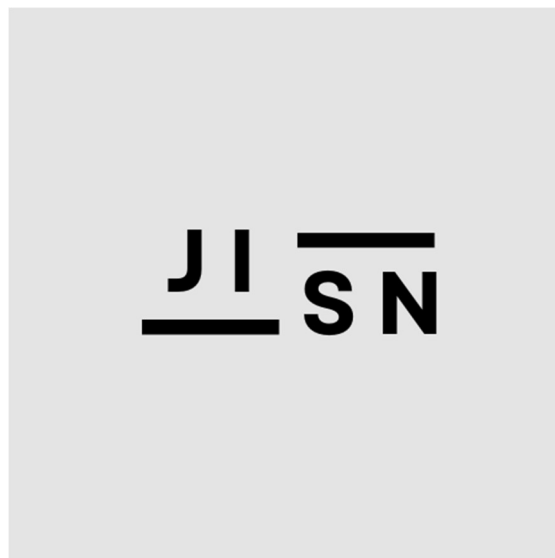


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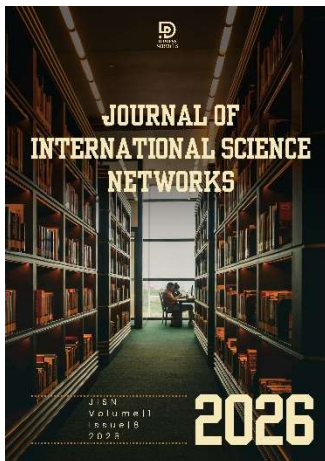


THE ACTIVATION OF LINGUISTIC EXPERIMENTS IN UZBEK POETRY

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ANNOTATION:

The article analyzes the artistic and aesthetic possibilities of word-formation mechanisms in the Uzbek language system in poetic texts and reveals the essence of linguistic units that have emerged as poetic innovations.

KEYWORDS:

Phonosemantics, allegory, symbol, contrast, tone, rhythm, repetition, philosophical approach, metaphorical thinking, syntactic construction.

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Introduction

After gaining independence, a new stage of development began in the spheres of national culture, art, literature and language. Independence awakened feelings of freedom and liberty in human thought. Therefore, from the beginning of the 1990s, Uzbek poetry entered a new period of artistic formation. One of the most notable phenomena in the literature of this period was the activation of language experiments, that is, the poets began new research in the artistic language.

Language is not only a means of communication, but also a means of expression of artistic thought. For a poet, language is a means of perceiving the world, of creating reality in an aesthetic form. During the period of independence, this perception found expression through new tones, new semantics, and new syntactic constructions. Poets sought to combine folk language, oral creativity, ancient vocabulary, religious and mystical symbols, and modern terminology in their work. The activation of language experiments in poetry is primarily associated with factors such as creative freedom, the awakening of the national spirit, and appeal to historical memory. Poets began to perceive the "word" not as a simple unit of communication, but as a state of mind, an aesthetic symbol. This process gave rise to innovations in the artistic language of Uzbek poetry at the phonetic, lexical, morphological, and syntactic levels. All of this can be said to have arisen as a result of changes in artistic thinking during the period of independence.

Main part

The second half of the 20th century was a period of social order and ideological restrictions in Uzbek literature. Poets were subject to ideological requirements, the principles of "partyism", and the laws of

social realism when creating works. In the years of independence, freedom of creativity was restored. As a result, artistic thinking acquired a new content - human personality, spiritual experience, national values, historical memory, beliefs and philosophical research came to the center. Our poets now sought to express the pain of the people not only through external images, but also through internal experiences and metaphorical thoughts. At the same time, aspects such as a philosophical approach to words, metaphorical thinking, and the use of sound tones to serve meaning intensified. For example, in the following verses by Khurshid Davron, the unity of man and history, time and space is expressed in poetic language:

"Men tarixning eng so'nggi sahifasida
Qalam o'rniga yuragimni qo'ydim..."

In these verses, "heart" is used as a symbol of creativity, "pen" is used as a symbol of thought, and "history" is used as a symbol of time. In artistic thought, symbols are intertwined, which creates a new poetic quality of the poetic language - semantic density. Also, during this period, the range of meanings of such means of expression as metonymy, allegory, symbol, contrast expanded. Each poet began to seek his individuality in the language. Therefore, the poetry of the period of independence is characterized by polyphony in the artistic language. Linguistic experiments are, first of all, the result of socio-spiritual changes. The most important event for poets during the years of independence was freedom of speech. At the same time, the fact that the Uzbek language received the status of the state language gave a strong impetus to the process of understanding national identity.

The following factors contributed to the formation of language experiments:

1. The emergence of an atmosphere of free thinking. Poets were no longer afraid to speak “correctly”. Freedom of speech encouraged them to search for unconventional expressions in the language.

2. The revival of national values and folk oral culture. Proverbs, folk expressions, and ancient words began to be actively used in the language of poetry.

3. The desire for aesthetic renewal. Each poet tried to find his own unique artistic style.

4. The advent of the technological era and modern lexicon. New terms, units characteristic of urban life enriched the language of poetry.

Of course, metaphorical thinking is at the heart of language experience. Metaphor becomes not only a means of representation, but also a form of perception of the world. For example, in the verse of Usman Azim “Looking at you, my words are a young tokar,” the word is expressed as an active subject of human emotions. This is an anthropomorphic metaphor, expressing the poet’s inner mental state through the word itself. Wordplay (paronomasia) is a common language experience of this period. For example, in the famous lines of Tora Sulaymon:

“Er elga tayanar, el erga suyanar,
Er bo‘lmasa el kimga tayanar?”

In these verses, the sound harmony (“er-el”) creates semantic intensification. Each sound, each unit expresses meaning. This situation can be called phonosemantic harmony. Also, in the works of Khurshid Davron, Jamol Kamol, Halima Khudoyberdiyeva, phonetic means such as sound, tone, pause serve meaning. For example, in Halima Khudoyberdiyeva’s poem “Mother”, the sound “O” is repeated many times - this gives a tone of openness, joy, and suffering. Of course, phonosemantics

increases the musicality of the language, but at the same time adds a new layer to the meaning.

We can see such a situation (linguistic experiments) in the works of several modern poets:

Usmon Azim

The poetry of Usman Azim is a school of discovery of the spiritual possibilities of the word. The poet violates grammatical norms in the language, creates new words, creates syntactic freedom. In his poems, sounds increase the semantic load. For example:

“Sokinlikda so‘zlarim sukunatni
buzdi,

Suvday oqdi harf, yuragimga tushdi.”

Here, the symbols "word", "silence", "water", "letter" complement each other through phonetic harmony;

Muhammad Yusuf

Muhammad Yusuf's work is nourished by the richness of the folk language. His words have philosophical depth in their simplicity:

“Yurakdagi so‘zlarimni ayto olmayman,
Because they will make you cry,
mother.”

Linguistic experimentation is manifested here in creating deep lyricism through simple form;

Tora Sulayman

Tora Sulayman reworks folk puns, proverbs, and expressions in artistic language. In his poems, paronomasia, epithets, and rhythmic repetitions define the music of language.

“Er yotar, el turar, el uchun er
yotar...”

In this verse, the rhythmic repetition of the language increases the power of meaning, expresses the national spirit.

By the beginning of the 21st century, Uzbek poetry became more free in

language and form. Along with the motifs of the national spirit, patriotism, and historical memory of the early years of independence, modern aesthetic trends - existentialism, individualism, symbolism, and surrealism - were now gaining strength. Language during this period was formed not only as a national phenomenon, but also as an expression of a worldview. Poets tried to express the complex relationships between identity, time, space, personality, and consciousness in their linguistic experiments. For example, the intellectualization of language is observed in the work of Bahrom Ruzimhammad. He transforms philosophical concepts into poetic expression in poetic language:

“So‘z – borliqning soyasi,
Men esa so‘zning izi...”

In this verse, “word” is used as an ontological category. The poet philosophically analyzes the existence of language. In the works of Aziz Said or Jamol Kamol, the modernization of the language, the increase in symbolic layers, syntactic experiments (broken sentences, internal monologues) are also actively used.

The modernization of the language is manifested in the following features:

1. The emphasis is on the emotional power of the word rather than on the content;
2. The language of poetry becomes an intuitive flow, not a logical one;
3. Sound and rhythm are prioritized over meaning;
4. Syntactic distortions, pauses, ellipsis are purposefully used.

Thus, the poetry of the post-independence period expanded the poetic possibilities of the Uzbek language and brought it closer to global artistic processes.

Since the 2000s, elements of postmodernism have become clearly visible

in Uzbek literature. In this trend, language play, parody, irony, and intertext (that is, communication with other texts) have become the main artistic means. Language is no longer just an expression of thought, but a game. In order to make the reader think, laugh, surprise, or plunge into suffering, the poet distorts the meaning of a word, takes it out of context, or uses it in an unexpected place. For example, one of the younger generation of poets, Shavkat Rahman (in his evening work) uses a double or triple-meaning form of a word:

“Tug‘ilganim – o‘limimga boshlanish,
O‘limim – yangi so‘zning tug‘ilishi.”

A paradoxical meaning is created here: although “birth” and “death” are opposites, they are transformed into a whole cycle through the medium of words. Intertextual experiments - that is, communication with previous poetic texts - also became widespread during this period. Poets refer to the lines of such writers as Alisher Navoi, Cholpon, Gafur Gulom, Erkin Vohidov, and reinterpret them in a new artistic context. For example, in Zebo Mirzo’s poem “The Shadow of My Words”, Navoi’s philosophy about “words” is combined with a modern spirit:

“So‘z aytdim – u menga qaytdi,
So‘zga singdim, men yo‘qoldim.”

Here, the word becomes a self-absorbed symbol of the poet - this is a poetic expression of the postmodernist denial of identity.

Language play for the poet is no longer an experiment, but an artistic strategy. Each sound, line, melody serves to “fragment”, “lose”, “question” meaning rather than create it. The post-independence generation - the new poets who appeared on the scene in the late 1990s and early 2000s (Nodira Afokova, Iqbol Mirzo, Shukrullo Yusupov, Murod Rajab, Zebo Mirzo, Farogat

Khudoykulova, Nurali Qobul and others) brought a new language, a new intonation to poetry.

The following trends are noticeable in the poetry of this generation:

1. Individualization of language. Each poet creates his own "space of words". For example, Iqbal Mirza's poems combine folk expression, sincerity, and lyricism:

"Yomg'ir yog'di, yuragimda iz qoldi,

Yomg'ir emas – sizning so'zingiz edi."

2. The use of spiritual language in women's poetry. In the poetry of Halima Khudoyberdiyeva, Zebo Mirzo, and Farogat Khudoykulova, the language is dominated by spirit, intuition, and feeling.

"So'zlarim – ko'z yoshimning davomi,

Har harfimda yuragimning izi bor."

3. Urban poetry - created a new language of social space. Modern poets used words such as "street", "metro", "telephone", "signal", "screen" in a poetic context, creating a new civilizational semantics.

4. The combination of code and metaphor - in addition to the meaning of words, a symbolic code is used. This is a trend in intellectual poetry. Thus, the new generation of poets brought their linguistic experiments to a new level, combining Uzbek poetry with global artistic processes.

Conclusion

In conclusion, it can be said that the Uzbek poetry of the period of independence is a period of national identity, spiritual awakening and free speech. During this period, poets made new experiments in the language, expressed national artistic thought in a new form through such methods as

metaphor, word play, sound harmony, syntactic freedom.

The activation of language experiments not only enriched the means of artistic expression, but also revealed the aesthetic potential of the Uzbek language. Each poet created his own linguistic space - which brought Uzbek poetry closer to the world literary process.

The activation of language experiments brought Uzbek literature to a new aesthetic level - now it has become poetry that communicates equally not only with national, but also with world literary thought.

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