

PRINCIPLES OF RENEWAL OF POETIC FORM

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Abstract

This article talks about stylistic updates and stylistic changes in new Uzbek poetry. It has been scientifically proven that the substantive change that began with the works of Furqat, Kamil Khorezmi, and Zavqi has undergone a formal change in the works of Fitrat and Cholpan.

Keywords. Aruz, finger, style, tone, weight, Furqat, Muqimi, Zavqi, Fitrat, Cholpon.

It is known that the representatives of the new enlightenment literature created mainly in the direction of poetry. The literary prose and dramaturgy genres that appeared in the later stages of the development of our literature are not found in the literature of the Enlightenment. Enlightenment poets mostly wrote works in the subgenres of poetry. There are certain historical reasons for this phenomenon, of course. The most important of these reasons is that poetry has developed widely in our classical literature, and it was convenient for enlightened poets to continue existing traditions in the field of poetry. In addition, poetic works, especially ghazals, are quickly absorbed by the masses, and because the response to the high literary taste of the people is now a literary form, enlightened poets turned to it more.

Thus, enlightened poets wrote works in sub-types of poetry: ghazal, mukhammas, musaddas, murabba, masnaviy, fard, partially tuyuq and rubai genres. If we don't take into account the prose translations of Kamil Khorazimi, all great enlightened poets - Muqumi, Furqat, Zavqi, Avaz Utar - created in these types of poetry. This undoubtedly shows that the literature of the Enlightenment is limited to a certain extent in terms of genres. Along with the poetic types of the poetry of the past, the literature of the Enlightenment used its weight (aruz), rhyme system, and literary image tools. It should be said that the use of a number of elements of the poetic form of the Enlightenment literature was, of course, temporary, transitory, and at the same time a forced phenomenon.

Because every form is always behind its content. It can be said that there is no time when the form becomes fully worthy of the content. In this way, the new content is forced to wear the clothes of the old form, even if only temporarily. But the literature of the Enlightenment, in expressing the new realist content, did not directly adopt the old poetic forms, did not blindly use them, but enriched it with new content, its character, changed its function to a certain extent. Because, as in all social phenomena, in literature, the old is not simply completely abolished, but changes its nature in accordance with the new.

For example, although the old forms of classical literature (ghazal, masnavi, mukhammas, etc.) were used in the work of enlightened poets, these forms underwent a certain evolution and change in terms of content, and the form of old poetic types was preserved. However, the content has changed. So, enlightenment is not the same as the ghazal, mukhammas, etc. in classical literature, for example, the ghazal, mukhammas, etc. in the poetry of the 15th century, but a new type that has undergone a certain evolution. For example, let's take Mukimi's "Hajvi xalifai Mingtepa", Zavqiy's "Hajvi Ichki eshon", Avaz Utar's "Xalqim" and "Sipoxiylarga". All these works are written in ghazal form. But they cannot be compared to 15th century ghazals in terms of their ideological and literary characteristics. Although these ghazals are similar to the

15th century ghazals in terms of their form (stanzas, rhyme, rhythm), they are far away from them in terms of theme and ideological orientation, enriched with new content. This situation can also be seen in mukhammas. For example, Zavqiy's "Ajab ermas" and Muqimi's "About Khapalak village" can't be compared to the 15th century in their ideological and literary aspects. Such examples can be cited from all poetic types in the literature of enlightenment. In these examples, it is clearly seen that the poetic genres of the 15th century abandoned their dominant romantic-lyrical theme and traditional style in the work of enlightened poets and acquired a new content and a new spirit. So, enlightened poets enriched old poetic types with new content in new historical conditions and developed them. This idea is not only characteristic of satires and poems written on social topics, but also related to the lyrics of enlightenment literature.

In the narrow-intimate lyrics of the Enlightenment literature, this evolution, although not as clear and obvious as in satire or poems written on a social theme, is, in any case, a certain change in their ideological-literary features happened. Because the new creative and aesthetic principles of Enlightenment literature, ideological foundations such as Enlightenment and patriotism determined the essence of lyrics and created new ideological and literary features in it. So, Enlightenment poets differ from classical literature in relation to old poetic forms. While the representatives of classical literature blindly accepted the old poetic forms, preserving all their ideological and literary features, and became imitators of the poetry of the 15th century, enlightened poets approached the issue creatively. They enriched them with new qualities, moved literary life one step forward, and developed it. Undoubtedly, the Enlightenment poets were inspired by the style of poets like Makhmur, Gulkhani, Haziq, who were their immediate predecessors in this field, and continued it. Humor, satire and humor in the literature of the Enlightenment, as the main and leading genre in the literature of this period, influenced the creative method that defines the essence of the Enlightenment literature, turned its realism into a realism with a critical character, i.e. critical realism. This enlightenment was the most important feature of satire and humor in literature.

Another important feature of Enlightenment literature that distinguishes it from other periods of humor is that the humor of this period began to reflect life through the images of a person who is the main object of literature. Reflecting life in the activities of typical characters acting in typical conditions is one of the signs that literature has reached adulthood. For example, Hakimjon and Sultan Ali Khoja in Muqimiy's satire "Tanobchilar", Hodikhoja in "Maskovchi boy ta'rifida", Victor in "Voqelai Viktor" and others are personified characters embodying the essence of a certain social phenomenon.

A travelogue is also a new genre in enlightenment literature. In the history of literature, there have been no such works describing travel memories in poetic form. In general, travel and travel memories are often found in history. However, almost all of them are works of a memoir character and have different literary stylistic features. Muqimiy was the initiator of the creation of the travelogue genre in Enlightenment literature. Muqimiy described the impressions of his travels in different directions (Koqon - Fergana, Koqon - Shahimardan, Koqon - Isfara) in his work entitled "Sayohatnoma". Muqimiy's "Sayohatnoma" was widespread and popular among the people at that time. This work still lives in the nation in various versions and is performed by art lovers. Muqimiy's "Sayohatnoma" published the views on time. It is known that the poet Zavqiy also wrote "Sayohatnoma" in the spirit of Muqimiy's "Sayohatnoma" while keeping its weight, rhyme, and clause system. There is information that the poet Tajalli, who accompanied Furqat during his trip to India and China in 1892, also wrote a "Sayohatnoma" in response to Mukimi's "Sayohatnoma". Tajalli's

“Sayohatnoma” has not reached us in its entirety, only some fragments of it have been preserved. There is information that Furqat also wrote “Sayohatnoma”. But it has not been found yet.

Thus, a certain genre was born and formed in the literature of the Enlightenment, which is characterized by the same spirit and common literary features written on the same topic - the genre of “Sayohatnama” Reminiscences of travel are a common theme in all of these works. Another important new genre in Enlightenment literature is the letter genre.

Writing letters in poetic form is also found in the past periods of our literary history. For example, the poetic letter “Hasbi Hol” sent by Alisher Navoi to his friend Said Hasan Ardasher from Herat is an important example of this genre. But not many and valuable letters have been preserved from the past times, as in the case of enlightened poets. Enlightenment poets used to write poetic letters along with prose letters. 10 of Muqimiy’s poetic letters have reached us. Furqat’s letters written during his life in Fergana and Tashkent, as well as his poetic letters from Turkey, India and China during his travels abroad, are known and famous.

The important part of the matter is that these letters are not simple “congratulatory greetings”, but literary works containing valuable lines about the poet's mood, feelings, and inner experiences. Thus, the letter genre emerged from the correspondence between Enlightenment poets. These poetic letters are an incomparable source for studying the life and work of Enlightenment poets, as well as for investigating the literary life of that time. This part of the creative heritage of Enlightenment poets has been widely studied until now. However, many aspects of our literary history cannot be explained without studying these documents.

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