

The Use and Uniqueness of Parallelisms in the Poems of Ulugbek Hamdam

Niyazmetova Shahlo Adamboyevna
Urgench, Urgut State University, teacher

Abstract. *This article explores the unique use of parallelism in the poetry of Ulugbek Hamdam, a prominent representative of modern Uzbek literature. The study focuses on the structural, semantic, and symbolic dimensions of parallelism, highlighting how these poetic tools are used to express philosophical, emotional, and national themes. Through a close analysis of the poem "I Planted Flowers...", the research identifies various forms of parallelism—between human and nature, dream and reality, survival and creativity, homeland and flowers, as well as effort and outcome. The poet's use of repeated imagery and mirrored syntax creates a harmonious interplay between form and meaning, rooted in Eastern literary traditions yet enriched by contemporary sensibilities. The article concludes that Hamdam's mastery of parallelism elevates his poetic voice, blending personal and universal elements into a deeply expressive, nationally conscious poetics.*

Key words: *Ulugbek Hamdam, parallelism, Uzbek poetry, symbolism, poetic expression, modern literature.*

Introduction

Parallelism is one of the most powerful expressive tools in poetry, allowing the poet to establish structural, semantic, and emotional symmetry in the poem. In the context of Uzbek literature, Ulugbek Hamdam is one of the poets whose works actively reflect philosophical and symbolic dimensions of parallelism. His poetry embodies the rich continuity between classical traditions and modernist outlooks. This study aims to analyze the types and uniqueness of parallelism in Hamdam's poetry, particularly focusing on the philosophical and emotional impact it creates.

An astute reader who gets acquainted with Ulugbek's works feels his desire to follow his own path. Ulugbek Hamdam, who combines literary criticism with literature and poetry, thinks about his own path in this field:

"Is it possible that we do not have our own path in literary criticism?" The question arises. Is it possible that our literary and critical thinking, based on the Eastern worldview, religious, territorial and national values, is not suitable for us? If we continue to "borrow" everything from abroad - from the literary criticism of advanced countries such as Russian, German, English, French, Spanish and American, what will be the result? Can the "borrowed" models always perfectly analyze and explain examples of art written in the national spirit? Can they perfectly reveal and discover the character of oriental, Uzbek works, their delicate nature?.."

In world literary studies, attention has always been paid to the poetic features associated with the image of a person, its description and characterization. Because through it, it becomes possible to reveal the history and dynamics of poetic changes that have occurred in the development of human artistic thought. In this regard, it is also necessary to identify the types of personal images in modern

Uzbek poetry, the methods and means of their artistic expression. In particular, it is of particular importance to identify the types of personal images used in the poetry of Ulugbek Hamdam.

It is worth noting without exaggeration that today we have a strong Uzbek poetry. Since poetry has existed in the East for centuries as the main type of literature, its roots are very deep.

But today's Uzbek poetry is not yesterday's poetry, but poetry that has been renewed in many respects, in particular, in its formal and substantive content. At the same time, today's poetry is not a separate phenomenon that has broken away from yesterday's poetry. There is a continuity and continuity between them. Modern Uzbek poetry, continuing the best traditions of classical and new Uzbek poetry, also drinks water from the springs of world literature. If yesterday's literature looked at the world through the lens of social realism, today its horizon of thought is very wide. It is this wide horizon - freedom of artistic thought - that is the main factor that creates the poetry of today - the Uzbek poetry of the Independence era. Accordingly, looking at our comprehensively rich poetry, one can see traces of all principles in its bosom: realism, neorealism, romanticism, symbolism, and a number of avant-garde literary movements. Today's Uzbek poetry, created in the life-giving ways of realism, neorealism, romanticism, symbolism, and a number of avant-garde literary movements, is a testament to the poet's thought being free from a single ideological bondage, in other words, its true freedom.

If we familiarize ourselves with information about the use of parallelisms in the process of analyzing the poems of poets and writers, we can analyze its types using the example of one poem below:

Methods

The primary method applied in this study is close textual analysis. A poem by Ulugbek Hamdam, titled "*I Planted Flowers...*", is selected as the central example. The types of parallelism are identified and classified as:

- Structural parallelism
- Semantic parallelism
- Symbolic/metaphorical parallelism

These are then interpreted through a literary-critical lens, using comparative techniques and symbolic analysis.

I WOULD PLANT FLOWERS...

I was drowning under water
I drowned like a man...
If I could just get out of the water,
If I could survive this death,
I would sing a song to you!..
I would sing a song to you,
Putting what I found in your arms.
Trusting my word with all my being,
I would plant flowers throughout my homeland,
It would become a garden and then...

Ulugbek Hamdam's poem "*I Planted Flowers...*" is an elegant and philosophical expression of the art of parallelism in modern Uzbek poetry. It creates many parallel images between the human condition and the conditions in nature. Below are the manifestations and analysis of parallelism based on this poem:

Results

The poem "*I Planted Flowers...*" by Ulugbek Hamdam demonstrates rich use of parallelism across five major thematic axes:

1. Parallelism between human and nature

"I was drowning under water / I drowned like a man..."

Symbolic reading: psychological suffocation mirrored through the image of drowning.

2. Parallelism between dream and reality

"If I could just get out of the water / If I could survive this death..."

Juxtaposition of destruction (reality) and hope (dream).

3. Parallelism between survival and creativity

"I would sing a song to you!"

The act of singing symbolizes living and creating.

4. Parallelism between the homeland and flowers

"I would plant flowers throughout my homeland..."

Flower as a symbol of growth and love; homeland as spiritual space.

5. Parallelism between effort and result

"It would become a garden and then..."

The symbolic progression from action (planting) to beauty (garden).

These examples show how Hamdam's poetic structure uses imagery and symbolic repetition to emphasize inner transformation, national identity, and hope.

Here there is a cause-and-effect relationship between goodness (planting flowers) and the result (garden). The country becomes beautiful through the beauties and sincere deeds created by the poet - this is a socio-philosophical interpretation of the poetic parallelism.

Discussion

Parallelism in Ulugbek Hamdam's poetry serves not only a poetic purpose but also a deep philosophical one. His use of natural images as mirrors of human experience aligns with classical Eastern poetic traditions, yet his treatment is distinctly modern: individualistic, emotionally expressive, and socially conscious.

This fusion allows his poetry to convey themes like freedom, patriotism, personal suffering, and rebirth in ways that resonate deeply with contemporary readers. The poet's ability to sustain structural and semantic parallels while evoking psychological nuance marks his stylistic uniqueness.

Additionally, his poems demonstrate how parallelism can extend beyond stylistic repetition and become a core compositional principle that binds the poem's thematic and emotional elements together.

Conclusion

Ulugbek Hamdam's poetry exemplifies the multifaceted use of parallelism. It serves not only as a literary device but as a compositional and symbolic tool to express complex emotional and philosophical ideas. The poem "*I Planted Flowers...*" reflects how parallelism bridges the personal and the universal, transforming poetic expression into a layered reflection of life, creativity, and national consciousness.

References:

1. Hamdamov Ulugbek. The old world and the new me. -T.: Yangi asr avlodiy, 2018.- p. 96.

2. Hamdamov U.A. Socio-psychological characteristics of the development of artistic thought in Uzbek poetry of the 20th century: Doctor of Philosophy (PhD) dissertation. author's ref. - T., 2017.
3. Hamdamov U. New Uzbek poetry. - T.: Adib, 2012. - 304 p. 4. Hamdamov U. Atirgul. - Tashkent: Sano-standart, 2005. - 224 p.