

## THE FORMATION OF UZBEKISTAN CLASSICAL LITERATURE AND EASTERN CLASSICAL GENRES IN MODERN UZBEKISTAN POETRY

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### Abstract

This article analyzes the process of formation of Uzbek classical literature and the continuity and transformation of oriental classical genres in modern Uzbek poetry. The study used historical-comparative, formal-stylistic, intertextual and sociocultural methods. The results show that while Uzbek classical literature enriched genres such as ghazal, masnavi, rubai, and qasida with a national spirit, modern poetry reinterprets these genres with new content, free verse and modernist styles. Also, modern poets are inspired by classical genres and use them as a means of expressing national independence, human values and modern social problems. The article identifies the place of classical heritage in modern literature and makes scientific proposals regarding its creative prospects.

**Keywords:** Uzbek classical literature, modern Uzbek poetry, oriental classical genres, ghazal, masnavi, rubai, qasida, intertextual analysis, literary heritage, genre transformation.

### Introduction

Uzbek classical literature was formed on the basis of the centuries-old cultural heritage of the Turkic peoples and became an integral part of general oriental literature. Islamic-enlightenment values, Persian-Tajik literature, as well as the traditions of Turkic oral creativity played an important role in the formation of this literature. In particular, the work of Alisher Navoiy brought Uzbek literature to a higher level and strengthened classical genres such as ghazal, masnavi, rubai on the basis of the Turkic language.

Today, modern Uzbek poetry draws inspiration from classical genres and reinterprets them based on new aesthetic principles. This article analyzes the process of formation of Uzbek classical literature, the development of oriental classical genres in Uzbek poetry, and their transformation in modern poetry.

### Literature Review

Research on classical literature (Mutalibov, 1961; Hayitmetov, 1974; Kayumov, 1985) emphasizes the role of Alisher Navoiy as the greatest thinker who created in the Turkic language. Scholars note that the ghazal and masnavi genres found their most perfect form in Navoi's legacy.

Modern literary criticism, on the other hand, addresses the issues of the continuation and transformation of classical genres. For example, in the poetry of Erkin Vohidov and Abdulla



Oripov, while preserving the ghazal form, its content is enriched with the ideas of national independence, human values, and spiritual awakening (Karimov, 2001).

Recent studies (Sobirov, 2010; A'zamov, 2018) note that modern Uzbek poetry combines oriental classical genres with postmodernist styles. Therefore, the topic remains relevant for today's literary studies.

### **Research Methodology**

The study was based on the following methods:

1. Historical-comparative method - classical and modern poetic texts were analyzed comparatively.
2. Formal-stylistic method - structural elements (rhyme, radif, bayt, weight) of genres such as ghazal, masnavi, rubai were examined.
3. Intertextual approach - classical images, quotes and allusions in modern poetry were identified and their functional role was explained.
4. Sociocultural contextualization - the influence of the socio-cultural conditions of the Soviet era and the post-independence period on classical genres was studied.

### **Analysis and discussion of results**

#### **Formation of classical literature**

Uzbek classical literature was formed under the influence of the culture of the Eastern Renaissance (IX-XV centuries). Poets such as Mahmud Kashgari, Ahmad Yassavi, Lutfi, Sakkoki played an important role in the literary process. During this period, Arab-Persian poetic traditions were synthesized with Turkic poetry, and a national literary school emerged. Navoiy brought this process to its highest peak.

#### **Features of Eastern classical genres**

- Ghazal — as the main genre of lyric poetry, embodies romantic, philosophical and didactic content.
- Masnavi — used to create long works with epic-didactic content.
- Rubaiyat — was a means of expressing short, but philosophical and wise ideas.
- Qasida — served to praise statesmen and great personalities.

All of these genres are enriched with local images and the national spirit in Uzbek classical literature.

#### **Classical genres in modern Uzbek poetry**

According to the results of the analysis, modern Uzbek poetry is developing classical genres in three main directions:

1. Preservation of form, renewal of content. Erkin Vohidov's ghazals are faithful to the classical tradition in form, but in content they serve the ideas of national revival and independence.
2. Hybridization. In the poetry of Abdulla Oripov, the rubai form is combined with free verse elements, acquiring a new aesthetic appearance.
3. Intertextual processing. In Zulfiya's poems, classical ideas are connected with modern social problems, national literary continuity is demonstrated through references to the images of Navoiy or Mashrab.



Also, the widespread use of free verse in modern poetry creates the opportunity to use classical metric structures in a shortened or modified form.

### Conclusion

Uzbek classical literature has perfectly developed oriental classical genres in the Uzbek language, leaving a rich literary heritage. Modern Uzbek poetry continues these genres, enriching them with new content and form. The classical heritage remains a source of creative inspiration for today's poets, thereby ensuring continuity and renewal in national literature.

### Suggestions

1. Creating an electronic corpus based on classical and modern texts and conducting a systematic analysis of genre transformation using computer linguistics.
2. Introduce special courses on oriental classical genres in universities.
3. Encourage contemporary poets to experiment with classical forms.
4. Broaden coverage of the relationship between classical and contemporary literature at national and international scientific conferences.

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