

MODERN THINKING OF NEW UZBEK POETRY

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Annotation: The unique aspects of modern Uzbek poetry and their metaphorical manifestations, the embodiment of modern thinking and imagination in the poems of our poets Zebo Mirzo, Nodira Ofoq, Shodmonqul Salom and Yoldosh Eshbek were analyzed.

Key words: Uzbek poetry of the period of independence, modern, metaphor, metaphor, quality of artistry, allegory.

After independence, the attitude towards poetry has changed, and there are dozens of reasons for this, such as the economic and spiritual roots of the people's lifestyle of that time, the disintegration of the ruling ideology, and the introduction of new technologies. In this period, the readers' spiritual need for poetry was somewhat extinguished, and the creators turned their gaze from the external reality to the human inner self. The lyrical hero who is looking for himself, who is looking for the cause and effect from his "I" is not the same as the beautiful heroes who came out of the snake's mouth, whose biographies are clean and tidy, and whose heart is whole during the Shura era. No one has been created who does not have sorrow along with joy, and anxiety along with happiness. Lyrical heroes of N. Afokova are such people, in whom the reader can see his own feelings, feelings close to his heart will rekindle. He can find answers to unanswered questions that torment him. Yesterday and today, birth and death, love and betrayal, honest and illegal, faith and unbelief, friend and enemy are seen in these poems. Every reader will face people he knows. After all, the power of poetry is to be able to force yourself to look directly at yourself, to feel your emotions in your heart.

Summarizing the debates about poetry up to now, we can say that feeling, perception and expression in poetry do not fit into the pattern of words. The edge of meaning is the link that unites the concept and the idea, the integrative relationship creates a coherent semantic field. Equating the lexical construction to metaphor and image forms a thinking mechanism. On the basis of comparison, metaphor is a phenomenon belonging to artistic speech as a way of conveying meaning and a related type of poetic thinking. More precisely, the orientation of the concept to the aesthetic area determines its meaning. The skill of expression improves the narrative technique while expanding the scope of imagination in the spirit of poetry. Rediscovered possibility provides the appeal of literary interpretation. The term, which moves from the material of language to the criterion of aesthetic evaluation, moves the layers of human consciousness.

However, the poet's choice of words and the degree to which the meaning is organized into an idea shape emotional perception. In a goal-directed process, imagination is renewed during a change in attitude towards reality. Poetic illusion actually serves to deepen the expression. In it, proportion

and alternation stick together. In his theoretical observation, the English scientist Christopher Caudwell emphasizes the emotional coloring of the image and the aesthetic power-memory of the word, but he refers to the metaphor that defines the center of the image. In a broad sense, figurative form enhances the reader's taste by means of proportion and comparison. The progression from perceived reality to unconscious essence defines its nature. It is noteworthy that, although metaphorism is considered a general theoretical problem, in the poem it acquires a personal character belonging to the nature of the creator. It is the metaphor that decorates the artistic speech and directs the collection of aesthetic objects to the independence of expression. Usually, metaphor aims to materialize imagination. Current understanding relies on the logical connection of comparison, ratio, alternation, and analogy. Figurative thinking type prepares the ground for the overall transfer of imagination to perception while increasing the power of aesthetic impact of words, poetic ideas and expressions. So to speak, if we embody the spirit of the poem, allegory moves the blood flowing in its veins. In fact, pretending that there is nothing, saying everything is not considered art. A truly creative person can see, search for and find the unique metaphor in the scenes of existence. The artist should see himself in the things and events around him, find a metaphor, point to it, and guide the readers to understand the point and to develop the meaning behind it. The metaphor serves to transfer the imagination clearly and succinctly, comprehensively and impressively, deeply and conveniently. Rather, it centers the logical syllogism on state and regularity of expression. Extremely thin, elegant and intimate feeling reaches its climax in symbolic expression. In fact, the spirit of the poem requires the description of feeling in harmony with movement and state. It depends on the level of intellectual readiness to reveal the divine essence of the ineffable word. A mysterious gesture and a subtle gesture guarantee the inviolability of the expression. In the course of creative independence, the weight of the concept's artistic meaning increases:

It's a question of years,
A claim found in the book of Moses.
It is blown by the Afghan wind,
Grandfather Termizi was looking down.¹

Shodmonqul Salam's poem "The Gate of Faith" is written in a logical metaphor. In the language of feeling, which is contemporary to literary thinking, the allusions "Maziy - an epic written in a foreign language", "Jayhun - the enlightened heart of Termiziya", "Patience of the ages", "Gate of Faith" appear. "The Book of Mozi" is a school of lessons for the younger generation, old and ancient traditions are used to establish healthy beliefs. The metaphorical meaning spread over the verses creates a philosophical generalization. According to the author, Mozi is the greatest coach! The solution to life's conflicts is found in history.

Metaphoric imagination acts as a base center that organizes meaning within artistic discourse. The poetic structure of the text consists of 5 paragraphs, in which allegory-revival contrast describes the method. "Is there anyone among you who knows the language?" Symbolic expression takes priority in the context of the lyrical subject appeal. Why, "humanity is drowning in the river of darkness, so as not to have a bright face." The artist turns the ordinary language into the language of art, and is seriously committed to glorifying virtue and piety. Metaphor is a concept related to the improvement of the human worldview, based on which the integrity of knowledge and skills is reflected. Comparison and proportion prepare the ground for a full understanding of the subject of the image. As a product of vital needs, the metaphor controls human consciousness, which

¹ https://t.me/s/Shodmonqul_SALOM

moves from the simple to the complex. In fact, "poetry is a portrait of feelings." It should contain emotion, symbol, image, artistic art; the poet's subject, individual style, "me", his own voice should be in the poem... paying attention to the elegance, beauty, wisdom, and literary-aesthetic value of a unique art makes the work relatively easier. In it, a subtle allusion, a play on words, or an allusion round off the meaning. An expression based on an image achieves clarity and clarity in a metaphor. The balance of poetic logic and philosophical observation ensures the originality of literary interpretation. After all, the concept that determines the quality of artistry grows out of the stereotype of imagination. Upgrading a stable illusion depends only on talent:

The eye of a dream shines in my heart,
the highway robber went on hijran.
Before spring, summer, autumn,
you left... the world grew old in one day.

Nasrullah's stylistic and formative researches play an important role in Uzbek lyrics of the new era. Through his collection of poems "Leave Two Flames" (2018) to the readers, the familiar poet achieves serious success in turning the feeling into materiality.

Details that logically connect to each other in emotional perception characterize the harmony of the lyrical hero. The appearance of a lover behind a curtain confirms an elusive dream. The ratio of seasons (spring, summer, autumn) polishes the mood swings. It serves to strengthen the knot in a tense philosophical observation. In the present case, the word combines the image of the landscape and the experience-mood-state. Let's pay attention to the image in Zebo Mirza's poem "Behind me":

Chains of oppression are pierced,
The smallpox of love has been crushed.
Insults poured out
Right on the gallows
The bodies of Haqir are tired.
A rebellion has matured in blood²...

The relationship between human mood and natural feelings ensures the integrity of the metaphorical connection. Especially in the philosophy of creativity, it has become a habit to decorate the artistic speech with the help of symbols and metaphors. In it, imagination and meaning enter into a relationship. Metaphor, a concept that equates expression to poetic idea and literary interpretation, simultaneously serves as a form of aesthetic perception and a means of image. In fact, "the figurative meaning of the word, the metaphor that creates the artistic process in it, and its various types: metaphor, metonymy, allusion, symbol, irony, exaggeration, diagnosis, etc. connection, studying the characteristics of the work in revealing the artistic-ideological essence, identifying the most delicate edges and points in the poet's skill with attention to the essence, scientific analysis and research of the artistic complex in its own complex connection creates a certain theoretical need. Every original allusion used by the poet renews poetic thinking. Observation it is metaphor that directs to artistic depth. In metaphor, the collection of images and the spread of expression are emphasized. In this sense, the concept that unites the levels of language, speech and thinking forms a philosophical association between feeling and observation. In it, the relationship between cause and effect is differentiated on an artistic scale. From formal laconism to poetic logic, poetic in the term that moves from logic to meaning, reality is perceived aesthetically on the basis of comparison.

² Zebo Mirzo. Ishq.Akademnashr.Toshkent,2011

MOON

it is also bright because of its refraction.

Yoinki:

LIFE

opportunity

and opportunity is spoil

as the prayer time passes³...

Or, in the poem "Sunbula", while talking about the sunbula month, which is its turn among the seasons, he talks about the generosity of nature, the durability of the law of justice in relation to human society, and how it awakens feelings of freedom in the heart in a completely new spirit and a new poetic style:

SUNBULA

blue clear as if washed in water

the waters are broken as usual

softly

passes, caressing the shore

to the shore where the waves do not throw away the moon...

In the poems of Y. Eshbek, there is a lot of allusion to "broken". This is a reference to the poet's ancestral morality, modesty in his personality. The poet greatly praises this quality in a person. Just like the artistic-meditative concept that "the moon is bright because of its refraction", it emphasizes the refraction of water here. Water does not envy the bright moon precisely because of its fragility. He did not dare to push her away from her, to throw her on the shore. He teaches people a lesson with such a peaceful nature. He shows an example to the people who live in dense cities and dusty villages, constantly persecute each other, and are buried in envy, gossip and oppression. He does not envy the moon that is brighter than him. In the course of the poem, it is directly spoken from the language of the lyrical "I": a lyrical confession in the form of "a person who inadvertently makes a covenant, saying that he will not do anything bad" convinces the reader that a comparison is being made between man and nature.

The leading principle in Y. Eshbek's poetry is to observe the tragedy of human being, who is tired of human society, striving towards nature, losing his heart due to technical progress and globalization, all of which are shown as a bright example of purely Uzbek meditative lyrics. Y. Eshbek's lyrical hero is not selfish. He talks about history, personality, human heart, natural phenomena, social problems, death and life, so that whatever he talks about, he does not remain in the shell of his individual "I". His lyrical "I" becomes a national, social, even universal "I" in the context of the poem. It grows out of the private and merges into the general.

In conclusion, we can say that modern Uzbek poetry has reached a unique new stage of artistic thinking of self-realization. In this poetry, the examination of the inner world of a person in relation to external events, the inner conflicts, the lyrical description of incomprehensible struggles in a new form, and the reflection of the wide possibilities of the inner "I" in poetry show relatively new aspects.

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