



## Image of Love in Modern Uzbek and German Poetry

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**Abstract:** The history of the introduction of modernism trends from world literature and the need to comprehensively cover its post-independence situation determines the need to research the basis of new approaches and the relevance of the topic. Due to the expressing of freedom in artistic thinking, in the years of independence, in Uzbek literature, particularly in poetry, modernism, along with other directions, introduced its own identity. It is a positive view that shows the freedom of the artistic thinking of the Uzbek artist and the diverse formation of our literature. The article compares the poetics of the image of love in contemporary modern poetry, especially Uzbek and German modern poetry.

**Key words:** modernism, poetics, art, literature, poetry, description, imagination, love.

In the course of the further development of the world's scientific and theoretical thinking, the phenomenon of modernism, with its methodological and ideological variety, sharply differed from the literature of the previous period and took a leading place in the world aesthetic thinking of the 20th century. In fiction, modernism aims to create the artistic lines of the creator's imagination instead of the image of objective reality. That is, in this place, it is not the reflection of reality, but the expression of the artist's self and inner feelings that is of primary importance.

The history of the introduction of modernism trends from world literature and the need to comprehensively cover its post-independence situation determines the need to conduct research on the basis of new approaches and the relevance of the topic. At the same time, it is forming a kind of synthesis literature. In particular, in the current modern literature, the directions of classicism, romanticism, naturalism, realism, modernism, and postmodernism are advancing rapidly. Due to the expressing of freedom in artistic thinking, in the years of independence, in Uzbek literature, particularly in poetry, modernism, along with other directions, introduced its own identity. As a result, when talking about modern Uzbek literature, it was possible to discuss modern Uzbek poetry and modern Uzbek prose without hesitation. As mentioned above, this is a positive view that shows the freedom of artistic thinking of the Uzbek artist and the diverse formation of our literature.

In the years of independence, a new system of views began to form in Uzbek literary studies, freedom of creativity for creators, along with national traditions, new methods and approaches in world literary studies were widely seen in scientific and creative assimilation, art, and research. Consequently, in the poetry of the period of independence, a new poetic perception of the world rose to a new level, Uzbek poets, being aware of the world literature, went on the path of renewing artistic taste and aesthetic thinking. So, our great poet Cholpon said, "...attention to literature and art, culture

is, first of all, attention to our people, attention to our future, and if literature and culture live, the nation can live, successful completion of this urgent task is the main demand of today<sup>1</sup>.

There is no interpretation without a modern way of thinking. So, this way of thinking is of great importance in the development of today's modern creative skills. Because modernism, as some people claim, is not aristocratic. It is a flow, a mood, a way of self-expression that has grown out of life itself. Being aware of the secret arts of this path, I think, is very useful for the master of creativity. "True artistry has never been public. This kind of art cannot be understood by everyone and cannot be liked by everyone. Under the influence of Shorovi ideology, people are accustomed to looking at art not as art, but as a continuation of life, a part of it. Now real works of art, which do not resemble life, do not reflect it but are considered a new aesthetic life in their own right, have begun to be created. For this, creators should have the opportunity to make experiments, conduct tests, search, make mistakes, and correct them. that any phenomenon, any of its elements and components (as in realism) is understood as a result of historical development, at the same time, as a metaphysical phenomenon, higher than the principle of historicity.

Modernism was banned during the Soviet era. Although there are meritorious reasons for this work (for example, modernism advocates individualism, does not recognize moral boundaries, rejects any tradition, etc.), there are representatives of the current that are recognized by the world and have a special position in world literature, that banning their works was equivalent to not knowing a person well and disrespecting his artistic way of thinking. After all, striving to know modernism is striving to know a person, to paint his inner parts, and to be aware of inner conflicts, and this has absolutely nothing to do with nationalism or pro-Westernism. A person's ability to take a healthy look at the roots of every phenomenon in art and literature not only ensures the integrity of his worldview but also strengthens his spiritual immunity. "What is modernism?" world and Uzbek scientists have been answering this question for a long time, and the debate on this issue has not yet ended. Modernism, as the Uzbek scientist O. Sharafiddinov emphasized, "is not a living phenomenon." In Uzbek literary studies, especially during the years of independence, there were intense debates about modernism. - In the debates, two views were mainly expressed: modernism is an ideology completely alien to the Uzbek mentality, or, on the contrary, modernism is a stage in the development of human artistic thinking, and there is no harm in studying it. As we see, the views are different and conflicting. The debate is still ongoing.

If we pay attention to the work of prominent representatives of our modern poetry, we can see whether the works of the poets who created the modern direction, i.e., the examples of modern poetry in the way of traditional poetry, are more or less has found its expression. The metaphors in the poems of our modern poets have features that are unique to lyric poetry: seeing the world in special, unusual, bright, elegant, colorful, or black colors, in irrational forms, feeling mysterious, strange, unconscious tones, a different quality to give, to visualize in fragmentary images. Metaphor is a universal phenomenon of literature, it can take the place of any set of words, but in different metaphorical meanings.

So, in modern poetry, the strong need to express the idea through a few words, as in aphorisms, to hide it as much as possible under the text and to derive it from the general idea of the poem, requires a metaphorical way of thinking. Below is a look at the poems written by Western poetess Nora Gomringer and Zebo Mirzo, one of the outstanding modern Uzbek poets, in praise of love. We witness that he values his feelings, wants his love to remain forever by itself, and enriches it with metaphorical views. The poem can be read easily, and it can have a simple appearance, but it shows that the authors cannot hide their inner feelings, and the importance of the feeling of love in both hearts. We can understand that it inspires them to live more, to increase the confidence that the holy feeling will live forever in both hearts:

Ilohiy bir sevgi bilan

<sup>1</sup>Speech of the President of the Republic of Uzbekistan Shavkat Mirziyev at the meeting with representatives of creative intellectuals of Uzbekistan on the topic "Development of literature and art, culture is a solid foundation for raising the spiritual world of our people" // People's word. August 4, 2017.

sevilgan va...  
Unutilgan g'arib kabi  
meni suygin.  
Meni sog'in,  
ming yil yasha,  
ming yil sog'in.  
Sevgim qattiq,  
qattiq hajru azobim ham.  
Betaskin kut,  
beqadr kut, bir umr kut,  
Meni senga qaytarmasin qodir Egam!  
Garchand sen deb ko'z yummasdan o'tay,  
garchand,  
Yuragingga hech kim mendek qaytolmasin!  
Ammo, qasam shu ko'nglimni  
bir Xudodan  
With a divine love  
loved and...  
Like a forgotten stranger  
love me  
miss me  
live a thousand years  
a thousand years ago.  
my love is strong  
I am also in severe pain.  
please wait  
wait a long time, wait a lifetime,  
May God not return me to you!  
Although I don't close my eyes because of you,  
although  
Let no one return to your heart like me!  
But, I swear this is my heart  
from one God

Let no one else say that it is mine! Zebo Mirza described his love, which he called a divine feeling, with his own Uzbek idiom, sentiment, and the feeling of burning with faith. In the Western poetess Nora Gomringer, we can see the same feeling and melodious verses about her love, and she wants to keep these feelings forever. And we can understand that the western woman openly praises her feelings, which, as she confidently says, involuntarily describes the flame of love burning equally in both hearts in the form of "you-me":

Ich küss dich  
Du küsst mich  
Ich spür dich  
Du spürst mich  
Bleib's in uns  
Es juckt mich  
Es juckt dich  
Was tun wir jetzt  
Ich schreib dir  
"Du bleibst mir"  
Aus mit uns

### **Ya'ni**

Men suysam seni  
Sen suysang meni  
His etsam seni  
His etsang meni  
O'rtamizda u bizni  
Junjitdi u meni  
Junjitdi u seni  
Ne qilamiz endi  
Men yozsam senga  
"Sen qol yonimda"  
Nihoyasi biz bilan. (Translation by A. Madiyeva)  
That is  
I love you  
You love me  
I feel you  
Feel me  
Between us he is us  
He freaked me out  
He loves you  
What do we do now?  
I write to you  
"You stay by my side"  
Finally, with us. (Translation by A. Madiyeva)

As we see, in the modern poetry period, there are no regularities such as an equal number of syllables (finger), length, and shortness of syllables (am) in verses. In that period, the number of syllables, the order of stops (columns), rhyming, and stanzas are different, but the musical melodiousness may shine... It depends only on the author's own inner experiences and desires. That

is why it is called modern poetry. The variety of this form is subject to the requirement of content and logic, to the melodiousness that truly shows the essence of experiences.

In another poem by Nora Gomringer, she beautifully expresses the image of love and moments of love:

Über Nacht

Bist du oxidiert

Neben mir

Hast auf mich reagiert

Bist rostig geworden

Du sagst

Golden

Ich lecke an deinem Hals

Du schmeckst wie der

Wetterhahn

To'lg'onding

Yonimda meni

So'zimdan oldingmi ilhom

Hushsizdek edi nigohing

Sen aytding

Xazinam

Bo'yning quchsam

Sipqording go'yoki

Havo misoli (A. Ma'diyeva tarjimasi)

Tun bo'yi

You are full

Me next to me

Did you take my word for inspiration?

You looked as if you were unconscious

you said

My treasure

I am tall

You seem to have been surprised

The example of air (translation by A. Madiyeva)

In Uzbek poetry, they approach the topic of love cautiously, that is, poets describe only the love in the heart of the land... It can also be said that, on the one hand, the Uzbek woman does not express her feelings by trusting, silently, they witness that she lives only in fear, and on the other hand, she is contented and proud even when she is nowhere to be seen, and she is loyal to her love not only until death but even in the mortal world:

Isming - yuragimga urilgan xanjar,

Sugʻurib olsalar oʻlaman.  
Men seni shu qadar muhabbat  
va azob bilan...  
jim sevaman!  
Sevaman...  
Oʻlimni sevganday  
Har lahza ruhimni pichoqlab,  
Men mangu yashayman,  
goʻrda ham  
Dilimda ismingni  
quchoqlab!

Poetry means a force that affects the human consciousness and inner being. A poet awakens consciousness through poetry. The combination of creative individuality, style, and originality is seen in the marks of skill. The expression of these features in the works of today's poetry representatives is mainly in deeply approaching traditional themes, motifs, and images, finding their new aspects and deepening their content, improving and enriching existing genres, using new genres, synthesizing them with national characteristics, in the art of poetic works, we can find a wide range of visual means, in particular, from the meaning glosses of words and figurative imagery, according to the requirements of folk, traditional and modern stylistic directions. The product of creativity, the current lifestyle, and the characteristics of the period in which the creator lives are reflected in the themes to a certain extent. But how to react to them is unique to each artist. This situation applies to the works dedicated to common themes and is explained by the creative individuality of the poets. After all, this can be observed in works created on traditional themes such as motherland, love, happiness, and nature. New interpretations of traditional themes are one of the important indicators of creative individuality.

The poetic image is the most important, perhaps the only element of poetry that nothing can interfere with. Currents and trends, themes and plots, motifs and moods, and images that determine the choice of words may change in the literary scene, but the image, whether in direct form, metaphor, or simile, remains alive. In particular, it is suggested that "Weight and metaphor are two concepts so that we can cover these phenomena and explain their interrelationship, our definition of poetry should be common enough."

Modernism, like realism, sees the world as a whole, and although it believes that artistic perception of reality is impossible, it tries to create a complete, complete model of it. Postmodernism sees and expresses reality in fragments. For postmodernism, creation, the work itself is a process, a goal. According to him, a work of art is not capable of explaining the outside world, so the creative process itself is valuable. After all, he knows that the world cannot be understood, that it is devoid of meaning (logos). Postmodernism rejects logocentrism based on traditional culture. Therefore, the author himself, who puts forward a concept based on a certain meaning about the world, loses his value. Because according to postmodernism, the logos (meaning) that makes the author valuable has lost its importance. As long as the world cannot be explained with the help of meaning, there is no place for the author who wants to explain it. This is how the concept of "author's death" was born. Postmodernism says that only narratives can explain the world.

One of the common features of modernism is that instead of an image of objective reality, it aims to create an artistic model of it in the imagination of the creator. That is, it is not the reflection of reality, but the artist's self-expression that is of primary importance. Bringing subjectivity to the forefront in creativity, putting intuitive knowledge higher than logical knowledge, paying special attention to unbridled evolutions that take place in the inner world of a person, understanding the creative imagination of a creative person and the reality it reflects as a unique phenomenon, one's

thought Recognition of the right to express one's feelings without any (spiritual, moral, political, etc.) restrictions is also a characteristic of modernism. Creative freedom is inviolable not only in ideological content but also in formal research. This is the structure of the artistic image in modernism, the subjective and objective organization of the work, narrative style, plot-composition construction, and language features - in short, the emergence of formal peculiarities at all levels of the literary work is expressed in the first part of the first chapter.

Modern poems encourage the reader to participate in the unfinished creative process. In this way, the poem will have the meaning given by the reader. A work of art takes the status of a three-way communication phenomenon - a discourse with the participation of the author - the hero - the reader. This status also implies the incompleteness and openness of the text, which calls for creativity. In Uzbek poetry, modern poems are a legitimate literary phenomenon that confirms that the tradition of turning to the poetry of the heart has appeared in poetry, and that modernist features are more vividly manifested in the way of thinking of our poets.

Our observations show that today's modern poetry is gaining a new look in terms of content, essence, form, and style. New research has influenced all components of the work of art. Artistic language, image tools, weight, rhyme, and system of images are among them. So, in the new poetry, the density, denseness of metaphor, metonymy, qualification, contrast, revitalization, and other image tools, the construction of some poems from beginning to end on this basis "do not listen to them, read and sleep, think, think invites to think that the poems in this spirit are also among the "difficult to digest" works, therefore, these works are called intellectual poetry.

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