

Eurasian Journal
of Humanities and
Social Sciences



The similarity of form and content in Uzbek and Karakalpak poetry

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ABSTRACT

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Keywords:

Content, form, island, sacro, gor, kuza, tashbex

As we observe the stage of modern poetry, its theme and content, we have witnessed the emergence of unique talents who differ significantly in terms of choice of theme and artistic form, style of expression. Because in the context of globalization, the ranks of artists who are renewing their way of feeling and perceiving the world are expanding. is distinguished by the intellectual (mental and scientific) analysis of the inner secrets of the so-called mysterious being This seems to provide the reader with inner satisfaction and encourage him to understand himself in the bosom of feelings close to him. B. Genjemurod's poem also encourages the modern reader to think deeply; its origins give the impression that humanity, no matter who it is, wants to be aware of its visions of the past and the future. But in the artistic pursuits of both it is possible to observe a syncretic expression of modern poetry with pure traditional poetry. In particular, Shavkat Rahmon writes in his poem "Aralga":

On fire
burnt
Island in the sand dunes
lying in a trance,
The situation is deteriorating day by day.
Like a pagan in Tegra
The desert itself turns,
overflowing Syrdarya,
Amu roars wildly.
The island, which surrounds the desert,
As if the island is in the throat of the earth,
look at the melting sky -
like the eyes of a dying man.
Punishments are natural,
but what is his sin?
Aral,
can't reach the seas
What happened
to you, O Island,
astonishing everywhere,
winning for thousands of years,
You drink slowly
two rivers ...

In lines that seem very simple at first glance, the poet has smeared his emotional experiences in the opposite way. In it, the author was able to express not only himself, but also the environmental problem that concerns everyone in Central Asia with his whole being, the social pain and suffering caused by it, in a sincere, unique artistic style. First of all, the poet expresses his human sympathy for the Aral Sea, which is burning in the sand dunes, burning and trembling, its condition is deteriorating and drying up day by day, and it is staring at the sky like a surrendering man. He is secretly investigating what was the reason for his falling into this situation. The island does not reach other seas, because there is no one to hear its pain, no one to take care of it. Furthermore, this pain is a punishment given to him for his desires. After all, he had won for thousands of years and had no mercy on the Amu Darya and the Syr Darya, drawing them to his constant trap.

Yes, lust caused the island to begin to dry up. Not only was it the lust of the Aral Sea, but the lust of the people to get more cotton.

The fact that the island is drying up, trying to destroy it day by day is more impressively expressed in the poem of B. Genjemurod, a son of the Aral Sea:

I froze and froze in cancer -
My heart is on a diet, I am destined.

The wind blew softly -
The island merged with the desert.

The true meaning of the poem, the poet's emphasis on the words "The wind blew and whispered // The island merged with the desert" is evident.

The combination of the desert and the wind, the great blessing of nature - the kingdom of sustenance - the disappearance of the island forever, scratches the poet's heart. He was able to create a holistic landscape when he was able to connect his mood, his inner anguish, to a lost blessing.

At the end of the poem, the poet thinks in a different mood:

I closed my eyes to the sky,
I bent down to the ground and broke.
I was scattered in the wilderness,
I broke my heart and salted it.

The poet's closing his eyes to the sky testifies to the confession of a man deprived of spiritual ascension, as the motive of bowing and breaking the earth in the following verses indicates ... Only sinful slaves admit the bitter truth, I am also responsible for the sins of others. The conclusion is: When does a man ruin a bush in the desert, why does he want to be a bush, why does he turn his rest into a field of "ruin"? At the heart of these questions is a bitter answer: tearing his heart out, salting him, telling him that he is a sinner in front of the sandy Aral Sea, convincing others to do the same, and explaining that his mood ends with "breaking and salting his heart."

The harmony of form and content is also observed in Uzbek and Karakalpak poetry. In such poems, the word is equated with a metaphor, or rather an idea, and the reader must find the mystery of the mood - the call, the call. That is, the poet of any period does not feel the need to explain a traditional poem to the reader. The first goal of the poets is to want the reader to enter the mysterious world of poetry on his own, encouraging him to think while feeling the treasure of meanings after entering. At the heart of human thinking is a tendency to feel that there is a universal meaning, to feel the need to understand it. Ulugbek Hamdam, as one of these poets, encourages the reader to observe and understand the meaning of his poem. In particular, in his poem "Man" the symphony of allegories sounds unique:

There are two caves - my two eyes,
My heart is a gaseous treasure in it.
My body is my horse, my mind is my bridle,
I've been on the road for a thousand years,
here...

It is not difficult to see the great wisdom in the fact that the two eyes fall into a cave, the soul turns into a hidden treasure in it, the body turns into a horse, the reins into a mind. He is separated from the common man, and it is necessary for him to open the door of the treasury to know "what is in it." But it is unknown when the treasure will be opened. To do this, it is necessary to fully understand and know the whole mood of the soul. The mood, the state, the landscape, which is ripe in the

treasury of the heart, is the spiritual world of the so-called human being, the eternal destiny of his destiny. Wherever you start the body, the mind restrains it. The harmony of the heart and the mind, the companionship, the harmony, are known to be aimed at demonstrating the true HUMAN "I".

"Poetry is not a concept we are accustomed to," the poet said on the scales of deep understanding. It doesn't even need jewelry. To gain a deeper understanding of the essence of this sharp philosophy, we will focus directly on the next verse of the poem:

Location... The address is too far,
Imagination is out of reach.
Victory is my own, though
Defeat will not leave me! ..

"When a person is born, he is a hollow jar," says Rumi. The birth of man cannot always restrain his psyche at the heart of the so-called bitter trials of life. The poet is deeply saddened by the fact that the address is far away, "out of reach of the imagination." "Victory is victory and defeat is victory," he said. He is a human being, looking at the world around him on his own, and comes to this conclusion. The architecture of the poem "Man" gave rise to a combination of images and metaphors. The purpose of the poem is also explained by the fact that it has found the most optimal way to "express itself."

In the poems of U. Hamdam and B. Genjemurod there is a tendency to approach any subject with the same responsibility as other artists. The man who travels between destinies is not perfect. He must make mistakes, overcome any obstacles in the way of self-realization. In the nature of new poems, two aspects should be kept in mind for the reader:

1. Secret expression of an idea on the basis of a symbol, metaphor.
2. The student's interest in observation, in knowing the world in the way he thinks.

These definitions are relative, of course. It can be further expanded and interpreted. However, it is natural that it is difficult for a student to understand the world in a new way and to understand his own imagination. At the heart of the poetic experience is the human theme. The introduction is important for the

reader by turning it into any symbol, metaphor. The poet must encourage thought. We found it necessary to focus mainly on similar issues. For example, it should not be forgotten that over time, the nuances of poetic poetics have a changing significance. In the poems of Uzbek and Karakalpak poets, sincere feelings are presented to the students in the harmony of content and form. In particular, one aspect of the work of poets of both nations - the mysterious interpretation of human destiny - stands out. These will undoubtedly emerge more clearly if they are still brought into the scope of a broader type of study.