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THE PLACE OF NEW POETRY IN THE DEVELOPMENT OF NATIONAL LITERATURE

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Abstract: This article analyzes the process of formation of Jadid poetry, the socio-historical factors that influenced its emergence, and its artistic and aesthetic characteristics. Jadid poetry is studied in close connection with the political, cultural, and educational changes that occurred in Turkestan in the late 19th and early 20th centuries.

Keywords: Jadidism, Jadid poetry, national revival, enlightenment, colonialism, Chulpan, Fitrat, Avloni, era, historicism, social environment.

The radical changes that took place in the socio-political life of Turkestan at the end of the 19th and beginning of the 20th centuries had a strong impact on the national thinking and literary process. Under the conditions of the colonialism of the Russian Empire, the task of awakening society and bringing the people out of ignorance and backwardness became an urgent issue for the local intelligentsia. This historical need led to the emergence of the Jadid movement.

Socio-historical foundations of the Jadid movement

As a result of the conquest of Turkestan by the Russian Empire in 1865–1876, a new political system was formed. The colonial policy had a significant impact on the economic and cultural life of the local population. At the same time, the opportunity to get acquainted with European science and culture appeared.

The "new method" schools of the Crimean Tatar enlightener Ismail Gaspirali had a strong influence on the Turkestan intelligentsia. Secular sciences began to be taught in the new method schools. This process also gave rise to a new spirit in literature. Jadid poetry was formed in the late 19th and early 20th centuries and actively developed in 1905–1917. During this period, the press developed, newspapers and magazines were published. Poetry became the main propagator of the ideas of national revival. The artistic features of Jadid poetry were formed.

Jadid poets, while preserving the traditions of classical poetry, put forward a new content. The ideas of enlightenment, progress, national unity, and freedom took a central place in their works. The language became simpler, and social problems began to be openly described. An important feature of Jadid poetry is the active use of socio-political and educational vocabulary. Such associations as "nation," "homeland," "progress," "liberation," "enlightenment," and "science" rise to the center of the poetic text. For example, in the works of Avloni and Fitrat, the opposition of "science" and "ignorance" formed a semantic field and was the main issue in developing the ideological basis of the poem. These associations go beyond the simple nominative meaning and acquire a symbolic-aesthetic content.[1] Jadid poetry can be classified according to linguopoetic features as follows:

1. Linguopoetic process.

- figurativeness of abstracts;

[1] Qosimov B. Milliy uyg'onish: jasorat, marifat, fidoyilik. – Toshkent: Ma'naviyat, 2002.

- poeticization of ideological lexicon;
- manifested through the intensification of semantic contrasts.

2. Metaphorical thinking and imagery.

In Jadid poetry, metaphor serves as an artistic expression of the idea of national revival. In particular, in the poems of Chulpon, the images of "sun", "dawn", "light" are interpreted as symbols of enlightenment and freedom.[2]

3. Syntactic construction and expressiveness.

In Jadid poetry, rhetorical questions, exclamations and repetitions are widely used. For example:

- “O nation, wake up!”
- “How long will you remain ignorant?”

These constructions enhance the emotional impact and encourage the reader to think actively.

4. Syntactically:

- short, only sentences;
- parallelism;
- anaphora and repetition provide stability.

This indicates that Jadid poetry is combined with the publicistic spirit.

Jadid poets developed complex Arabic-Persian expressions from classical literature and turned to a folk and simple language. This process served the nationalization and democratization of the Uzbek literary language.

From a linguopoetic point of view, this is:

- lexical simplification;
- methodological clarity;
- is explained by the harmony of folk intonation and journalistic tone.

One of Chulpan's poems contains famous lines:

"A fire burns in my heart, never to be extinguished,
That fire is the love of the nation, my fellow countrymen."[3]

If we analyze the verse linguopoetically, first of all, we will analyze it from the point of view of the lexical-semantic layer. Here, the lexeme “o't” is used not in a nominative sense, but in a metaphorical sense. “O't” is a symbol of internal passion, national pain, awakening. It is explained by “nation love”, that is, the metaphor is used in an open type.

Semantically:

- o't national → temperature → enthusiasm → love → emotion.

This chain creates an expansion of poetics. Jadid poetry gave rise to a new linguopoetic stage in Uzbek literature. In it, the artistic language was enriched with socio-enlightenment content. Metaphorical thinking served the idea of national awakening. Syntactic expressiveness increased. The modernization of the Uzbek literary language accelerated. Thus, Jadid poetry emerged as a national historical and literary phenomenon, but also at an important stage of linguopoetic development.

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