



## Research Article

# INTERPRETATION OF THE NATURE OF MODERN POETRY IN LYRICAL COMPOSITION

**Submission Date:** September 10, 2022, **Accepted Date:** September 20, 2022,

**Published Date:** September 30, 2022 |

**Crossref doi:** <https://doi.org/10.37547/tajet/Volume04Issue09-02>

**Journal Website:**  
<https://theamericanjournals.com/index.php/tajet>

**Copyright:** Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

**Mambetaliev Kayrat**

Researcher Of Chirchik State Pedagogical University, Uzbekistan

## ABSTRACT

Creativity and inspiration, poetry and poetry, interpretation and image, plot and fable all come together at a single point - composition. The poet uses words, repeats, intensifies the image and tone, assigns a meaningful meaning to them, arranges them, organizes them, and all this unites in a single aesthetic center. So, can a composition be a masterpiece? What about modern poetry? No, each work has its own compositional quality and limit of philosophical scope. Just as there is a certain order in every phenomenon in the universe, there is also a certain compositional principle in modern poetry.

## KEYWORDS

Modern poetry, lyrical composition, poem, Shaukat Rahmon, U.Hamdani, Bahram Rozimuhammad.

## INTRODUCTION

After all, plot and composition can form a common feature of the nature of poetry, but in the nature of

modern poetry, this is reflected in a different form. When it comes to this, U. Hamdani expresses the

following comments: "In my opinion, a new, modern poem is, first of all, a renewal of artistic thinking. Not at all a conscious abandonment of rhyme and rhythm. Of course, if the poet is able to put on a new dress - a new form, light upon light, to that product of renewed artistic thinking. If not, this should not be considered a fault or shortcoming of the poet. A new form and expression will appear in the world not with a change in worldview, perception of the world, with a renewal of our artistic way of thinking, with a renewal of our taste, that is, with huge shifts in the social-historical, spiritual-psychological ground. Let's take Shaukat Rahman's poetry. It is a new, original poetry created on the ground of tradition. At first glance, this poetry does not seem to be very original poetry, since the degree of closeness to tradition is quite high. However, when it is carefully studied from the point of view of literary science and the laws of art, the uniqueness of Shaukat Rahman's poetry is revealed, and we can see how it differs from the poetry of his predecessors in some respects. "Bahram Rozimuhammad, one of the major representatives of our modernist poetry, or Fakhriyor's poetry may not seem very original compared to the traditional lyrics we are used to, but they also have their own tradition." The truth is that two aspects appear in the thoughts of the critic U. Hamdam: firstly, to distinguish the border between tradition and non-traditional, to define it and not turn a blind eye to the achievements and shortcomings of both characteristics, and secondly, in both cases, an attempt to reveal its own nature and it is in the recognition of the research. At the core of this recognition, it will be possible to open the way to a deep understanding of the achievements and shortcomings of real poetry. At first glance, the interpretation of the overall landscape of modern poetry, its poetic structure, its influence on the human psyche, and the logical development of thought will clarify the essence of the matter: Fas – Рим қонунларининг олий ҳуқуқи.

Fas is the supreme law of Roman law.

Fas est - "All is well."

with laughter

the sky about to enter the windows.

on unruly cities

soldiers,

Armed with countless rights:

fag!

Morocco - surprise, the world is ahead of you.

Morocco is open to other ways of life and property.

Fas - eyes narrowed with anger.

Humanity is like that, after all?!

in the 20th century

flashed like lightning:

At the Crossroads of Rome

nonsense phrase -

Fas est!

The complex contradictions of life, in the essence of this modern poem, resonate in the poet's heart like the path traveled in the ancient Greek culture of several thousand years. At the heart of this essence we see the creation of true talent. By the 20th century, the change of everything, psychology, philosophy and ethics in science, the harmony of aesthetics and integration in one center like a whole organism, is clarified in the image of the above poem. Prof. Q. Yoldoshev writes: "The years after the last quarter of the 20th century enter the history of world philosophy and art as a period of universalism. After all, by this time, all scientific views, creative methods, trends, and philosophical schools, which were not in practice before, were used to their full potential. That's why terms such as "trans-realism", "trans-avant-garde", "post-modernism", "post-structuralism" are used with the help of prefixes such as "post", "trans", etc. These terms do not mean the next directions and currents that came after realism, modernism or avant-garde,

but they mean the beginning of a period in which none of these and other such methods or directions will dominate alone in art and literature. In the world that is changing every hour, various examples of works are presented to the attention of readers. These are more than ever before. Thus, each period means that life does not go at the same pace, changes and developments are closely related to time. In the above poem, O'. Sulayman perceives the general and specific aspects of these changes through his heart. It warns the reader about the crisis of the subconscious soul, which has not been seen in the history of a thousand years. But hope is inside a person. He explains that building one's own happiness even with a healthy belief and skill, not being afraid of experiences, and the laws of imagination and life never coincide. Finally, a heavy philosophical perception gives the term "Fas est" a serious meaning. As a result, it leads the student to change his way of thinking. Are there many generations today who understand such logic? While the book's products lie unread on shelves gathering dust, it is a poignant reminder of the importance of focus for the individual. This tone defines the compositional nature of the poem above: The first philosopher was a linguist in a black shirt. He inherited the wild world from his ancestors

(he was a historian),

the intention is also black,

He is the treasure of the blacks

(he was a madman).

To us

everything is fine!

Even a logical comparison

and rights are also memories

grew up sucking a wolf

Romulus and Remni.

Look, it's happening again –

has been absorbed into the depths of centuries

the slopes of destiny

with ferocity like a wolf

sheepish saltiness

Pale Rome.

Poet and statesman Oljas Sulayman, who is deeply concerned about history and present, future and expectations, succeeds in drawing a man of the new era, the mentality of the people of the new third millennium. The poet seems to be famous for his modernist interpretation of mythopoetic legends from the beginning to the present day. "Who was wearing black?" What does the mistakes of the noble breed have to do with the history and past of the Turkic peoples? All the truth is here. The truth is that on the basis of the sharp beliefs that grow from the poet's philosopher's pox, the world and man's achievements are arranged in one necklace. He looks at the destinations of the oppressed people in the bosom of his beliefs. These acute realities that are happening in the Roman medical kingdom require the eternal struggle between the eternal and the eternal to be heard in the essence of "Fas est". In fact, behind the reality that the poet sees, another riddle of existence is hidden. Only the wise can understand it. In the cultural layers of history, how many great truths are unappreciated. Only a poet who can gild with world literature can see this. There are thousands of secrets under the intelligence that God has given to mankind. Explaining it in a poetic language with the thinking of the times has reached the edge of modernism. This theme-content of Uzbek and Kazakh poetry leads every reader to enter the essence of great philosophy:

Silent Meteor -

crazy years.

Do you love me, mountains?



Do you love it, people?

You will not be corrected,

not flattened,

you will not be forgotten, mountains,

your

Your wonderful pieces,

For example, chatok

but,

you are incomparable

mountains,

You are incomparable.

It is known that the rotation of the earth in its equilibrium without a single millimeter deviation, and the orderly movements of every body are by the grace of God. But man is a servant of the soul. If he wants, he makes the mountains to be sunken, turns the seas into desert graves, cuts down the trees he has grown, twists the rivers, and flies to the skies. It follows the chain of the ego like a dog and starts all the troubles. Here in this beautifully finished poem - all the sufferings are expressed in a network of thoughts and pointed to the reader, the reader. The closer you come to the contemplation of great observation, the more deeply you will understand your human identity and lineage. Because it is precisely in these layers of thinking that the thirst for identity is embodied. Mysterious riddles in the nature of each poem are a collection of thoughts and symbols that entered the eyes and heart of the poet. "Going to the destination with a song and a song" itself is a part of the greatest suffering. In this principle, it is gratifying that the characteristics that the poet is focusing on are gradually improving. It is a fact that the boundaries of poetic thinking and the renewal of ideological, formal and stylistic aspects create ample opportunities for the deepening of lyrical composition. "In this sense, it should be said that in today's

modernist aspirations in our poetry, are we not witnessing that tone is often neglected? At this point, we should not understand the melody as a collection of the same number of rhythms or rhymes. I mean the tone of feeling. Any good poem is no exception to this tone. Especially the non-traditional, what we call modern poetry, is worthless if it does not have a tone of inner feeling... Ойбекнинг 20-йилларнинг охири ва 30-йилларнинг аввалида ёзган символистик шеърларини алоҳида урғулаб ўтишни истар эдим. Шоир «Кўнгил шеърлари»нинг аксари жуда жозиб туйғу асосига қурилганки, уларни кўникилган усулларда бирданига ва бирваракайига таҳлил қилиб ташлаш ва бундан завқ олиш ғоят мушкул. Бундай шеърлар рамзларга қоришган, рамзларга айланган туйғу тилини нозик тушунишни тақозо этади. Ҳатто бу ҳам камлик қиладигандек: ўқувчи ўз муҳитидан қабул қилиб олган ва бадий тафаккурида меъёрлашган, қатъийлашган айрим догма нуқтаи назарлар қафасини парчалаб ташлаб шеърни ўқишга тутинмоғи лозим. Шундагина балки омад кулиб боқар: санъат асари ўз бағрини очар... Эҳтимол, шундагина модернизмнинг санъат I would like to emphasize the symbolist poems written by Oybek in the late 1920s and early 1930s. Most of the poet's "Poems of the Heart" are built on the basis of very attractive feelings, so it is extremely difficult to analyze them at once and one by one in the usual ways and enjoy it. Such poems require a subtle understanding of the language of feelings mixed with symbols, turned into symbols. Even this seems to be insufficient: the reader should start reading the poem after breaking the cage of certain dogmatic points of view, which he has received from his environment and which has been normalized and fixed in his artistic thinking. Only then, perhaps, we will be lucky: the work of art will open its heart... Perhaps only then will we understand the meaning of modernism's saying that the work of art is not just an imitation of nature and a copy taken from it, as Aristotle said, but an alternative to nature, reality, another parallel reality that can compete with it. ..." In fact, as a result of the unprecedented expansion and improvement of the phenomenon of universalism in socio-artistic thinking,

the above qualitative changes are taking place. As a result, the modification of human analysis and research is also different. Conditional refinement of such noble features is seen in the fact that the phenomenon of modernism has given way to other "isms" today. To that end, none of these "isms" are outdated. It should not be overlooked that the essence of any "ism" includes the fate of a person, his past, the time he lives in, and his style. Only then will we make a correct assessment of the trends in the consumption of each period:

The gray hair of my heart

It will fall out of your hands one day

Autumn pours under the trees

Here's the truth of life for you! Note the no-nonsense simile of depicting human life in huge paintings or long lines: The truly anguished poet at the heart of such a tradition focuses on three issues: gray hair is the first symbol (of old age, of saying goodbye to life and its lateness); ; the second symbol is fragments of lost time (one day!); facing the Hadik asking if the owner is ready for that day; the third symbol is the fall under the trees (death and the end of life, eternal parting). In these three verses, a big generalization is visible. The reflection of three symbols in the fate of one person is a great indication of the change of modes in Uzbek and Kazakh poetry. Yes, there is no doubt that the works published in this way are surprising the representatives of the great elite in the literature of the Turkic peoples! "In modern Uzbek poetry, the issues of absolute loneliness, depression, denial of God, abandonment of historical culture, and nihilistic attitude towards family and parents, which are presented in European modernist literature, are not observed in the poems given in relation to modernism. When we think from this point of view, the term "Uzbek modern poetry" means a poetic work that is newer than our traditional poetry, far from declarative, eventful, and superficial features. This poetry meets this "modern" demand with its new forms, new composition, and new methodological research. As we have seen, under the

progress of Uzbek and Kazakh literature, the involvement of our peoples in the world community is determined by the period when a new worldview, especially artistic thinking, was characterized, recognized and started to be studied. Restoring the heritage left by ancient ancestors and honoring them, strengthening strategic cooperation, opening the door to a new stage in the social-humanitarian sphere fully confirm our above comments.

### REFERENCES

1. Hamdamov U. World Literature: Modernism and Postmodernism. -T., Academic Publisher. 2020. - B.154.
2. Sulaymanov Oljas. Poems. <https://bilim-all.kz/olen>
3. Yoldoshev Q. The word flame. -T., Literature and art. 2018. - p. 31.
4. Sulaymanov Oljas. Poems. <https://bilim-all.kz/olen>
5. Ernazarova G. The meditative nature of contemporary Uzbek poetry. -T., Qamar media. 2020. -p.217.
6. <https://ziyouz.uz/suhbatlar/dunyoni-yangicha-korish-ehtiyoji-umarali-normatov-va-ulugbek-hamdamsuhbati/>
7. <https://ziyouz.uz/uzbek-sheriyati/uzbek-zamonaviy-sheriyati/guzal-begim/>