



## DISCOURSE FACTORS AND AESTHETIC DEMANDS TOWARDS VERSE THROUGH THE SPIRIT OF INDIVIDUALISM IN NEW UZBEK POETRY

Journal Website:  
<https://masterjournals.com/index.php/crjps>

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Submission Date: November 15, 2024, Accepted Date: November 20, 2024,

Published Date: November 25, 2024

Crossref doi: <https://doi.org/10.37547/philological-crjps-05-11-07>

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### ABSTRACT

The given scientific article aims to reveal and study in detail the factors of discourse, as well as the aesthetic requirements for the genre of poetry through the manifestation of the concept of individualism in new Uzbek poetry. This scientific research also considers the factors that motivated the content renewal of new Uzbek poetry. The reasons for the echo of changes in social life in literature and the emergence of new Uzbek poetry are explained in detail.

### KEYWORDS

Verse, poetry, content, quotation, metaphor, stanza, “fard”.

### INTRODUCTION

New Uzbek poetry, while embodying changes in content, also became a sign of changes in form and means of expression. New poetry was created by changing the foundations of wish, which was the leading weight for centuries. That is, in contrast to romanticism, which depicted dreams and hopes about life, the depiction of vivid, realistic scenes and the adaptation of the artistic language to the vernacular became stronger. The changes that entered our social

life at the end of the 19th century, in turn, caused meaningful changes in literature. The works of new Uzbek literature can be divided into 3 main groups in terms of content:

1. The pursuit of freedom
2. Enlightenment
3. Exposing the vices of society.

### METHODS



Literary examples of stylistic type, represented by the name "verse" in the new Uzbek poetry have been recently created. Specifically, poems of P.Abdullah, habibi, M.Shaikhzada, Mirtemir, Chustiy, Chakhi, E. and literary works of poets such as Vahidov confirm this statement. So called "Chusti verses" are exceedingly close to classical verses in terms of content:

"G'amimni aytayin desam biror do'stu qardonga,  
Ul odamning g'ami mendan ko'ra ko'prog'u hasratlik.

Ul odamdanki, men xasta dilimga malham istayman,  
Uning qalbi mening qalbimdan ortiqroq jarohatlik".

In classic poetry, the second name of "the verse" is the matless ghazal. In this regard, the above poem is also rhymed according to its form b-a, v-a. The content also has a moral content. However, since it was written in the new era, the content of sociality is more strongly expressed in it. So, the lyrical hero wants to express his sorrows and worries to his dear friend, but he feels that his sorrow is greater than his. From another person, the lyrical hero asks for ointment for his sick heart, but his heart is also very wounded. By this, the poet wants to say that every person has his own sorrows and joys. At the same time, the saying of our people of this continent is true: "If yours is in the bag, others are in the corner."

Xunuk bo'lur go'zal, labin burishdan,

Olam yuzi burish bo'lur urushdan.

Anqovlaima yov tilini bilmasang,

It maqsadi ma'lum erur xurishdan (334).

The given poem does not quite meet the requirements of the genre of the verse (poetic). There is sincerity only in the moral content: a beautiful woman's face turns ugly when she turns her lips, war changes the "face" of the world, a person disappears if he does not know another language, he is ashamed that he does

not understand, the dog's barking is not in vain: he sees a stranger, a stranger or an animal. I'm tired. Thus, the poet revealed philosophical ideas by the example of life. To master tailoring of slander,

Tuhmat to'nin usta bichish-tikishga,

Kuchi yetmas sira og'zin tiyishga.

Do'stingman deb lof uradi shallaqi,

Tiling bormas uni odam deyishga (334).

Here we are talking about a slanderer: "slanderer" is a metaphor, a slanderer does not restrain himself or his mouth from slandering people, such people cannot be called human.

Rayhon bargi qurisa ham bo'lmas xas,

Bog'da o'sgan har bir ko'kat hid bermas,

Gulni yulib bog'da alaf o'stirg'ay,

Odam shaklida yurgan har bir nokas (335).

In the above lines, words such as basil, garden, green, flower, grass and fragrance form a correlation. The poet also created symbols with these. After all, even if the basil leaves are dry, they will not be special and will not be thrown away, but will be drunk into the tea. Not all damaged things in the garden emit expressions. In this, flowers and grass weeds form a contrast. In other words, grass grows instead of flowers. In other words, the garden is a symbol of life, the flower is a symbol of good people, not bad people, not grass.

Nomard xarob etar obod olamni.

Xursand bo'lur ko'rsa o'lim – motamni

Nomardlarga sira ishing tushmasin,

Odam desa bo'lmas, nomard odamni (335).

This is about the human world. According to the poet's opinion, the notorious person destroys the world and is happy when he sees death and mourning. That's why



it's important to stay away from these people, they shouldn't be seen as human beings.

Bu hadis: «Hubbul Vatan – imon erur,

Kimda imon bor, aziz inson erur.

Saqlamoq yovdan Vatanni senga qarz,

Qarzni qilmoq ado har kimga farz (335).

The art of quotation was used in the first line: the hadith "To love the country is from faith" helped to express poetic thoughts effectively. It should not be forgotten that in previous administrations, when various obstacles were placed on our religion, the use of hadith was spiritual courage. Quoting the poet, he calls his followers beloved. The next chapter continues the call to protect the motherland. The poet believes that it is the duty of every person to protect his homeland:

Odamiy bo'l, odamiy bo'l, odamiy,

Senda bo'lsin odamiylarning g'ami.

Bu ulug' Navoiyning so'zi,

Ma'ni aflokining yorug' yulduzi.

#### Results and discussion

Discussing the results of the given research we can state that this verse has also acquired a relational meaning. The first two lines are embedded in the poem by Alisher Navoi: "A man who does not care about people, the grief of those who do not have me." It can be called compensation. The poet defends being a human being. Humanity uses a unique metaphor when singing the words of the great Navoi - it calls Navoi's words "the bright star of the world of meaning" - the bright star of the world of meaning, and this shows that Chusti is truly dedicated to Alisher Navoi and his work.

Here is a comment: Chusti's poem "The verse" does not fully meet the requirements of the genre of the poem (verse). This is evident in the weight and accuracy of the rhyme scheme. It is possible to note compatibility only with the content of this genre. In fact, it can be said that most of these poems are modern four-line statements in terms of content and form.

Turob Tola also published poems under the name "Verse", which almost did not meet the requirements of the genre. These poems are written on different subjects. For this reason, we did not include them in the analysis.

Fard is known as the smallest genre of classical literature and reaches artistic perfection mainly in the works of Alisher Navoi. The works of this genre consist of 2 poems - 1 stanza, usually rhymed in the form of a-a, written in Arabic, with moral and philosophical content, gaining logical integrity. There is a poem called "fard" in the works of Turob Tola and Jumaniyaz Jabbarov in the new Uzbek poems:

Navoiy dahosi musharaf bog'da

Insoniy fazilat mangu ardog'da

The above stanza belongs to the pen of Turob Tola and the genius of Navoi - his work has been compared to the garden. The poet emphasizes that this garden will live forever, because there are human qualities in it. This shows that Turob Tola is a real fan of Navoi.

Totuvmiz, bu asli davramizga xos,

Bu asli Navoiy, Jomiydan meros (68-b).

It is known that in literature, Jami and Navoi became a symbol of true friendship. In this regard, the poet says that harmony and friendship are inherited from Jami and Navoi and promotes the same friendship.

Ikki xalq dahosi Hamza va Ayniy,



Ayniy o'zbeklarga Hamza baayini!

In previous administrations, the names of Hamza and Aini were always mentioned side by side. Hamza is interpreted as a Proletarian poet. In fact, its creative image is determined by the "Nihony" Divan, dramatic works and a flower collection full of national spirit. Sadridin Ainiy is said to be the founder of Tajik literature. However, he is a prolific artist who has written in 2 languages. Based on the interpretation of the former government, the poet approached these 2 figures and named them the geniuses of 2 countries.

Maqom talqinida raqslar suhbatlari,

O'zbek san'atining asriy iffati! (68)

These verses are about the art of dance. Makam refers to ancient and still living national melodies. The poet metaphorically describes it as "the age-old purity of Uzbek art".

The verses of Jumaniyaz Jabbarov are also close to classical fads in content:

I Bormi desang agar farishta,

Derman: – ular bizning Forishda!

Farish is the name of a district in Fergana region. The stanza uses a word game typical of the sense. In the first line, an angel is a girl, and in the second line it means a place. That is, they want to say that angels - good girls live in Farish.

Yangraydi nay, chang bilan sato,

Ishqqa to'la edi bu sado.

The same word play is used in this stanza: sato - musical instrument, sado - sound, voice. So, the melody of the flute and the sato has a melody, a melody about love.

Bu qanday zo'r, bulbul ovoz-a,

Jahon ichra bo'ldi ovoza!

In the above two words, voz-a and vozka formed a pun. In other words, the nightingale-voiced artist has become world-famous.

Dunyo ko'rib, bilganim shulki,

Ko'p omonat bu dunyo mulki.

The poem emphasizes the transience of the world and everything in it, the need to appreciate the life that is given.

Ey, bezovta, dolg'ali kungil,

Ne buyursam, ushanga kungil.

In this case, the words homonyms came in the place of rhyme: in the first verse, kongul means heart (a noun), and in the second verse, kongul means action (a verb of command-desire). So, the poet appeals to his troubled mind in the name of his mind: he asks to do whatever I tell him to do.

Asal labdan sochib durlar,

Xayolimni sochibdurlar.

## CONCLUSION

To conclude with, in this case, there is something close to the form of the word: to disperse - to laugh, to smile, to disperse - means to spread out in all directions. So the meaning is understood that the smile and laughter of the mistress beautifully captures the imagination of the lover with a smile on his lips.

In general, the poems given the name "fard" in the new Uzbek poems do not fully meet the requirements and characteristics of this genre in classical literature. Therefore, it is not written in the form. The content has also expanded. This can be considered as a creative research to follow classical literature. They can be interpreted not as individuals, but as a pair of fingers. Turob Tola's couplet is dominated by moral and philosophical content. A distinctive feature of



Jumaniyaz Jabbarov's poems is that most of them are associated with the same name of the same name instead of rhyme.

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