

THE CONCEPT OF "ARTISTIC FORM" AND ITS ESSENCE AND CLASSIFICATION IN UZBEK POETRY OF THE INDEPENDENCE YEARS

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Abstract

The article discusses formal stylistic studies in Uzbek literature of the period of independence, their artistic and aesthetic factors, important features of poetry, updated under the influence of Uzbek classical literature and world poetry. The difference between a literary genre and an artistic form is shown using a number of scientific sources and evidence. In recent years, the works of artists who have conducted artistic research in Uzbek literature and their unique aspects will be discussed.

Key words: artistic form, methodical search, genre, appearance, broad and narrow meaning, literary form, rosary, triad, verse, synthetic poetic form, godly form, individual experiment.

In the following years, a number of artistic forms appeared in Uzbek poetry under the influence of classical and world poetry. Such artistic forms, different from literary genres, made up a large part of Uzbek poetry in the following years. Art form and genre are not one theoretical phenomenon. In fact, the artistic form first arises. If this form is repeated in the work of several poets, it becomes a genre. And the genre has its own nature, fixed signs. In this respect, the artistic form is the basis for the emergence of a genre.

An artistic phenomenon that was created under the influence of world and classical poetry and is the result of the creative research of only one poet is called an artistic form. In Russian literary studies, this term, called "khudozhestvennaya forma", is the basis for the formation of the genre. The theory of artistic form is widely developed in Russian literary studies. In particular, "Artistic form (lat. forma - appearance, image) - a set of tools and methods embodying the artistic content and its structural expression" [1]. In fact, the artistic form is a tool that creates the creative intention of the creator and expresses the content. According to Y.



Mukarjovskiy: a) artistic technique; b) unique harmony of all elements and parts of the work; c) the development of artistic creativity in accordance with internal, immanent laws constitutes an artistic form [1]. The scientist's second classification of artistic form corresponds to the research of artistic form in poetry. That is, the unique harmony of all elements and parts of the work creates an artistic form, and its manifestation in artistic creation opens the way to genre. "Artistic form (lat. forma - external appearance) - in a broad sense, the structure, organization, external expression of artistic content; in a narrow sense, it is a set of artistic tools brought together in a separate work (a complete artistic form) [2]. In fact, the art form is discovered by the creator. In this sense, integrity represents the acquired artistic integrity. In this case, the narrow meaning of the term reflects the formal changes of a certain artist. We also use the term "art form" in the same narrow sense. In another place, "Artistic form is a concept that expresses the constructive unity of an artistic work, its unique integrity. It includes concepts of architecture, music and other forms" [2]. Consequently, the constitutive unity and unique integrity of an artistic work are important features that define an artistic form. According to Hegel, the artistic idea creates its own form freely, the content of the idea and its image in artistic works are in perfect harmony with each other [2]. After all, every creator chooses and creates a form of artistic expression of poetic thought. According to M. Bakhtin, artistic form is a bridge leading to content. A work of art is a whole, and its elements take on their meaning as parts of that whole. The artistic form must also comply with the laws and conditions of human perception of reality [2]. The definition of artistic form given by the theoretical scientist is reasonable: artistic form is a bridge leading to content. This metaphorical comparison has a scientific essence. However, the artistic form chosen by the artist must correspond to human perception of reality.

In Uzbek literary studies, a number of scientific views on artistic form have been put forward. For example, Jamal Kamal, who is engaged in the issues of poetry, writes about this: "Today's genre image of our lyrics is defined more by a kind of mixed, "universal", synthetic poetic form free from the requirements of "pure genre". If we remember V. G. Belinsky's profound opinion that "as there are ideas of the period, there are also forms of the period", the picture becomes even clearer. In this sense, the current dominant mixed genre in our lyrics can be described as the poetic form of the era" [3, 11]. It seems that Jamal Kamal relied on the views of the great Russian



critic V. G. Belinsky and meant the search for an artistic form in the work of every poet. In addition, he sees a confusion in such researches, which have appeared in the work of a certain poet under the influence of different lyrical genres.

Literary critic T. Boboyev writes: "Determining the genre characteristics of lyric poems in our classic poetry (composed in aruz) is much easier and more convenient than determining the genre characteristics of lyric poems in contemporary poetry (written on fingers). Because poetic genres had strict norms and standards in the classics. But in our current lyric poetry, especially in the poems written in the finger system, such a poetic pattern is not so noticeable. Accordingly, it is a more complicated matter to determine the genre characteristics of the lyric poems created on the finger" [4, 503]. In fact, the fact that the poetic pattern is not so noticeable in the finger-weight poems expresses the artistic form. Literary critic E. Khudoyberdiyev writes: "New modern poetic forms and genres have appeared that allow deeper and more effective illumination of the content and spirit of the current intense social life" [5, 221]. Therefore, the diversity of artistic forms was required by the violent times. For example, J. Kamal's "taronas", A. Obijan's "ghazalsimons", "sotaruboiys", "four-story ones", "doubles", F. Afroz's "rosaries", U. Kochkar's "muqarnas" " can be shown as examples of such artistic form. The scientist's theoretical views are noteworthy in another respect: "new modern poetic forms and genres", he rightly emphasizes that the form is a creative process before the genre. Therefore: "A poet who cannot create something new cannot be an innovator. There is no tradition without innovation, there is no innovation without tradition" [5, 222]. The views of the well-known theoretician scientist D. Kuronov attract attention in this regard. He divides poetic genres into five and shows the following as the fifth: 5) genres that appeared in the form of individual creative experiments: kairma (A. Suyun), ignabarg, uchchanoq (A. Obidjon), fiqra (F. Afro'z) and b. First of all, it should be said that this classification is far from perfect. After all, "genres (in contrast to literary types) give rise to systematization and classification with difficulty, and it is stubbornly opposed to it." Secondly, most of the genres in this classification are used by our contemporary poets, even if passively. However, naturally, for modern poetry, some of them are traditional, others are adapted, and others are still boiling in the cauldron of creative experience. The question arises: does contemporary poetry have its own genres? [6, 391]. Therefore, qayrma (A. Suyun), ignabarg, uchchanoq (A. Obidjon), fiqra (F.



Afroz) are new forms of today's poetry that combine tradition and innovation. Because they "came to the field as an individual creative experiment". They cannot be called a genre. Because only Farida Afroz has a fiqra, and only Anwar Obidjon has a triple. The scientist continues his thoughts on this matter and writes: "When I. Sultan touched on the genres of our classical poetry, he says that dividing the poetic product into such types is not a picture, even if they are found in modern poetry." According to the scientist, "Any work written in poetic form is called a poem. Each lyric work is first a poem, and then it is a work belonging to a certain genre (ghazal, rubai, epic, poem, song, etc.)" [6, 391]. In this, D. Kuronov enters into a debate with literary critic I. Sultan. He does not approve of the scientist's view that there is no need to classify the genres of contemporary poetry: "If you pay attention, the word "poetry" mentioned by I. Sultan acquires a universal meaning, which is the only one in contemporary poetry - " reminds of the view that there is a genre called "lyrical poem". In general, when the "poetic pattern becomes imperceptible", "do genres survive or disappear?" it is natural to ask the question" [6, 391]. Although the same question was asked in the two-volume "Literary Theory", the answer was no, "some genres still live in our poetry." At the same time, it is stated that "the present genre image of our lyrics is defined more by some kind of mixed, old, "universal", synthetic poetic form free from the requirements of "pure genre" [7, 267]. "When dividing lyrical works into genres, proceeding from the features of the form, more precisely, from the external formal signs that are clearly visible to the eye, that means both describing the genre with strict accuracy and assigning a specific poem to one or another genre with such strictness became an impossible task" [6, 391]. After all, it will be possible to determine whether a specific poetic work belongs to a certain genre from its nature, fixed signs, and to classify them. Therefore, the term "universal, synthetic form" is used in relation to such transformational changes in new poetry, which can be agreed with this opinion.

In general, D. Kuronov evaluates these creative searches taking place in the current process as "Genres that have appeared in the form of individual creative experiments", which reflects the searches of the artistic form that we are researching. J. Eshonqul, a scientist who is an active observer of today's literature, also expresses the updates in artistic thinking: "Literature always develops by mixing and synthesizing with the experience gained by external - foreign literature, according to the internal capabilities of the language and literary genres, and expands its



boundaries. expands. Whether you like it or not, today's research in our national literature rests on its own ground, seeks to expand the possibilities of literary thinking through external influences, pushes its boundaries towards abstraction, completely new encodings - symbols. It prepares the field for the creation of new works [8]. Changes in the poetry of the period of independence can be assessed as the product of "experience gained under the influence of other literatures", "synthesis". Changes in form and content in Uzbek poetry from the last quarter of the 20th century to the beginning of the 21st century became a significant creative process. "As a result, our poetry denied the poetic canons that have been practiced for centuries and entered the period of searching for a new form in accordance with the changed content and essence. Changes in the rhythmic-intonation level of the poem, the way of poetic expression and subjective organization can be shown as the most important directions of these researches that led to a radical renewal in our poetry" [9, 274]. First, the process of realizing the national identity, expressing one's own opinion, then trying to find a unique form and expression in order to express a new opinion, and the emergence of new genres became stronger, and the color in our literature, especially in our poetry. Uzbek poetry of the period of independence is a phenomenon that came to the world as a result of the aesthetic views of creators with different lines of thought, and has a number of unique features. In the literature of this period, conditions were created for the freedom of creativity, it was directed to the research of the individual, not to show the public. The literature of the period of independence became a truly diverse literature. There was an opportunity to experiment, to try, to walk along unopened paths. This situation created an opportunity for the growth of unique talents that are not similar to others, do not seek to repeat others. After all, "as the nature of artistic creation changes in content, it needs its own form, world of images and expression. That's why new genres have always been created, improved or gone out of use. At the same time, since the nature of each individual genre is constantly changing, it is inappropriate to talk about the traditional canons of a particular genre. Indeed, genre features are manifested according to the specific work and its nature" [10, 110]. Based on this, it can be said that as a result of the researches of creators, poetic forms of one, two, three, six appeared in Uzbek poetry, and the sonnet genre developed. Enriched with the achievements of Uzbek classical literature and world literature, they took a place in the works of modern poets. Therefore, as noted by the well-known poet scientist N.



Rahimjonov: "In addition to traditional genres, social-political, landscape, love-love lyrics characterized by thematic problems, sonnet, binary-individual, triple-hocku , tanka, octave, fives, sixes, and eights, as well as poetic genres and forms, the process of careful research is going on" [11, 66]. Literary critic N. Jabborov also wrote "Time. Criterion. In his book "Poetry", he pays special attention to the same aspects. That is, it is based on the desire to express modern themes in old language, the need for folk melodies in poetry, renewal of poetic form, renewal of poetic images. "Today, new poetic forms are encouraged in poetry. Threes, fives (of course, these fives are not important!), even geometric shapes boldly enter poetry" [12, 57]. Indeed, in the Uzbek poetry of the following years, Anvar Obidjon's "ignabarg", "uchchanoq", "uchpakhsa", Farida Afroz's "fiqra", "tasbeh", Israel Subhani's "Shashqator", known as unity, binary, triple, six. artistic forms such as , new sonnets were created. Usman Azim created both prose and poetic examples of the literary form called "qayrma". At the same time, R. Parfi, Eshqabil Shukur's poems composed of triplets in classic literature, tercet and tercina genres of world poetry were created. Consequently, there was a need for a comparative study of changes in the triple-hokku-tercet-tercina-musallas, binary-fard-masnavi, musaddas-six system. Based on this, the artistic and aesthetic factors of the updates that occurred in Uzbek poetry in the following years can be shown as follows:

1. Artistic aesthetic experiences of world poetry.
2. Traditions of Uzbek classical poetry.

Scholars like H. Umurov, Q. Yulchiyev interpreted the forms of unity, duality, and trinity that appeared in our modern poetry as a poetic genre. In particular, H. Umurov evaluates triplets as a philosophical-literary genre [13, 4]. Q. Yulchiyev also interprets units and triplets as genres [14, 23]. Since the requirements of the genre are strict, we go the way of interpreting unity, duality, and trinity as an artistic form. In this regard, in recent years, Uzbek poetry has been searching for an artistic form, and as a result of this process, not only stylistic but also quality changes have occurred in poetry. These transformational processes in Uzbek poetry in the following years can be classified into two:

1. Art forms created under the influence of Uzbek classical poetry double, three-story, three-story, uchpaxsa, g'azalsimonlar, chorzarb, shashqator, five-story, four-story, tarona, muqarnas).



2. Artistic forms created on the basis of world poetry (unit, conch, middle finger, rosary, geometric shape, garland of sonnets).

It seems that the main factors of formal and stylistic renewal in Uzbek poetry in recent years have been manifested in learning from the artistic and aesthetic experiences of Uzbek classical poetry and world poetry. Ulugbek Hamdam, a writer and literary scholar who made a significant contribution to Uzbek prose in the period of independence, while thinking about today's Uzbek poetry, says: looks like this: traditional; folklore (including folklore traditions); modern; wish syncretic. But it is worth noting that in the field of aesthetic and artistic interpretation of the world, one can mainly observe the competition of two forces: it is a competition between traditional and modern currents" [15]. In fact, this modern direction is the reason for the renewal not only of artistic thinking, but also of the literary form, which is the embodiment of the poet's feelings.

In Uzbek poetry, under the influence of classical poetry, artistic forms such as units, twos, threes, fives, and sixes appeared. Being influenced by the works of such genres as hokku, tanka, tercet, tercina in world poetry, and as a result of the nationalization of the sonnet genre in world poetry, created the basis for the writing of similar works. This, of course, was manifested in modern Uzbek poets continuing the traditions of Uzbek classical poetry and bringing the achievements of world poetry into literature.

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