

## VARIETY OF GENRES IN THE POETRY OF RUSTAM MUSURMAN

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### ABSTRACT

*Any national literature appears as a systemic, developing stable phenomenon only in the harmony of various ideologies, styles, points of view, approaches, ideas, even contradictions. Only then will he be able to become a truly figurative reflection of being. Rustam Musurman lived even in a complex and contradictory period, seeing subjective approaches to literature characteristic of the Shura period, realizing from the creators of the new generation. Comparative study and full-fledged scientific study of the issues of creative style, individuality and skill in the poetry of the independence period on the example of the work of two poets, generalization of scientific and theoretical views on the poetry of this period gives important conclusions, this scientific research is the product of such a necessary need.*

**KEYWORDS:** *Poetic Form, Relationship between Form and Content, Genre and Idea, the Natural Balance.*

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### INTRODUCTION

Since poetry recognizes "the dress of the subject" for its expression, the spirit, imagination, thinking come together and polish the word with dignity. Since the genre recognizes poetry, the soul, sensations, waves of feelings, soul vibrations of the writer will be of decisive importance in this. It is difficult to digest the writing in poetic form of such works as "Gone Days" by Abdullah Kadiri, "Navoi" by Oybek, "Starry Nights" by Pirimkul Kadyrov, "eternal Wanderer" by Isajon Sultan, "coffin" by Nazareth Eshonkul, as one could not imagine that the poems of Chulpon are written in prose. Hence, in the relationship between form and content, genre and Idea, the natural balance is always maintained. If this balance is disturbed, the work of art will not be able to cope with the task set for itself, the creative concept of the author will not be realized.

When form and content do not form a single whole in the expression of the social, aesthetic, philosophical, moral views of each poet, the poem cannot awaken the reader's feelings and give him aesthetic pleasure. The poem is attributed to the poet's personality, and he is wounded as a reflection of the poet's worldview. In turn, as a result of the continuous continuation of the creative process, the evolutionary nature of the idea in the poet expands. These thoughts also apply to the work of Rustam Musurman.

Rustam Musurman was born on August 26, 1963 in the village of Yakkatut, owned by the book District of Kashkadarya region. Graduated from the Faculty of Uzbek Philology of the National

University of Uzbekistan (1989). Collections of poems and epics such as "the sound of my soul" (1995), "hirgoyi" (1997), "Bozbarak" (2021), "a pair of words" (2022) have been published. The poet was also seriously engaged in literary translation and today turned only works from fraternal and foreign languages into our native language. From the Russian language, Alexander Feinberg's "winch" (2007), "ode to the draft" (2021), from the Karakalpak language, Berdaq's "care of the land I need" (2021), Kengesboy Karimov's "distances" (2021), Sarvinoz Musatdinova "caravan routes" (2011), Allayar Darmanov's "Moon friend" (2017), Bakhtiyor Genjamurod's "Ukizdarya bitics" (2006), "the middle sky of the heart" (2021), the collections of poems and epics by missboy Ibrahimov "middle of the road" (2021), the novel by kengesboy Karimov "agabiy" (2020), the novel-essay by sharap usnatdinov "Ibroyim Yusupov" (2022), translated into Uzbek.

Observation of the poet's work is another confirmation that poetic experience, skill, talent and research are necessary for the idea to deepen and become more thoughtful. The poem, which can meet the criteria of artistry at a high level, requires high talent, great knowledge and tireless creative work. At the time of the writing of the famous poem "time" by Gafur Ghulam, the author had sufficient creative experience, his thinking was thoughtful, he deeply felt the spirit of the era, and his talent was polished. This poem would not have been created in exactly the same way if the factors mentioned were combined and a poem of a beautiful shape was born, and if there were none of these factors mentally. The choice of the form of the meaning itself is directly related to the poet's "I". The most important of the elements that provide imagery in the poem, formed from the poet's gaze and imagination, is creative intent. An analysis of Rustam Musurman's mature poems in terms of form and content shows that the chief factor that ensured the perfection of these poems is closely related to the poet's literary and aesthetic views.

Although Rustam Musurmon is creative in finger weight, the busy structure of these poems is diverse. 3, 4, 5-line band poems have their own inner rhythm, in which the word and creative purpose are intertwined.

Sevaman–

“Elchiga o'lim yo'q, nogoh

Ishqnoma tutqazdi nigohlarimga.

Sevaman–

Xushxabar

Yo'lladim lhol

Muhabbat mulkiga dilchilarimni [4, 269].

In this poem called “Love” one can see the refraction of verses, and it is certainly a stylistic identity related to tone. In this poem there are 3, 4 and finally a two-line clause at the end of the poem...

Malikam, kishanlab berdingiz darhol

Jallodlar ilkiga elchilarimni... [4, 205].

In the poem "The Moon is full", paragraph 1 consists of two rows, while Clause 2 consists of 7 rows, Clause 3 consists of 4 rows, and Clause 4 consists of 8 rows. We have not met such a busy structure so far in the work of any other poet.

Life is made up of the opposite pole, and in the universe, what exists has its own contradiction. Earth and heaven, find and lose, happiness and misfortune, friend and enemy, early and late. This is how human life is spent in black and white. The poet imagines the world as a girl looking the opposite, but the girl does not show her beauty, in the arms of a lover, and behind the girl is an oven-oven hair. The lover believes that she will reach the end of her life without having to braid and finish the hair of this girl. The above passage is taken from the middle of the poem, and the style characteristic of Rustam Musurman is clearly felt. He unexpectedly changes the structure of a poem or a busy structure, and this thing is found in many of his poems.

The ghazas, called "Biblical", "My eyes look", "Your lips are honey, sugar, your kisses are sugar", Muvashshah", show that the poet is much more skilled in aruz.

In the work of Rustam Musurman, the theme of the motherland and the people, that is, social themes are embedded not in a transparent, high-profile view, but in text order, in the ground of art. His poems such as "the Great Road", "new houses", "Heart", "Shajara", "my motherland", "the oldest turku", "Kashkadarya", "guard", "fate", "Anguish", "Shorobsoy", "Independence", "Tashkent currants" are among the quiet, homely works of the motherland. Jamuljam, the embodiment of a life that develops day by day in them, a country that enjoys human freedom and dignity, a person who spends all his energy on creativity, a father who works honestly to preserve his family.

In the works of Rustam Musurman, such artistic means as analogy, adjective, metaphor, symbol, exaggeration, poetic repetition are widely used in the idea. Especially poetic symbols, that is, emblems, are used a lot. Many words, such as "Heart", "Carcass" (bird), "Sumalak", "Star", "Embroidery", "Moon", "Flower", "Bad", "Time" (in capital letters), as a poetic emblem represent such concepts as "Homeland", "People", "Freedom", "Love", "Separation". The poet's creativity can be called the symbols of the motherland in one word.

Speaking about the observed renewal and revival processes in Rustam Musurman's poetry, it is permissible to note that, thanks to the independence, the possibilities of bokabar from the processes taking place in world literature have expanded more than ever. In general, each of the "explosions" that have occurred in one area or another in the history of world literature is worthy of study. Examples of English, French and German literature of several hundred years, Russian of the XIX century, Japanese of the XX century, Latin American literature of the second half of the XX century, Baltic peoples, the fruits of enjoying the experience of the works of writers of the rising Renaissance period can be observed in the work of any of our creators. And it is necessary that we are rightly proud of it. The effect of such creative influence is seen in the expansion of the artistic thinking of our poetry of the last period, tolerance in relation to a person, deepening of the concept of humanism, especially in the discoloration of the means of artistic image, and, moreover, in the diversity of formal searches.

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