



COMPARATIVE ANALYSIS OF THE POETRY OF SHAVKAT RAHMON AND GUILLAUME APOLLINAIRE

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Abstract: This article provides a comparative analysis of the works of Shavkat Rahmon, a representative of modern Uzbek poetry, and Guillaume Apollinaire, one of the founders of French modernism. In their poetry, historical consciousness, the actions of the lyrical hero, poetic courage, and the motifs of free expression occupy a central place. The lyrical "I" of both poets is interpreted as a hero living in difficult socio-historical conditions, acting not against death, but for life, living with will and hope. Freedom in poetic form and content, striving for innovation, and revealing historical burden through modern expression have become the main objects of analysis in this article.

Keywords: Shavkat Rahmon, Guillaume Apollinaire, modern poetry, lyrical hero, historical consciousness, free expression, poetic courage, comparative analysis, modernism.

The modernist movement, which emerged in Western literature and art at the beginning of the 20th century, served to seek new forms of artistic expression based on a critical analysis of traditional aesthetic principles. Modernism is distinguished, first and foremost, by poets' and writers' endeavor to express their inner experiences, mental anguish, and attitudes towards historical sequences in a unique poetic language. In modernist literature, the consistency of time and space is disrupted, and realities appear like shattered mirrors - this leads the creator not to external realism, but to express inner truth, the stream of consciousness, and the fundamental essence of humanity.

Modernism renewed artistic thinking not only through new artistic forms (collage, calligram, inner monologue, metaphysical images) but also through a deep analysis of the contradictory relationship between individual and society. In French literature, this process was reflected in the works of poets such as Guillaume Apollinaire, André Breton, and Paul Éluard, while in Uzbek literature, it manifested in the works of Cholpon, Usman Nasir, and later Shavkat Rahmon. Notably, the main features of modernism - historical consciousness, an isolated lyrical hero, artistic courage, and semantic conflicts - define the common aesthetic foundation of Shavkat Rahmon's and Apollinaire's works.

This article analyzes the common spiritual and historical motifs, freedom of expression, and poetic courage found in the works of Shavkat Rahmon, a representative of Uzbek poetry, and Guillaume Apollinaire, a prominent figure of French modernism.

Let's examine this through the lens of poetic analysis:

"Yelkamda

qaqshagan asrlar yuki

kishanlar,

faryodlar,

so'ngsiz urushlar...

Men qadam tashlayman chayqalib, sekin,



*og'riqdan yuzlarim burishar.
Yiqilmak, to'xtamak mumkinmas,
qayerga bo'lsa ham yurganim yaxshi.
Mening har qadamim muqaddas,
mening har qadamim
o'limga qarshi". [1]
["On my shoulder
the burden of aching centuries
shackles,
cries,
endless wars...
I take steps, swaying, slowly,
My face wrinkles with pain.
Falling, stopping is impossible,
It's better for me to walk anywhere.
My every step is sacred,
Every step of mine
is against death."]*

In this poem by Shavkat Rahmon, national historical memory and the tragedy of the people are expressed through the images of "the burden of agonizing centuries," "chains, cries, endless wars."

In Apollinaire, this situation manifests itself in the poem "The Little Car" (La Petite Auto). On the way from Paris to Rome, the poet reflects on his era, friends, and the threats of war. He is not against the war, but poeticizes the traces that war leaves in the human heart. His views on modern man intersect with Shavkat Rahmon's idea of "Action against Death."

In Shavkat Rahmon's poem, the lyrical hero is in motion, he "steps, swaying, slowly," but:
*"Yiqilmak, to'xtamak mumkinmas,
qayerga bo'lsa ham yurganim yaxshi".*
("Falling, stopping is impossible,
it's better for me to go anywhere.")

These lines express the necessity, will, and determination to continue on life's path. This spirit is also evident in Apollinaire's poem "The Horseman's Farewell" (L'Adieu du Cavalier). In it, the horseman, going to war, bids farewell to life, love, and death. But in this farewell, not despair, but loyalty, intimacy, and human endurance prevail.

Both poets deviated from the aesthetic standards of their time. While Shavkat Rahmon abandoned traditional rhyme and meter, Apollinaire even gave visual form to poetry through calligrams. For example, in Apollinaire's poem "The Wounded Dove and the Fountain" (La Colombe poignardée et le jet d'eau), the dove, a symbol of peace, is depicted wounded. The text of the poem is arranged in a visual form resembling a fountain. In Shavkat Rahmon's poem, the power of inner pain is intensified not by external form, but by syntactic and semantic emphases:

*"My every step is sacred,
My every step is against death."
"Mening har qadamim muqaddas,
Mening har qadamim – o'limga qarshi".*



This is the metaphysical position of the modern lyrical "I," personal freedom, and responsibility to historical consciousness.

In Apollinaire, movement is also symbolic: it often reflects the spiritual flight of modern man, his misguidance, yet his search. For example, in the poem "Boundary," he feels not as before, but as a person of a new era:

"You are not alone...
you keep pace with the times."
*"Sen yolg'iz emassan...
sen zamon bilan yurasan."*

This poem embodies the pain of the modern world, spiritual confusion, and motifs of awakening. As in Shavkat Rahmon's poem, it also expresses the struggle between history, time, and the human "I."

In the poetry of both poets, movement, walking, striving are symbols of faith in life, not death. Shavkat Rahmon sanctifies this movement. Apollinaire, on the other hand, creates the image of an "I" that keeps pace with time. In both, the lyrical hero manifests as a person who lives amid the burdens of history and society, but does not surrender to this situation.

In conclusion, despite Shavkat Rahmon and Apollinaire being representatives of two different nations and eras, their poetic thinking converges in many ways. They expressed motifs of historical pain, human suffering, and will at a high poetic level. In particular, expressing an attitude not towards death, but towards life through action is a universal feature of modern poetry.

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