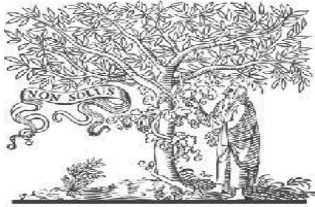


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Paper Authors:

Tajibayeva Latofat Farhodovna



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THE PRINCIPLE OF RENEWAL OF POETIC LANGUAGE IN NEW POETRY

Tajibayeva Latofat Farhodovna

**Assistant of the Department of uzbeklanguage and literature,
Karakalpak State University named after Berdaq
Uzbekistan**

Abstract: This article discusses the principles of renewal of poetic language in modern poetry. One of the tasks of the poets of the twentieth century was to bring the language of the literary age closer to the life of the people, to create works that are simple, fluent and close to the life of the people, using the method of international expression. As a result, not only the style of expression but also the language of the work of art was brought closer to the life of the people. The article analyzes the issue of renewal of poetic language in the late XIX and early XX centuries.

Keywords: Traditional poetry, aruz, barmoq weight, free, realistic literature, poetic language, classical Uzbek poetry, language features, XIX and XX centuries.

Introduction

Modern Uzbek literature, in particular, poetry, has a significant impact on the spiritual and educational development of our society. His place in the world literature series is also unique and unique. The power of literature is incomparable in understanding the minority of the people in connection with other forms of art, in inculcating the idea of independence in the minds of our people, especially our youth. As the first President I.A. Karimov said: "We consider the restoration of spiritual values as an integral, natural process, consisting of an increase in awareness of the national minority, a return to the spiritual roots of the people, its roots."¹ This process is manifested in the fact that the creative traditions created by the great representatives of our literature continue today in less specific forms. It is natural that questions arise as to how these creative experiences are diminished, and how the forms of literary influence are manifested. The creative maturity of any writer or poet depends, first of all, on his devotion to national ideals and values, as well as on his ability and ability to express them poetically in his short work. As a result of the continuation of the best traditions of our classical literature, the effective use of the artistic experience of world literature, the principles of folklore, the bold introduction of international style and images

in written literature, a unique way of thinking, new literary forms and expressions were formed. This process is especially evident in the poems of the Jadid poets. Jadid literature is literature that has emerged at the crossroads of tradition and innovation. In fact, in addition to Jadid writers, representatives of religious literature, representatives of palace literature (for example, in the Emirate of Bukhara) also worked during this period.² But antiquity and novelty were encountered in the works of Jadid writers.

The two great centuries - the period of 50-60 years between the XIX and XX centuries - are of great importance in the history of ancient and rich Uzbek literature. Because, first of all, Literature, as a mirror of the nation (Avloniy), has traversed the path from the indifference to the greatest tragedy in the life of our people - the loss of independence - to a deeper understanding of its tragic consequences and a call to fight for independence. Second, literature was westernized under the influence of period events; with the advent of periodicals and theater, new literary genres emerged. New content has entered the traditional poetry and its associated emblems. The forgotten old finger weight was added to the lone dominant wish. Experiments were conducted in sarbast, mansura were written. In a word, modern realistic literature has emerged. The

geography of the literature of this period is also different from the previous ones. The literary movement was organized not in the framework of three independent kings (xonlik), as in the XVII-XIX centuries, but in the governor-general of Turkestan, which was absolutely dependent on Russia, and in the semi-vassals of Bukhara and Khiva.

This left a small mark not only on the content of the Uzbek literary work, but also on the features of language, from the poetics of genres. The artistic and stylistic peculiarities of the poetry of artists of the late XIX and early XX centuries were formed in two ways. First of all, the poets used traditional means and genres formed in classical Uzbek poetry to express new thoughts and ideas. This principle has found little expression, especially in the use of aruz pillars, which are characteristic of classical poetry, and in the use of traditional image, phrase, and poetic language resources in more, new meanings. Secondly, the artists made good use of the rich experience of folklore. By this time, Uzbek poetry was characterized by the expansion of its range of themes and the emergence of new forms. "The socialization of Uzbek poetry dates back to the 20th century. In fact, a number of democratic and enlightened poets from the second half of the 19th century, such as Muqimiy, Furqat, Zavqiy, Avaz Utar, Kamil Xorezmiy, Ibrat, Sufizoda, Avloniy, it would be appropriate to begin with the socio-psychological factors that gave rise to his work. Because the first signs of change in the country were three at the time. The poets created by the above-mentioned poets differed from the traditional poetry, for example, the lyrics of Navoi, Babur, Mashrab, and Ogahiy. It's important to understand.³ " Thinking that a similar situation prevailed in Turkish poetry, Ismail Porlatir quotes the famous scholar Mehmet Çavuş oğlu: , a poem formed by change could not be called a devon poem. Indeed, what Yahya Kemal wrote on the basis of new aesthetic views, but in the way of the Old Poem breezes, could not therefore join the circle of the Devonian poem. The legal system of the old culture, the state structure,

the notion of the individual as an art, and especially the notion of a poem, also had to change from its fundamentals. Word masters such as folk from Lesko, Arif Hikmat from Xarsak, Osman Shams, and Avniy from the new city sang their last words within the framework of the Devon poem. Similarly, Uzbek poets Muqimiy, Furqat, Zavqiy, Avaz Utar, Anbar Otin, Ibrat, Siddikiy Ajziy, Kamiy, Tavallo, Yusuf Saryomi Sufizoda they were. Because their poetry, no matter how formidable it may seem, gradually began to reflect the spirit of the period, or rather the mood of the universal changes that took place in it. Therefore, it became clear to us that "the concept of a poem has to change from its foundations." was feeling. To illustrate this need, it is appropriate to recall, for example, Furqati's poem "About the **Vistavka**." This work was written in 1890 in the form of a dream, created in the most acceptable masnavi form for the lyrical poems in our classical poetry. In the same year, the poet wrote poems such as "Gymnasium", "About Suvorov", "About the Assembly", "About the Nagma feast". All these poems were in the spirit of enlightenment, intending to acquaint the reader with the positive aspects of other cultures. However, if you look closely, you can see that the traditional form is not very compatible with the creative intention.

Renewal is not only the observation of the events of this century, but also the ability to understand and express its psyche, says Iziddin Ismail, a well-known critic of the poetry of this period. By this time, one of the main issues in Uzbek poetry was the renewal of the poetic language. It is known that until the XIX century, the language of Poetry was rich in abstract expressions, and by the beginning of the XX century, the use of poetic-revolutionary expressions in poetry increased, while the language was defined and simplified. The language of the poets of this period differs from classical literature by its simplicity and universality. The poetry language of the second half of the twentieth century contained little of the lexical layer that reflected the image of everyday life. They squeezed out the

old stereotypes and outbursts. This gave the poetry a new expressive meaning and paved the way for a variety of life forms⁴. In criticism, too, the main focus has been on the relationship between literary issues and reality, form and content, and on the discussion of literary language. Explaining why he decided to create a collection of "Literature or National poem", Abdullah Avloni first said that "some of the books taught in Turkestan school Islam" are "romantic poems" and "some of them are difficult to believe and practice." Song cites one bayt(couplet) from the great enlightener Hoja Hafiz, Navoi, and Fuzuli, and suggests that students who have a superficial understanding of the "ghazals in love in appearance" may be tempted to say, "So-and-so says so." As we can see, Avloni points to three reasons that necessitated the creation of the complex: 1) the subject matter in the existing books is complex; 2) copies are not in the native language; 3) the figurative expression in them is difficult to understand. Although Avloni makes these remarks in relation to the complex he has compiled for children, they at least reflect the creative principles inherent in Jadid literature in general. It has been said before that modern creators have brought literature closer to life in terms of subject matter, and their language closer to living language. And in connection with these two, the age of expression of the poetry has also been simplified. After all, the audience to which Jadid literature appealed was now vastly expanded. Unlike the classical poetry, this poetry is now aimed not at the elite (that is, at the intelligentsia who built the madrassa), but at the general public (that is, the common people as well). The general public, on the other hand, was not yet ready to admit the complex imagery in the classical poetry, the content of the symbolic metaphors.⁵ Of course, this situation posed a complex debate for artists, that is, in the face of modern artists, many of whom are well acquainted with the classical poetry of the East, "Should art be given priority, or is it a task that imposes an era on literature?" The question of style was condensed. The very

existence of this question, for example, leads Hamza to comment at the beginning of his speech to "Redflower" as "not ignorance of literature, but to make it easier for our black people to understand." Or just take a step back in literature. "What is literature?" In his article titled "To be honest, it does not have much effect, in literature, it does have an impact", in his article "Agriculture and farming in our homeland Turkestan" emphasizes the need to "write more in the language". We see that both creators know that literature is an art, as well as the task that literature of the time puts before it. And knowing this, it pays more to the other. Indeed, the deep sense of the need to turn literature into a pulpit, knowing that literature is an art, and the conscious choice to preach through art, is explained by the active civic position of modern artists. The most popular expression in Jadid Shari'ah is the direct address to the public. The object of the appeal is often metonymically, such as "Motherland", "Turon", "Turkiston", as well as "Turkistan nation", "Turk eli", "Nation", "Uzbek nation", "Relatives", "Dindoshlar", "Musulmanlar(muslims)", is clearly expressed by words such as "compatriots." For example, "You sleep in the embrace of ignorance, awake nation" or "O Motherland, who dies of grief and sorrow!" (Avloni); "Cry, cry, Turkistan, cry, Turkistan", "O Muslims, when will we be in pain" or "Brothers and sisters, open your eyes, believers" (Hamza). When you get acquainted with Jadid poetry, the subject you refer to is different. A number of common features of the lyrical hero are obvious. Of course, this is not in vain. In the poems, the poet speaks not in his own language, but in the name of the Jadid movement. To make it easier for Hamza to say that the "black people" are understandable, the Jadid poets consciously put figurativeness in the background. After all, most of the poems of Jadid poets are essentially public speeches. For this reason, rhetorical techniques are more important in Jadid poetry than figurative expression⁶. The poem's formal features, style, and language take on a similar appearance.

We will consider this idea in the example of Hamza's famous poem "Cry, Turkestan". The poem is written in the spirit of appeal. In keeping with this spirit, Hamza makes extensive use of the imperative forms of the verb, and repetitions that reinforce the meaning of the poem occupy a prominent place. The poem used 18 command verbs (cry, shake, stand up, be healthy, **dogla**, tie, **chogla**, hold hands, unite, cheer, throw, start, end, let, open school, be generous; do not hold back, rejoice). Also, "Cry, cry, Turkestan, cry, Turkestan, Let the soulless bodies tremble, cry, Turkestan!" bayt (couplet), (which contains five imperative verbs) is repeated at the end of each paragraph as a repetition. The fact that the speech is subject to the purpose of "self-immolation" indicates the priority of the appellate purpose. It should be noted that the poet is concerned about the style (its beauty) to be enjoyed, or, conversely, consciously subjugates it to other purposes. This style is also used in Hamza's "Open your eyes, relatives", "Darmon Istariz" and other "national poems", as well as in Avloni's "I am weak from my own nation". He is also known for his poems such as "Address to the Statue of the Nation", "Propagation of Knowledge", and "Address to the Nation". The main idea, which is like a red thread from the poems like the above, is "you can't live like this, it's time to move on!" can be expressed as Evidence is taken from life to convince this view, because it is not a figurative expression in this place, but a "black hand" that is understandable, it is more expedient to focus on the situations we face every day. These arguments are emphasized, and various rhetorical methods are used to increase the power of influence. For example, a passage from Hamza's example poem:

Is there a nation like ours that is in disgrace?

He lost his chastity by being deceived by Safahat(kindness).

Firorinda, he lies upright,

Ahlu bidat showed the poison of juice.⁷

The blackened rhetoric is intended to evoke a resounding "No" in the mind of the inquisitive reader, a question that applies equally to the following verses. That is, in fact, at the expense of counting, the speaker asks a question to the cake and gets a "no" answer on the cake. The poet increases the power of influence by directly addressing the mind and conscience of the reader - he takes the reader under his wing. In general, such rhetorical questions aimed at the mind and conscience of the reader include Hamza's "Long live the nation," "Will it remain so?" is also used effectively in poems such as in the literary ages, language works as the main means of artistic expression of the spirit of the people. Abdulla Qadiri in his article "To Our Writers": It takes a long time to say a word and compose a sentence from it. It is a great crime for a writer to understand a little and for others not to understand.

Original writing is about being able to convey the point you want to make to everyone equally. There is no misunderstanding. In addition, words and sentences that do not express the idea should never be included in the text.⁸ Oybek also emphasizes four features of the language of poetry in his article on language in Uzbek poetry. They are melodic, colorful, compact, beautiful. The author emphasizes that it is useless to sacrifice meaning for rhyme, let every word shine like a stone in a ring. The shortcomings of the Oybek language have proved that young poets, even the poems of such well-known poets as Gofur Gulom, Uygun, Hamid Olimjon, Maqsd Shaykhzoda, are not given in it. The shortcomings of the language are confusion, artificiality, arrogance, poverty and dryness. According to him, the words should be selected by clicking on the poem. The word used in the poem should be strong, expressive, clear, simple, clean, close to the people. Poem language is not a technical dictionary Oybek says that poem language has a task: to make the poem serve to show life correctly, it must be well worked out, the work enters the public through language, it is aimed at the general public, so it is understandable to all.⁹

One of the tasks of the poets of the twentieth century was to bring the language of the literary age closer to the life of the people, to create works that are simple, fluent and close to the life of the people, using the method of international expression. For this reason, the creators, deeply understanding the task set by the period, moved away from the Persian-Arabic words and used pure Uzbek words. As a result, not only the style of expression but also the language of the work of art was brought closer to the life of the people. Based on the above considerations, the following conclusions can be drawn:

- While the above-mentioned direction of research in the field of aruz is limited to the selective use of classical poem scales and poem forms closest to the living language, the second direction is now manifested in certain changes in those scales and forms, more precisely, deviation from strict rules of classical poetics.

-In the works of Furqat and Muqimi, the tendency to move away from the language of traditional poetry and move closer to the living language intensified in the era of Jadidism, which became a understood creative principle for Jadid poetry. Because the intention to awaken the nation requires to appeal to as wide a public as possible, which in turn requires the popularization of language. The method in classical poetry has developed less stable and solid themes, images, styles and methods, imaginary impressions in reflecting reality. The creators used the vast potential of the Uzbek language to complete international works in the national spirit. Pure Uzbek national features, expressions of anxiety, calmness, thoughtfulness in a sharp mood, find a new artistic expression in the poetry of this period. As a result, due to the national tariff-description, the national features corresponding to the psyche and national character of our people will discover a vivid picture in the mind of the reader. In particular, the rhythmic use of irony and cuts, which are an important aspect of the vernacular, is one of the factors determining the poet's skill. They

are deeply rooted in the general spirit of their poems.

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