

The Theme Of Love In Uzbek Poetry Of The 80S And 90S (Based On Prose Poems)

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Received: 28 August 2025; **Accepted:** 24 September 2025; **Published:** 27 October 2025

Abstract: This article examines poetic interpretations of the theme of love in Uzbek poetry of the 80s and 90s of the twentieth century. Scientific observations are made about the unique artistic aspects of the artists' interpretations. Some theoretical conclusions are given.

Keywords: Uzbek poetry of the 80s of the twentieth century, interpretations of the theme of love.

Introduction: Love and fidelity are among the eternal themes. No matter how many centuries and eras pass, it always remains fresh, an endless series of mysteries and enigmas that the heart and mind cannot fully comprehend. A heart familiar with and passionate about love constantly lives with the desire to exist, create, and understand. The fervent heat of love in the heart burns exceptionally bright and ardently in poets' verses. Indeed, as Hazrat Navoi wrote: the hustle and bustle of the world's marketplace and the clamor in the trading halls of everything in the world stem from love. Without it, human speech becomes a lifeless body, and humanity's words and phrases resemble a garden devoid of flowers and basil. If words lack warmth from the pleasure of poetry, and if poems lack the burning passion of love's heat, consider them a lamp without light and a crowd without a leader. [1. Alisher Navoi. "Mahbubul-kulub," page 53.]

Throughout history, countless scholars, intellectuals, and sages have shared largely consistent views on love and affection. According to Plato's theory, the universe came into existence based on love and operates according to this principle. [N. Komilov. The beloved of our beloved is also beloved. "Yoshlik" magazine, 1992. No. 9-10, p. 14].

According to Ghazali's interpretation, there is no contradiction between divine love and human love; rather, divine love is a developed and perfected form of human love. (Ibid., p. 15.)

Since the late 1980s, a great "return" has been

observed in our literature. Specifically, there is a tendency towards divine love, which logically aligns with the great beliefs of our classical predecessors in their devotion to love. Talented writers Rauf Parfi and Khurshid Dostmuhammad also emphasize that "there is no greater love than love for God." ("Yoshlik" magazine, 1992, issues 9-10, p. 15).

So, how are the waves of love - so vibrant, so colorful, and rich with wondrous emotions - reflected in prose poems?

Analyses and reflections. When placing feelings of love into verses, Karim Bahriyev chooses the method of rhymed prose (saj') to make the melody sweet and pleasant. Specifically, he rhymes predicates that are combined in the function of negative verbs: don't grieve - don't mind - don't cry - don't look. This, firstly, leads to a good rhythm in the prose poem, and secondly, contributes to simplicity in the imagery while helping to convey the content's uniqueness through the methods of allegory and comparison:

"If your beloved leaves, don't grieve. If they're unfaithful, so what, don't mind. Look at this tree - even though it has lost so many leaves, it still rustles. If they leave, let them leave, don't cry. Me? Don't look at me..."[3. Karim Bahriyev. Fragments of the cup of patience. P. 75.]

This method is particularly prominent in the works of the poet Salim Ashur. Among his series of poems published under the general title "In my bosom, you neither bloomed nor withered...", featured in issues 9-

10 of "Yoshlik" magazine in 1992, there is a prose poem with a unique plot structure. Its language evokes the intelligence and wit of our ancestors, distinguished by its resonance, expression, and form. In it, the poet crafts beautiful wordplay through rhyming words: rahim - karim - salim. To consistently intensify the thought, he rhymes words with negative connotations from the opposite spectrum: hidoyyatt - xiyonat - xayyot - jannatt - qiyjomatt... and so forth. Furthermore, the poet skillfully employs alliteration (sound sliding) as a figurative technique. Primarily, by doubling consonant sounds to enhance meaning and create gentle lyricism, he produces a unique euphony. (t.y.m... and so on). Consequently, a clear rhythm, fluency, and melodious style emerge:

Muhab-ba-t-t - both merciful and generous, at times humbled, at times powerful, guidance. Justice, sometimes oppressive, sometimes fair. The neighbor dwells in betrayal. Oh, you've made my tongue fluent, both life and death, both hell and paradise. Love, do not abandon my heart. Should you leave, the Day of Judgment shall arise! ("Yoshlik" magazine, 1992, issues 9-10, page 14).

This tradition, namely achieving melodiousness through the consistent use of the art of saj', is also repeated in his second major prose poem - "Happy and Unhappy Year." [4. "Saodat" magazine, 1993, Issue 1, p. 2.]. In this case, the declension of nouns in cases and possessives occurs in the manner of saj': elagiga - yo'lingizga - labingizga - qo'lingizga; mening - bo'ling - qiling... and so on. Such word variations that organize rhythm have come very close to the delicate, proportionate nature of the content and the rhythmic meter characteristic of the finger system:

"Snow melts until dawn, Snow falls until dawn. If I melt like snow, It won't affect you at all. The sky pours into its sieve, Oh, it sifts my heart. I want to embrace you entirely like snow. I scatter like snow. I scatter on your path. Rub it on your lips. Hold it in your hands. If... press hard. May my bones break. Lovingly tracing your footsteps, May my hearts find peace!" (Ibid. pp. 2-3.)

Characteristically, even in Salim Ashur's prose poems where saj' is not used, stylistic and descriptive awkwardness is not noticeable. In such instances, the writer achieves uniqueness through deep, contemplative symbols, figurative expressions, gentle and beautiful lyricism, as well as the inner warmth in the imagery:

"The wind howls outside... Snow turns trees into marble statues. The heart yearns for happiness, craves love. Last night was as moonlit as a girl's hair, harmless. Snow-white doves - an ancient melody, crows - drops of blood from the sky. In my eyes are the moon's rays

of light. Silent chimes fall from the sky. Dust swirls outside. Winter crafts a statue from the night for my pain. Don't polish the ache in my heart. World, even my hatred is praise for you..." ("Saodat" magazine, 1993, Issue 1, page 2).

Rauf Parfi brings to life the experiences of love through two images - a doll and a woman, full of anguish and emotional "storms" between two hearts. In the prose poem "My beloved's bright, bright...", based on a simple sentence structure, feelings are not immediately apparent in the words at first glance. But in the layers of symbolic expression, deep life and love pain are reflected:

"I see my beloved's bright, bright eyes in the mirror. In her hands is a doll - a girl with messy hair and beaded eyes. Disheveled. She cherishes her carefree childhood - her doll. Will they really part ways? The white mirror's color has faded.

"With what patience do I stand looking, after all, I am nobody, nothing, before the mirror..."[5. Rauf Parfi. Return. Lyrics. Tashkent, 1981, p. 178.]

The poet, based on the art of contrast, expresses the suffering of loving hearts through symbols. His beloved's "bright-bright" eyes hint at sweet, blessed moments of UNION. The doll reminds of those joyful moments. The white mirror becoming even paler is an artistic exaggeration, echoing the difficult days of separation and longing, of devoted love. Therefore, the poet feels utterly helpless in the face of this great anguish.

We see that Rauf Parfi achieved his artistic goal in this prose poem mainly through symbolism (symbols), word order (inversion), and methods of contrast and exaggeration.

In Mirtemir's prose poems, he also employs a simple, sincere and impressive method of expression. In his prose poem "The Silkworm Breeder," he composes a tribute to a charming silkworm breeder girl who has matured through labor, blossomed like a flower. The plot of this concise prose poem (10 lines) consists of simple, compact sentences. When portraying the character, the author uses attributive modifiers with coordinated parts, reinforcing the meaning through repetition and enumerative intonation:

"A tall girl, a fairy-like girl, a silk-spinning girl. Always cheerful, always laughing... And how charming her dimples are... What fortunate young man will she rest her head on and become the beauty of his home?!" [6. Mirtemir. Works. Four volumes. Volume Four. Tashkent, 1980, p. 77.]

We see that the poet has found characteristic words and punctuation (dimples) to depict the girl's beautiful

charm and freshness, and the thoughts are illuminated with passionate colors.

CONCLUSION

For a poet, regardless of the form chosen, it is most important to be able to convey their feelings and experiences. Because thought belongs to the philosopher, while feeling, emotion, and passion belong to the poet, the creator. But in the works of true talent, both are reflected, as well as artistic insight. There are verses that bring fleeting moments and states to life. They awaken imagination, sensation, and feeling. There are verses that combine the qualities of experience and emotion to form exemplary wisdom, life lessons, proverbs, and phrases. Only what is eternal in a person's inner world - their spirit, feelings, and emotions - survives.

A writer's work can only be recognized when it captivates and enchants the reader. After all, only a creator with strong convictions and unique artistic and aesthetic principles can create appealing works. Without feeling, without an inner sense or need, the written word does not affect the reader. Words in poetry should be extremely emotional and attention-grabbing. If you string together heavy, emotionless words, they won't resonate poetically. If, when reading a poetic excerpt, you don't feel the magical vibrations of words, the nuances of meaning, and the peculiarities of content and form, then the word is dead, lifeless, and ineffective. Only words emanating from the heart, above which the unique sparkles of spirit shimmer like some divine light, are enchanting, exciting, and touching.

The most essential elements of poetry - imagery, mood, hidden meaning, and stylistic-descriptive features - are preserved even in prose. As we can see, prose poems also reflect the high standards of poetry. Prose poems, an intermediate genre connecting prose and poetry, offer opportunities for creators. For the renowned Russian poet Andrei Bely, who had a unique style, it seemed as if "there was no boundary between poetry and prose." However, this does not mean that prose poems lack specific rules or requirements. Far from it! They have their own rules, rhythms, and tones. They possess an inner rhythm, an internal melody, a resonance. The images, grand tasks, and assigned poetic symbols in prose poems demand considerable effort from the creator. Apparently, every creator experiences a sort of "breathing exercise" when transitioning between prose and poetry, or from one form to another. This can be clearly observed in the works of great creators. For instance: In the final years of his life, Alisher Navoi created "Mahbubul-kulub," a unique work that is both "a lesson from the story" in

form and content, containing beautiful examples of prose poetry. Ivan Sergeevich Turgenev also wrote pure prose poems ("Poems in Prose") in his later years, while the French writer Aloysius Bertrand composed works in this genre, but passed away at the very threshold of maturity, at age 34, having just presented his discovery to the literary community. Thus, every creator, as Erkin Vohidov wrote, experiences a desire and need to renew themselves, to move away from conventional thinking patterns, and from familiar meter and rhyme. [6. 123 p.]. In response to such desires, prose poems emerge. In them, the writer feels even freer than in free verse. The poet is liberated from the constraints of poetry, such as meter and rhyme. Because beautiful content and an expression fitting a poetic discovery are not always easily found. Finding an acceptable method and form is also a challenge. "It's difficult to edit my lyrics, to organize them," writes Eduardas Mejelaitis, "it's not work, it's pure torment. There are so many imperfections (sometimes purely technical flaws) that I fill some of the gaps with gravel, level them out... If you start correcting the rhyme, the line, thought, image, and then the entire poetic stanza gets ruined. And you don't want to destroy the image; you try to preserve the lyrical feeling... Several poems have to be abandoned: you can't find any means to fix them. And I don't want them to turn into waste. Their warm, inner lyrical mood is valuable to me." [7. P. 86].

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