

## CHANGES IN POETIC FORM IN NEW UZBEK POETRY

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### Annotation

In this article, the changes in the poetic form in the new Uzbek poetry are based on the example of Muqimiy, Avloniy work. The measurements of poetry in the new Uzbek literature and the analysis of the use of poetry forms to live language, the closest to the tones of people's creativity are used.

**Keywords.** Poetry, rhythmic-intonational, folk songs, Muqimiy, lyrics, traditional forms, Avloniy, "Family Talk", "The poet with the parrot".

The end of XIX-beginning of XX centuries is a period of research in the form of Uzbek poetry. True, such research is always there in literature in connection with the nature of artistic creativity. However, the search for the end of the XIX-beginning of the XX centuries differs with the character of the reform, as a result of which a new Uzbek poetry came into being.

"The research in the chapter of the form is most noticeable first on the rhythmic-intonational satchel of the poem. This research is correct to say that at first it was carried out within the framework of aruz. In this place, I mean the wide use of the dimensions of poetry and the forms of poetry to the living language, the closest to the tones of people's creativity. For example, the lyrics of the Muqimiy. The tone of the jam, which occupies a significant place in the poet's heritage, is very close to folk songs." Let's take the jam "My Heart belongs to you", which is very popular in the people and performed in the tune "Tanovar".

Emdu sendek, jono, jonon qaydadur,  
Ko'rib gul yuzingni bog'da bandadur,  
Saqlay ishqing toki jonim tandadur  
O'zim har joydaman, ko'nglum sandadur .

Attention, despite the fact that it is written in aruz, it seems that the quoted murabba clause is also fully consistent with the size of the finger, standing in the style of 11 + 6 with 5 Steam. The same thing, it seems to me, will be the ground for the unnoticed passage of the irregular repetition of stretching and short repetitions in several places of the jam, of course, in the poem written in aruz, there will be cases when stretching with weight requires a short and vice versa reading of the hijoni. But in the reading of this jam, I think that the rhythmic context of folk songs on the finger more than the same rules will serve as the basis.

Literature became more and more popular with folk art in those years. The poets were chosen to try their strength in new genres, forms. Traditional forms of breast has gained new features. A number of poems of Avloniy, such as "family discussion", "the poet with the parrot", are written in the character of the discussion. Take, for example, the poem "The Poet with the parrot". The poem consists of a dialogue between the poet and his parrot. The content of the work is as follows: "the poet asks the traveller parrot about the changes taking place in the world, about the situation of other countries, nationalities. Parrot says that the people of Turkistan are still in sorrow, that they have not been provoked to find their true place in life for the acquisition of knowledge and culture. It is known that our millennial classical poetry is written in the weight of aruz. Even in poetry at the beginning of the century, it was the only and main weight. But the folk oral creativity, which was before Navoiy and was created after him-at the weight of the finger. In classical literature, the poem written on the finger almost does not meet. But aruz was not at all comfortable in bringing the complex, stormy period of the general public, sometimes suffocating breath. Therefore, Avloniy



wrote many poems on the finger, which opened discussions about important social issues. The finger was taken from the oral creativity of the people to the finger. The first poems of Avloniy on the finger were written according to folk songs.

For example:

Throwing manic stones at yor-yor-o'v,

The poem "about the wedding", which begins with Flying Birds, is written as a folk song.

In the current Uzbek poetry, our scientists have a number of remarkable views on stylistic compromise. Including N.Karimov in the present Uzbek poetry distinguishes the creative direction of poets, who are mainly engaged in three different directions:"the first of these can be called manifestations of intellectual poetry in conditional clarity. At the top of this group was Usmon Azim. In the poetry of his and his subordinates, hysteria, philosophy, if we say laconic, the light of thought shines. For representatives of the second line, folk tones, nationality, simplicity are especially important. From time to time, there are some poets who are creative in both these directions, they form the third line .

So the scientist divided the present Uzbek poetry into three directions: intellectual, folk, mixed. The literary critic U. Hamdamov said: "according to the method of expressing the essence of poetry in 1990-ies, there are basically three types: the first is the folk melody, and the representatives of this method are M. Yusuf, S.Said, R. Musurman, Iqbal Mirzo are such poets. Their poetry reaches the reader quickly, quickly absorbs at the same time quickly unites.

In turn-the main direction. The poet in this direction-does not try himself in search of a new way of expression. Maybe emotions are present and give shape to a wide range of consumption. H. Ahmedova, E. Shukur, Z. Mizaeva, S. Ashur, Q. Norqobil, G. Togayeva,poets like S. Rauf.

The traditional direction is a bridge of fur between the folk and the third – poetry in the modern spirit. The Modern direction is associated with the poet's search for a new expression for his own mood, when one river begins with his own inner essence of poetry, the other seeps through the bosom of social processes in society. A.Kutbiddin, B. Ruzmuhammed, A. Said, poets like veterans are creative in this direction”

Young researcher A. Hayitov also in many ways close to the classification of U.Hamdam , the idea is put forward “ ” the following classification of methodological research in the 1990-ies in conditional clarity is a believer:

1. Methodical research in the folk spirit.
2. Stylistic research in classical lyrical direction
3. Methodical research in the Modern direction

Literary scientist N.Jabborov, thinking about the renewal processes in modern Uzbek poetry, presents the following classification: :

1. Striving to express contemporary themes in the dilapidated aruz.
2. Increased need for folk tones in poetry.
3. Update in poetic form.
4. Renewal in poetic images

In general, the process of formal and meaningful renewal in Uzbek poetry, which began at the beginning of the XX century, continues to this day. Such formative updates, which we observe in today's poetry, deserve special attention. In place of the conclusion, we can say that the renewal and research of the poetic form is evidence of the fact that it leads to a certain degree of growth in our national poetry, theoretical thinking, artistic-aesthetic worldview.

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