

The Theme Of Historical Figures And Historical Events In Uzbek Poetry Of The Late 20th Century

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Abstract: This article examines the poetic experiences that occurred in Uzbek poetry of the late 20th century. Comments are made on the choice of theme, the use of words and the poetic skill of the creators. The analysis mainly concerns prose poems (mansurs), which were somewhat unconventional for that time. Some scientific conclusions are given.

Keywords: Uzbek poetry of the late 20th century, prose poems, historical theme, poetic skill.

Introduction: The 20th century was a period of unprecedented changes in history. Systems transformed. New states emerged. Great revolutions occurred in thought. Naturally, these changes were reflected in literature as well. In particular, new poetic works appeared in Uzbek national poetry. We focused on the increasing popularity of historical themes during this period, especially paying attention to examples of poetry written in the prose genre.

Analysis and considerations. One of the enduring, multifaceted, and productive themes in literature is the artistic interpretation of past events and the fates of historical figures associated with them. Many works on this topic are found in I. Gafurov's book of prose poems "Iltijo." [1. G'afurov I. Iltijo] In his prose poem "Darvoza" (Gate), he captures his impressions and experiences of the famous golden gate that was taken to Iran during the reign of Amir Haydar. The prose poem is composed of expressive, intellectual sentences. The rhythm and inner cadence in the lines are revealed through the author's emotionally charged words, creating a unique artistry. The use of figurative language, vivid expressions, and thoughts that convey the writer's patriotism and love for the country in elevated terms determine the artistic and aesthetic value of the prose poem. The author repeatedly employs emotions, exclamations, and repetitions in the text, developing the idea consistently and fluently to achieve his intended message - that is, "defeat begins with

reducing the gate to mere coins. He who has his gate stolen will also have his pride stolen." (The same book, page 3). The "indictment" against a ruler indifferent to his country, its history, and its people is also highly figurative: "The Emir who lost the door of his Jerusalem."

A similar steadfast attitude can be observed in the writer's prose poem "Najmiddin Kubro's Dog." Here too, events from distant history come to life. The work is based on the scene of Najmiddin Kubro's struggle against the Mongol invaders in ancient Urgench for homeland and faith - an unmatched Sufi in wisdom, an invincible saint in "debate," "Abduljanob," "Valitarosh," and the sage of mystics. In this struggle, his divine power, perfect human qualities, and saintly character are fully manifested. As the writer describes with boundless pride and love, in that terrible battlefield, "Najmiddin suddenly realized that he alone had become the homeland, the fortress, the river, the art." In this turmoil, the victorious Sufi, along with his loyal dog, rushes into battle. And the dog does not abandon his master in difficult times, nor when he dies. The spirit that lived in Valitarosh's body and soul had passed on to the dog as well. Such is fame, and this legendary fate inspired the poet. There's a profound meaning behind metaphorically comparing oneself to a famous saint's dog. When the writer paints this picture, he creates a poetic text mainly through inverted sentences:

Tushuntirib beray sizga so'zinning boisin:

Chingiz bosqinidan qolgan asorat bor
Hujayralarimda.

Doim og'rib turar shu hujayralarim.

Ulardan taralar Najmiddin Kubro nidosi. (26 bet)

The writer emphasizes certain words by placing them on a separate line, aiming to highlight the hidden meaning within this chain of words.

Another prose poem on a historical theme is titled "To'shak" (Mattress), which is dedicated to Usmon Nosir. The writer employs techniques such as word order, repetition, and logical emphasis to convey his artistic intention:

Qamoqning to'shagi:

Ular ko'z yoshlardan ko'l bo'lib ketgan,

Ular unsiz nolalardan cho'l bo'lib ketgan,

Ular armonlardan yo'l bo'lib ketgan. (34 bet)

Through the use of saj' (lake - desert - road), euphony was created. Moreover, this melodiousness resulted in a smooth, flowing rhythm. It played a significant role in revealing the strong poetic meaning - the landscape, that is, the essence of the Prison World and the psyche of the prisoners.

In the prose poem "Boborahim's Yellow Flowers," the author reflects on Boborahim Mashrab, a man whose life has become legendary, a figure with a saintly spirit. The writer attempted to interpret the life and work of this famous person in a new way. He convincingly portrays the dialogues between the spiritual master and disciple, the amazing talent, and the spirit of Boborahim, from whose being divine enlightenment flows. The author depicts his inner pain, world, imaginative mentality, and how "the threads of his heart are drawn to the whole world, to all points of the inhabited quarter." However, in many places, the rhythm is broken, and a prose tone prevails.

A prose poem associated with Mashrab's name also exists in Karim Bahriev's work ("In the Garden"). [2. Bahriev K. Fragments of the Cup of Patience. Page 13.] This simple prose poem is revealed through the author's emotional-observational "crow" detail. Through the crow, taken as a detail, events related to different times and places are metaphorically connected to the main idea - the process of Mashrab's execution - through the art of contrast and allegory, and the image is artistically concretized. The elevated pathos in the prose poem and the author's prominent thoughts and experiences, imbued with an active sense of patriotism, give pleasure to the reader. In his prose poem "Tale of Jabirshah," Shuhrat Nemat connects the past and the future, our present, through a tale. The poet's skill lies in the fact that, thanks to the use of saj',

the prose poem acquired a rhythm and melody akin to a song. This prose poem, consisting of seven independent stanzas, is rich in instructive thoughts. The author skillfully combines seven stanzas into a single plot line, without a unified compositional structure. The narrative style in the image seems to harmonize with the epic characteristics of legends and fairy tales. In essence, even when talking about a past conquering king, the image of a generalized, "wandering" king comes to mind. The musicality and fluency of the narrative arose thanks to the art of saj':

"I've come missing you greatly, my tale, my tale. You're inherited from ancestors, speak truthfully of hakk. Don't call black white, don't call deserts gardens. Don't call a dishonest pen a companion to hearts. The true pen equals khans, its pure word equals dawns." [3. Shuhrat Ne'mat. Silent Conversation. Tashkent, 1993, p. 7.]

In short sentences, the poet convincingly and effectively reveals the machinations and murders of the invading king, the tragedy of martyrs faithful to truth and justice, and the image of hypocrites and sycophants:

Jobir took a wicked step and conquered a small land. He slaughtered all the brave and hanged the wise. The brave finally perished when blood flooded their lands. The remaining few warriors swallowed their tongues.

The wise ones moaned silently: "Our words are our sins!" The flatterers sang: "Long live our king!" (ibid., pp. 8-9)

The poet's artistic and philosophical generalizations show the tragedies that have occurred and are occurring in our recent past and present, in their entirety, but in a concise form:

"Won't they rebel one day, calling us infidels?! Won't my son's or grandson's chest bleed?! Let me subdue the people's voice without letting it out, let me hunt - its fox with its own dog. I'll give money - let greed suffocate their book 'Homeland!' - let me burn the book that revealed their identity."

"It is known that every person who lives in this world has five things that they cherish most: the first is their life, followed by their religion, wealth, family, and Motherland... Now, instead of regretting our past deeds, we must learn from them and prepare for our future." [4. Alikhontora Soguniy. What I Meant for the People of the Homeland. P. 210].

Much time has passed since this fairy tale. Kings came and went swiftly, peace reigned - peace prevailed. Yet oppressors somewhere still tyrannize some lands, setting their own identity ablaze, bestowing power upon the mankind.

In this prose poem with rich language, the poet mainly uses complete saj' (saj'i mutavoziy): rivoyat - hikoyat; bosibdi - osibdi - tugabdi - yutibdi; teribdi - tegibdi; aqchani - bo'xchani; so'zimiz - gunohimiz - tilimiz -... and so on. That's why this prose poem with saj' is very melodious, as smooth as a song - musical.

The inclusion of historical figures within the framework of poetic interpretation is also found in the work of Azam Uktam. In the prose poem "My Fairy Tale," the author emphasizes the need to remember passionate memories and truths about the fate of patriots and the people as sacred words. The poet presents this in the form of telling a fairy tale to his son, as an ultra-modern piece calling for vigilance, as a "counter-fairy tale":

"When you slightly forget about games and amusements, my son, I'll tell you wonderful fairy tales. You'll hear of figures you know - Timur, Navoi, Babur, Jaloliddin, Muqanna, Qodiriy, Usmon Nosir. You're no child if you doze off, for this is a very long tale. Listen if you wish to become a real man. Look to your people's past when thinking about tomorrow. If you tell a fairy tale, tell it to keep your son awake." [5. Azam Uktam. Hesitation. Poems. T., 1993, p. 56]

Here too, the poet preferred the saj' method. Because through saj', melodiousness and precise rhythm emerge, creating a simple and fluent image. The thoughtful generalization is embedded within smooth lines. Here too, complete saj' is used (equal in both meter and rhyme): ermaklarim - ertaklarim; Temur - Babur - Nosir; ertak - erkak; payt - ayt. Saj' divides the lines into specific rhythmic groups:

Kimdir tinglab bilarsan –

Temur, Navoiy, Bobur,

Jaloliddin, Mukanna,

Qodiriy, Usmon Nosir... va hokazo.

A similar characteristic is present in the poet's poem "When Visiting Bukhara". (The same work. Page 10.)

CONCLUSION

We have examined several prose poems written on historical themes. Although content is primary and leading in the realm of artistic creation, form emerges from the demands of that content. Moreover, disregarding the importance of form in the literary process leads to an unscientific concept known as "vulgar sociology." Therefore, it should be noted that it is possible to create unique (original) examples of poetry in prose poems, which serve as an acceptable form for the corresponding content.

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