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ANALYSIS OF THE CHARACTERISTICS OF CREATIVE WORKS IN UZBEKISTAN LITERATURE OF THE 20TH-21ST CENTURIES

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Abstract

In this article, we will get acquainted with the works of artists who created in the genre of tuyuk in the 20th-21st centuries. The poetic features of their tuyuks will be analyzed. The use of metaphors, the meanings conveyed by tuyuks, and the goals of the artists behind their tuyuks will be highlighted.

Keywords: Tuyuk, rhythm, fingering, rhyme.

Introduction

The tuyuk genre is a rich literary heritage that emerged in folk oral literature, rose to the level of a genre in the work of artists, and continues to this day. Orzibekov, in his book *Genres of Uzbek Poetry of the 20th Century*, described the following about the tuyuk in the work of 20th-century writers: “The tuyuk genre continues to exist as a living tradition in contemporary Uzbek poetry. Its examples were created in the works of Zokirjon Habibiy, Sobir Abdulla, and Charkhiy, who worked on the basis of the traditions of Uzbek classical literature. The common poetic feature of their tuyuks is that all of these tuyuks are the same in size, compositional structure, the use of homonym and polysemic words as rhymes in lines 1, 2, and 4, the meter of the tuyuk is written in the ramali musadda, in short, the preservation of all the traditional rules of the genre, and in short, they do not differ from the old tuyuks in terms of their volume, compositional structure, the use of homonym and polysemic words as rhymes in lines 1, 2, and 4, in short, the



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preservation of all the traditional rules of the genre. According to their meaning and content, they are lyrical miniatures that express the spirit of the era, the thoughts and aspirations of people of the new era.

Analysis and results

In the tuyuks of Sobir Abdulla and Charkhiy, some vital Along with the aphoristic judgments and conclusions about them, traditional love stories occupy a wider place. In their poems, there are also cases of excessive use of grammatical homonyms compared to lexical homonyms. A thorough connoisseur and successor of the traditions of classical literature, Habibiy enriched contemporary poetry with ghazals, rubaiyats, musammats, and poems imbued with his deep ideas. He proved that it is possible to easily reflect the spirit of the times even in traditional genres and forms. Among contemporary poets, there are not many talented poets like Hayriddin Salah and Normurod Narzullaev, but they have delightful, didactic poems. Their poems are much stronger in thoughtfulness and philosophical observation. [8:182-183]”.

The tuyuks created in the mahzuf (maqsur) meter of the Ramali musaddas of the Aruz system are 40 in Habibiy’s work, 9 in Sabir Abdulla’s, and 4 in Chustiy’s. Sabir Abdulla’s

Bo‘l baland parvoz, qanoting yoz, qalam,
She’rga pardozi bog‘la, tinmay yoz, qalam,
To‘rt faslda yoz: ya’ni kuz va qish,
Sen uchun ayniqsa ko’klam, yoz, qalam [3:87].

The poem is written in the mahzuf meter of the Ramali Musaddasi. The rhyme is a-a-b-a. The poem is based on the motif “yoz, qalam”, and in this case “qalam” is a radif. The poem expresses that the creator should never stop creating and should always be in search, and should create new works with inspiration.



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Habibi is one of the creators who saw with his own eyes and experienced the unparalleled oppression and suffering inflicted on the poor people by the oppressors. This is also reflected in his creative works. He is one of the creators who created very blessed works of his time. Among the creative works are also poems. Below we will get acquainted with the poem written by the poet in the spirit of advice and advice:

Tilarsan ta'bi chog'likni ne chog'liq,
Ne chog'liq istasang, qil ta'bi chog'liq.
Va lekin ta'bi chog'liq chog'da chog'lab,
Qil o'ylab ta'bi chog'liq, qilma chog'liq.

In this stanza, Habibi expresses the norm of both joy and pleasure in human life. Although the lines seem simple on the surface, the repeated use of the word “chog'lik” in it creates a strong and complex artistic meaning. The poet encourages people to live, to live consciously and thoughtfully. Every person always wants to live in joy and happiness. The word “ne chog'lik” expresses the level and quantity of this desire, expressing the fact that a person has unlimited desires and aspirations. In the second stanza, the poet says, “You know how happy and joyful you want to be, be happy as much as you want.” However, happiness and joy do not depend only on external factors, a person's inner world and psyche play a big role in this. Therefore, if a person inclines his heart to goodness and gratitude, he can feel the pleasure of life. The third verse conveys the meaning of not forgetting yourself even during pleasure and maintaining moderation. Because a person can be especially careless during joy. Therefore, the advice to do everything in moderation is given, saying “chog'da chog'lab” (in time of joy). In the last verse, the spirit of advice is further strengthened, vain gaiety and disorderly freedom are condemned. The true charm of the phrase is reflected in the word “chog'lik” (meaning “good mood”, quantity and degree, joy



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and excess). Habibiyy was able to reflect in this single phrase that the true beauty of life is manifested precisely in balance and reflection. Below is a phrase belonging to Charkhi's work and its analysis:

Oshdek sira dam yemay suzilma,
Behudaga qosh kerib suzilma.
G'iybatga og'izni ochma zinhor,
Har yerda fasod ila so'z ilma.

This stanza can be analyzed with endless pleasure. First of all, in the first line, the author advises a person not to show off without gaining patience and maturity, and gives the example of a stew that has been simmering for a long time. That is, bragging while still inexperienced is condemned. In the next line, Charkhi discourages a person from boasting in vain, because boasting makes a person disrespectful among people. In the third line, he discourages gossip, urging a person to be careful of the disaster of the tongue. In the last line, the idea of not spreading discord, slander, and bad talk among people is put forward. Underneath each line lies a lesson. Through this stanza, Charkhi calls on a person to be humble, patient, and polite.

Har ikki yosh to'y qilmoqqa va'dalashdi-kelishdi,
Nikoh kuni yasan-tusan o'zlariga kelishdi.
To'ydan keyin hafta o'tmay, uyalmasdin ikkisi
Sudga bizni ajrating deb arza yozib kelishdi [6: p.77]

This poem belongs to Normurod Narzullaev. It is based on the poem "Kelishdi". It reflects the current problem of today. The poem criticizes young people who are careless towards the family, which is the main unit of society. This poem, which seems light at first glance, reflects the biggest problem of society.



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In addition to these creators, Ismat Sanaev and Botirjon Ergashev also created poems. The poet Botirjon Ergashev called such poems “New poems”, while Ismat Sanaev compiled a collection called “So‘z suydirgan sehr”. All the poems of these creators are written in fingerstyle. However, it should be noted that the collection of Ismat Sanaev’s poems begins with praise to Allah. This is evidence that this ancient tradition has survived to this day. Below we will get acquainted with this poem:

Qo‘ldan kelsa yarat Amu, yarat Ganga,
 Jahon qoyil kashfiyotlar yaratganga.
 Bu dunyoda insonlikning o‘zi sharaf,
 Shukr deyluk, hamdu sano Yaratganga [5:12].

This poem calls on man to do great things like great rivers. It is emphasized that discoveries made as a result of labor and thought will be recognized by the whole world. The conclusion we can understand from the poem is that the greatest honor for a person is humanity. It is not wealth or position that makes a person great, but humanity. In the end, there is an appeal that we should thank the One who created everything, us, for all the blessings with every breath.

In the preface to the poem, the poet says: “Tuyuk is a small genre, but its meaning is rich. Similar words in form demonstrate their beauty in tuyuk and the power of the meanings that are loaded on their shoulders. Words that are similar to each other like twins, shimmer with their own characteristics, give the reader peace [5:9].” Below, we will analyze a tuyuk from the poet’s work:

G‘olib bo‘layin desang, ishga tush shimarib yeng,
 Hayiqma qarshilikdin, mardona kurashib yeng.
 Maqollarda ko‘p hikmat behuda aytmaydi el:
 “Oshingiz halol bo‘lsa, marhamat, ko‘chada yeng”.



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