giving birth to him? He lived in a world surrounded only by difficulties without enjoying the joys of life.

In general, in the debates of our modern literature, high humanitarian ideas are glorified when discussing various things, concepts, situations, and sometimes people.

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