

**LINGUOPOETHIC FEATURES OF NEW POETRY (ON THE EXAMPLE OF THE  
WORK OF KAMIY AND SUFIZODA)**

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**Abstract:** This article analyzes the linguopoetic features of Jadid poetry using the examples of the works of Kami and Sofizoda. It is analyzed that in their works, linguopoetic renewal was carried out through a language close to the folk spirit, symbolic means of expression, and a new artistic syntax.

**Keywords:** Jadid, poetry, linguopoetics, feature, Kamiy, Sofizoda, creativity, analysis, work, renewal, people, spirit, language, symbolic expression, medium, artistic, syntax.

At the beginning of the 20th century, a new aesthetic-enlightenment movement called "Jadid literature" emerged in Turkestan Uzbek literature. Jadid means "new" in Arabic.<sup>1</sup> The poetry of this movement manifested distinct linguopoetic features in terms of language, style, and figurative poetics. Based on the concept of linguopoetics, we would like to analyze how language and poetics were renewed in Jadid poetry using the example of the work of Karimbek Kamiy and Sofizoda.

The uniqueness of linguopoetic means — lexical, semantic, figurative, rhythmic, and syntactic aspects — in the poetry of Kamiy and Sofizoda is analyzed.

"Linguopoetics" refers to the relationship between the linguistic (phonetic, morphological, lexical-semantic, syntactic) aspects of the artistic language and the poetic content, image, and style.

In Jadid poetry:

- Traditional classical forms (ghazal, rubai, muhammas, etc.) were combined with new ideas of enlightenment, national revival, and development.
- There were innovations in terms of language and style - the vernacular, contemporary themes, and socially critical poems expanded.

From this point of view, within the framework of linguopoetics, Jadid poetry is considered an interesting object in terms of language and poetics.<sup>2</sup>

Kamiy was a pseudonym, his real name was Karimbek Sharifbek oglu, born in 1864 in Tashkent. He died in 1923. He was an Uzbek poet and educator, and from 1880 he studied at the "Beklarbegi" madrasah in Tashkent. He worked as a teacher at this madrasah until 1916. He was known as a poet since the 1890s, and composed bayazers. Many poets such as Sidqiy Khandayliqiy, Khislat, Miskin, and Tavallo were among Kamiy's students. After the October Revolution, he worked at the "Turon" library and in literacy courses.

Kamiy created works in many genres and themes of classical poetry. He was in close contact with Mukimiy and Furqat, and composed poetry collections. Kamiy's work is complex and his

<sup>1</sup> O'zbek tilining izohli lug'ati. T.: 2005-2008.

<sup>2</sup> <https://www.tarix.uz/>

worldview is contradictory. In many of his poems, he called on the people to be enlightened. He is known for his poems "About the Railway", "Blood died in the sorrow of the nation...", "Left to the mistakes of ignorance" and others.

Kamiy's poems can be found in almost all the bayozes published in Tashkent in the late 19th and early 20th centuries. Examples of his work were published in the "Turkiston Region Gazette" and other periodicals.

Karimbek Kamiy It has been noted that his work, starting from the 1960s, occupied an important place in the early stage of modern literature.<sup>3</sup>

In Kami's work, the ideas of science and enlightenment, national awakening, and development are reflected in many poems. For example, lines such as: "School, where knowledge is the source of wisdom, morality is the fear of morality." Here, through such combinations as "science and morality", "moral morality", the semantic field of the language expanded: categories such as knowledge, enlightenment, morality entered the poetic language.

Kami's socially significant poems (for example: "My heart, the blood has died from the sorrow of the nation...") depart from traditional love-ghazal themes and raise topics such as national sorrow, oppression, and the right to enlightenment.

Through imagery, concepts such as language, thought, nation, and school become a poetic layer. Kami used classical genres (ghazal, murabba', muhammas, etc.). However, he thought in a new way about the content within the form: he moved from the traditional poetic form to verses that called for knowledge and enlightenment. This is important for the analysis of linguopoetics in terms of the harmony of genre-language-content.

Although the language is mostly simple, more folk, the poetic style reflects the enlightenment ideology through important word combinations, accents, and repetitions. For example: "Be pure and have pure intentions, Always strive for knowledge."

From this perspective, linguopoetics in Kami's work is expressed through: lexical innovation, image-based expansion of meaning, filling traditional genres and forms with new content.

Sofizoda (real name Muhammadsharif, 1880–1937) was a Jadid poet and educator, known for his socio-enlightenment poems. He was involved in opening "usuli jadid" schools and spreading enlightenment.<sup>4</sup>

In Sufi poetry, words such as "Homeland", "school", "native language", "enlightenment", "ignorance" are widely used. These words become central themes in Jadid poetry. For example, in the poem "Chustlar bizlar" a critical attitude towards the old supporters of the method is formed - ideology is raised through language. Also, in his poems of a lyrical-democratic spirit, the concepts of people, nation, enlightenment are expressed through several images.

Although Sofizoda also uses classical forms (ghazal, qut'a), new ones in terms of content - social and educational poems - prevail. This indicates the linguistic and poetic renewal of the genre.

His poems contain accents of various natures, repetitions close to rhythms, and elements of the folk language; this brings the language of poetry closer to the people.

In short, in Sofizoda's work, linguopoetics is manifested through: vocabulary innovation + socio-educational content + enrichment of traditional form with new content.

The work of both poets expressed the linguopoetic features of Jadid poetry in different ways: Kami supplemented the classical classical form with new content, while Sofizoda was more formal in form, more modern in content, and closer to the vernacular. The main linguopoetic features observed in Jadid poetry are: the novelty of language and vocabulary (science,

<sup>3</sup> ziyouz.uz

<sup>4</sup> tarbiyaviy.uz

enlightenment, school, nation), the orientation of figurative and symbolic means to society, renewal in terms of genre and form, and the transition to a simpler and more folk direction in terms of language and style.<sup>5</sup>

In the work of Karimbek Kamiy and Sofizoda, these features were realized in different ways: Kamiy was distinguished by the promotion of educational and national ideas through poems in a traditional form, while Sofizoda demonstrated the renewal of language and poetics through poetic works written in a more modern spirit, both in form and content.

Therefore, studying Jadid poetry from the perspective of linguopoetics can provide a better understanding of the artistic and aesthetic function of language, poetic style, and educational content. It is recommended that detailed analyses in this area be carried out in the future—including phonetic and rhythmic aspects, genre changes, and the relationship between poetic language and the press.

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<sup>5</sup> Якобсон Р. О. Лингвистика и поэтика // Структуризм: «за» ва «против» : сб. ст. / под ред. Э. Я. Басина ва М. Я. Полякова. М., 1975. С. 193 - 230.