

FROM TRADITION TO RENEWAL: INTERPRETATION OF THE QUATRAIN GENRE IN 20TH-CENTURY POETRY*Kayumova Gulhayo Zakir kizi**Teacher of native language and literature at school No. 5,**Gulistan district, Syrdarya region***Abstract**

This article analyzes the traditional roots of the quatrain genre in 20th-century Uzbek poetry and the process of its artistic and aesthetic renewal. It examines how the formal and semantic features of the quatrain in classical literature—particularly its reliance on aphoristic thought, conciseness, and melodiousness—were preserved in 20th-century poetry and to what extent they were transformed in response to the demands of the time.

The article also explores the reasons why 20th-century poets turned to the quatrain genre and demonstrates, through examples, how this genre was used to express social life, human psychology, national identity, and modern modes of thinking. In addition, the study analyzes the expansion of thematic scope in quatrains, the renewal of the system of artistic imagery, the simplification of language and style, and the increasing use of symbolic expression.

Keywords

Quatrain genre, 20th-century Uzbek poetry, tradition and renewal, classical literature, poetic form, artistic and aesthetic development, aphoristic thought, conciseness, symbolic expression, modern thinking.

In the process of literary development, poetic genres are constantly being formed and improved under the influence of the demands of the time, the social environment and aesthetic views. One of such genres is the quatrain genre, which occupies a special place in Uzbek literature with its concise form, depth of content and opportunities for wise expression. Since the era of classical literature, the quatrain genre has been formed as a means of expressing folk thought, life experience and philosophical observations in a short but impressive form.

Uzbek poetry of the 20th century covers a historically, socially and culturally complex and important period. During this period, the fundamental changes that occurred in the life of society, new social relations, the awakening of national consciousness and thinking were also reflected in literature. As a result, poetic genres, including the quatrain genre, went beyond the traditional form and were enriched with new content and means of expression. While preserving the traditional wise spirit, the possibilities of expressing modern themes, social problems and human spiritual experiences have expanded.

The relevance of this study is that in the poetry of the 20th century, the quatrain genre has undergone a significant stage of development not only in terms of form, but also in terms of artistic and aesthetic

content. Studying this process, analyzing the relationship between tradition and renewal is of great importance in understanding the laws of development of Uzbek poetic thought. The example of the quatrain genre clearly demonstrates the renewal of literature in line with the times.

The purpose of the study is to identify the traditional roots of the quatrain genre in Uzbek poetry of the 20th century, to reveal the process of its artistic and aesthetic renewal, and to determine the place of this genre in modern poetic thought. To achieve this goal, the characteristics of the quatrain genre in classical literature, new interpretations and poetic research given by the creators of the 20th century are analyzed.

In this regard, this work serves to provide a deeper understanding of the development of the quatrain genre in Uzbek literary studies, as well as to systematically study artistic innovations in 20th-century poetry.

The genre of the quatrain has been formed in Uzbek classical literature as one of the ancient and stable poetic forms, its roots are closely connected with folk oral creativity and classical literary traditions of the East. This compact genre, consisting of four lines, is distinguished by the ability to concisely and effectively express life experience, philosophical observations and moral conclusions. In particular, due to its closeness to folk proverbs, sayings and the rubai genre, the quatrain has been formed as a unique poetic form.

In classical literature, quatrains often served to express wise thoughts, advice, the meaning of life, human qualities and observations about the transient world. In this genre, clarity of thought, depth of meaning and artistic perfection were considered important criteria. In quatrains, there was no room for excessive imagery and verbosity, and each line carried an important poetic load that strengthened the general idea.

In the works of such classical literary figures as Alisher Navoi, Babur, and Mashrab, poetic fragments in the form of quatrains or examples close to rubai are found. These creators achieved artistic perfection of philosophical thought through quatrains. In their quatrains, universal themes such as man and society, love and enlightenment, patience and contentment, and the transience of life occupy a leading place.

One of the important features of classical quatrains is the harmony of melody and meter. Such poems, created on the basis of the Aruz meter, were rich in musicality, easy to memorize and spread orally. This circumstance served to spread quatrains widely among the people. At the same time, the accuracy of the rhyme system and the presence of a logical conclusion ensured the perfection of the genre.

Also, in classical literature, the quatrain genre is often found not as an independent work, but as part of large poetic works or as separate wise passages. This indicates the flexibility of the genre and the breadth of its artistic possibilities. It is these features that created the basis for the emergence of new interpretations of the quatrain genre in the poetry of the later period, in particular, the 20th century.

At the beginning of the 20th century, Uzbek literature entered a new stage of development under the influence of significant changes in socio-political life. The Jadid movement, the ideas of national

revival, the strengthening of the spirit of enlightenment and reformism led to the emergence of new content and forms in literature. In such a difficult period, the genre of quatrains, while preserving the traditional classical form, gradually began to be enriched with modern content.

In the quatrains of the early 20th century, the spirit of wisdom and advice inherited from classical literature remained dominant. However, these advices were now focused not only on personal morality, but also on issues of social life, the fate of the nation, science, enlightenment and development. The quatrain genre served as a convenient artistic tool for enlightened poets to awaken the people, encourage them to seek knowledge, and raise social consciousness.

Certain changes are also observed in the quatrains of this period in terms of form. Along with the traditional aruz meter, quatrains based on finger meter began to appear. This served to simplify the poetic language, bring it closer to folk oral art, and make it understandable to the general public. As a result, the quatrains adapted to the spirit of the times in both content and form.

Poets who created in the early 20th century often used the quatrain genre to expose social criticism, modern problems, and injustices. The ability to express a sharp opinion through a short and concise form further increased the importance of the genre. Thus, the quatrain now appeared not only as a wise observation, but also as a poetic form expressing a social position.

Also, during this period, the system of images in the quatrains began to gradually renew. Along with the symbols typical of classical literature, real-life scenes, images of ordinary people, and images of everyday life began to appear more frequently. This indicates that the early 20th century Quartets were approaching realism.

The growth of interest in the quatrain genre in the development of Uzbek poetry of the 20th century is not a random phenomenon, but is directly related to the social, spiritual and aesthetic needs of the era. The sharp changes in the life of society, political and cultural processes, as well as new tasks set before literature, prompted poets to turn to concise, impressive and deep poetic forms. Quatrain, as a genre that can fully meet such requirements, began to be actively used in 20th century poetry.

First of all, the conciseness and conciseness of the quatrain genre allowed the poet to express important social and philosophical thoughts in a short volume. At the beginning of the 20th century and in subsequent periods, the need to express the problems that arose in society, issues of national identity, freedom, enlightenment and human dignity in short and clear forms, increased. From this point of view, the quatrain genre became a convenient artistic tool for the poet.

Secondly, the genre of quatrains is distinguished by its closeness to folk oral art. The strengthening of the principle of popularism in 20th-century literature, the simplification of poetic language, and the desire to make it understandable to the general public led to the popularization of the quatrain genre. Wise thoughts expressed in short form quickly spread among the people, became easy to remember, and acquired educational significance.

Thirdly, the satirical and critical capabilities of the quatrain genre also encouraged poets to turn to this form. In 20th-century poetry, the sharp and concise expressive capabilities of the quatrain served as

an effective tool for exposing such vices as social injustice, ignorance, stupidity, and spiritual crisis. Providing deeply meaningful criticism through a few lines increased the artistic value of the genre.

Also, the activation of the poet's personality in the 20th century and the strengthening of individual poetic thinking also increased interest in the quatrain genre. Through quatrains, poets were able to freely express their inner feelings, attitudes towards life, and philosophical views. This led to the quatrain genre becoming not only a form of advice, but also an important tool for personal lyrics.

One of the important aspects of the development of the quatrain genre in Uzbek poetry of the 20th century was the expansion of its subject and ideological scope. While in the period of classical literature, quatrains served mainly to express moral and philosophical wisdom, human virtues, life observations and advice, in the 20th century this genre began to cover social, political and cultural topics. As a result, although the form of the quatrain genre did not change, its content and ideological direction were significantly enriched.

Through quatrains, poets of the 20th century expressed urgent issues of society, the demands of national awakening, science and enlightenment, freedom and justice. At the same time, topics such as the human psyche, inner experiences, various manifestations of love, and the relationship between man and nature also entered the scope of the genre. This process led to the development of the quatrain not only as a form of wise observation, but also as a poetic tool that illuminates the complex relationships between man and society.

Also, the expansion of the subject matter in the quatrains of the 20th century was also associated with the renewal of the system of poetic images. While classical quatrains used more symbolic and general images, in the 20th century poets began to express real-life scenes, ordinary human images, and details of everyday life. By introducing elements of realism and modern thinking into this genre, the quatrain became a richer, deeper, and more multifaceted form.

In addition, the expansion of the subject matter and the scope of ideas turned the quatrain into a tool of social activism. Poets had the opportunity to inform the people, illuminate current problems, and awaken social consciousness in a short, concise form. Thus, the quatrain genre gained importance not only as an artistic aesthetic value, but also as a means of socio-spiritual influence.

In the development of the quatrain genre in Uzbek poetry of the 20th century, the renewal of artistic images and means of poetic expression plays an important role. During the period of classical literature, the image system of quatrains often had a symbolic and general character, serving to express life experience, moral values, and philosophical observations. In the 20th century, poets used not only traditional symbols and images in the quatrain genre, but also sought to express real-life scenes, details of everyday life, human spiritual experiences, and modern social problems.

Metaphors, symbols, and figurative means began to be used more widely in quatrains of this period. Poets combined various images and symbols in a concise form of artistic expression, creating deep meaning in short verses. As a result, quatrains became a poetic form that was distinguished not only by a concise wise observation, but also by rich artistic content. For example, allegorical and symbolic images were effectively used to express social criticism, human spirituality, and national identity.

In the quatrains of the 20th century, the renewal of means of expression was also noticeable in terms of language and style. The complex meter and rhyme system characteristic of the classical form were simplified, approaching folk oral creativity, and the choice of words was adapted to modern life and thinking. This made the poetic language simpler and more understandable, enhancing the artistic effect. Thus, the quatrain genre, while preserving its form, was renewed in accordance with the spirit of the times. Another aspect of the renewal of artistic images and means of expression is its adaptability to the subject. Poets were able to express complex ideas through quatrains in a short, concise and impressive form. The conciseness and simplicity of this genre made it an effective tool for conveying social, philosophical and lyrical content in modern poetic thought.

In the development of the quatrain genre in 20th-century Uzbek poetry, simplification and conciseness of language and style were manifested as important artistic features. During the period of classical literature, quatrains were often created on the basis of complex meter and traditional rhyme system, with emphasis on vocabulary and rhythmic perfection. However, in the 20th century, poetic language became simpler, becoming understandable and expressive for the general public. This process was associated with modern poetic thinking and rapprochement with the vernacular.

As a result of the simplification process, the choice of words and sentence structure in quatrains became more concise, and excessive imagery and complex artistic means were used less. Poets sought to convey a clear and profound thought in short lines. Thus, the quatrain genre became a poetic form distinguished by its conciseness and expressiveness. This conciseness allowed poets to convey complex ideas in a short form and to make a strong impression on the reader.

Another result of the simplification of language and style is rapprochement with society. Through simple and understandable language, poets were able to convey their thoughts to a wide audience. This increased the socio-spiritual impact of the quatrain genre, strengthening it not only as an artistic, but also as an educational tool. Thus, the genre became more adapted to folk oral creativity and became popular. In addition, the simplification of language and style, combined with artistic conciseness, served to transform quatrains into a poetic form that reflected the spirit of the times. Poets were able to express contemporary social, philosophical and personal themes in a short and concise form. In this regard, simplification and conciseness became one of the main criteria for the successful development of the quatrain genre in 20th-century poetry.

Conclusion

In the Uzbek poetry of the 20th century, the genre of quatrains developed, preserving its traditional roots, adapting to the requirements of the time and the individual characteristics of the poet's work. As the research revealed, the poets of the 20th century effectively used the quatrain genre to express social, spiritual, philosophical and lyrical themes. The conciseness, conciseness and the ability to make wise observations of the genre allowed poets to convey complex ideas in a short, impressive and understandable form.

The features of form and content inherited from classical literature were enriched with new interpretations in the 20th century. The system of artistic images expanded, symbolic and allegorical means of expression were effectively used, the language and style were simplified, as a result, the quatrain genre became in harmony with the times. Thus, the quatrain strengthened its position not

only as a traditional poetic form, but also as a means of expressing modern poetic thought and social consciousness.

Also, in the quatrains of the 20th century, the range of topics expanded, the human psyche, social life, national identity, social justice and spiritual values began to be widely covered. This process combined the formal conciseness of the genre with its richness in content. The results of the study show that the quatrain genre developed and took a strong place in 20th-century Uzbek poetry not only as a historical heritage, but also as a genre that fulfills modern artistic and social tasks. In conclusion, it can be noted that in 20th-century Uzbek poetry, the quatrain genre combined traditional roots with renewal and became an effective poetic form that reflects the spirit of the times, the poet's work and the needs of society. In this regard, this genre is important not only in literary criticism, but also as an important source in the study of culture and national consciousness.

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