

**SOCIO-PSYCHOLOGICAL BASIS OF  
MODERN POETRY****Literature**

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**Kabulova Zamira Adilbaevna****Teacher of Karakalpak State University. City Nukus, Uzbekistan.****Abstract**

This article discusses the current process of refining poetry that has been polished and stabilized for centuries. Especially in the modern lyricism as a phenomenon of modernism, the lyricism has become a process of reflecting the human psyche and its inner experiences. Consequently, we all know that the art of time and the artistic form of the passage of time are, in fact, intensifying and deepening. Pure art is always a reflection of the changes in society. The image of the world will be alive for centuries only if it is able to balance proportion within this art. Modernism is also an integral part of a literary phenomenon that the West and the East have been able to prove in their own time. It is possible that the meaning and the content embodied in the experience are reflected in the whole center, and in the artist's ability to refine the colors in more vivid colors.

It is natural that the image of social life and its underlying features resonate with the psyche of everyone living in the community. After all, it is true that over the past twenty years, the essence of poetic consciousness, which has been refined over the past twenty years, reflects human aspirations, suffering and joy. The times have changed, and the mood of the people has changed in a new way. Particularly, the whole subject matter of modern poetry is in the heart of the individual. In these heartbeats, the integrity of thought, depth, discernment, and philosophical cognition were evident. As poetry grew and polished, attitudes towards poetry also varied. Now people are drawn to reading poems that describe their innermost feelings (loneliness, anguish, dreams, life and death), and not external objectivity. As a result, in the 2000 years, literary people began to recognize that modernism is alien to us. He realized that the basis of this recognition was the transformation of social and psychological factors underlying the new human emotions, problems, suffering, and thoughts that prevail in our country and in neighboring countries.

The reason for this conclusion is that, as with any literary event, there are stages in its evolution. In other words, the creator who is talking about social life understands that personalized thoughts, first of all, "write for himself". After all, each individual person describes the emotions that come from his own vision. It will take some time for him to adjust to another human psyche. It is gratifying that this situation is reflected in the problems reflected in modern Uzbek and Karakalpak poetry. In the studies of B.Genjemurad, U.Khamdam – for a short period of time the fundamental changes in our country have been reflected in a new poetic form, while in the studies of Oydinniso, Fakhriyor and J.Izbaskanov we can observe the formality. If the roots of the socio-psychological basis began in the beginning of the XX century in the works of Chulpan, Aybek, U.Nasir, and H.Alimjan, it is considered a succession to continue those traditions with the help of independence. While the studies of U.Khamdam and B.Genjemurad reflected the contradictions of the soul and the spirit, the Oydinniso interpretations reflected a particular image of the female figure. "As a result, our poetry has disregarded centuries-old poetic canons, and has entered a new

era of research into a new form that has changed. The most important and most important direction of these studies is the poetic expression of poetic expression and changes in subjective organization of the poem” [7, p. 271]. The new form of socio-psychological basis of form is a novelty inherent in poetry of recent years. It contains a number of factors that focus on the study of personality psychology, and the unconsciousness of reality is reflected in the mind and emotion.

It can be interpreted as follows:

- 1) The reflection of social pain within the individual;
- 2) The effect of changing moods on the psyche of people;
- 3) Reconstruction of the West-East traditions at the crossroads;
- 4) The dialectical connection of the soul is reflected in the feelings of both peoples;
- 5) Reflection of the problems of the world and man in the theme-content of Modernism;
- 6) Expression of the psychosocial aspects of globalization;
- 7) The harmony of the national spirit and content can be seen in the renewal of the poetic form.

According to view of the Prof. H.Karimov; “In the literature, most people refer only to works that have raised political issues. In fact, these are socially-based works that serve their general political, spiritual, educational, moral, and philosophical goals that serve the common interests of society, the state, and the family. It is clear that many issues are embedded in the realm of social issues” [4, p. 143]. The fact that this is reflected in Uzbek and Karakalpak modern poetry can be justified by the works of a number of talented people. This is because lyrical experiences in the fiction of individuals do not negate natural processes. It is likely that the works of time judgments will serve as a rich spiritual source for generations to come:

*“Men – bahorman.  
Qirovlarday tong mahalida  
Qaytish oldidagi qahramon!*

*Men bahorman.  
O‘n sakkizga to‘lgan suluvday  
Olam gullaydgan mahalman.*

*Men – turnalarman.  
Quvonchimdand ovozim tolib,  
Goho yomig‘ir bo‘lib yig‘larman...*

*Men – buloqman.  
Chaqmoq, shamol, maysalar ham – men.  
O‘ynoqilik shashtin yoqtirgan.*

*Bir armonim –  
Ming-ming ko 'ngillardan aritish  
Qor qo 'ynida qolgan qishning zardobin...* [3, p. 44].

We see a unique tradition, at the heart of each item. That is to say, the poet behaves like a dervish, who wants to see the world clean, cleanse himself of ignorance, misguidance, and all kinds of bloodshed. It is in fact the greatest pain that afflicts her. This fact is also reflected in the works of U.Hamdani. In the research of B.Genjemurad, some formative and significant aspects of the issue were revealed. The interpretation of the problems of the world and man in the essence of the word, which is in conflict with the spirit, is at the center of attention. Not everyone will be able to say, "I am a spring", a crystal clear, transparent fountain, symbol of purity. Note the poem's conclusion, when he said, "One dream ..." motivated the above. The main idea of the poem is to protect the world from the pit of error. That is the biggest dream for him. There is practically no openness in the experiences of J.Izbaskanov. Most modern style poems have very few words that are difficult to understand. It is fair to say that personalization of social pain is a process associated with the transformation of personal pain into socialization.

U.Hamdani's works also reflect the depth of this mood, the desire to see a clean world. In it, the words of a human being are likely to resonate with the words:

*"Har safar nimadir yozgim keladi...  
Chunki...  
Chunki tomchilar...  
Tomchilarning sasida  
Bahorning kulgusi eshitaladi.  
Xuddi...  
Xuddi olisda unutilayozgan,  
Lekin hech qachon unutilmas  
Aziz xotira yanglig'..."* [6, p. 208].

Spring's image is unique in the works of both poets. The sound of the drum features softness, transparency, and purity. It has a mysterious power that restores human memory and awakens the forgotten past. It is not hard to see that each of his joys gives the poet pleasure and reflects the values and values of "remote childhood and youth." U.Khamdani pays great attention to the expression of the poetic form night and day, and tomorrow. The novelty of his past is a step toward the future. He often uses sincere images of self-denial, caring for others, and finding joy when he finds himself. As a result, new meaning is absorbed into the poetic form. After all, having a clean and clean world is the dream of all creatures. Undoubtedly, modern poetry is manifested in these socio-psychological bases. "When the perceptions created by the reality are combined with the mind, the new mind and the new image are created in the creative mind.

After all, extraordinary beautiful, philosophical images are the children of intense emotional impact. The nature, influence, and philosophical coverage of the poems, created by the

combination of senses and intellects, are unique and touch the hearts of others” [9, p. 57]. It seems that modern Uzbek and Karakalpak poetry is rich in poetic renewal, authenticity of feelings and perceptions, and embellished with beautiful images, illustrations, metaphors and symbols. Thus, the combination of perception and intellect opens the way to discovering new images:

*“Sel-sebor yomg‘irda adashgim kelar  
qutli sezim bilan.  
Gullashni sog‘ingan juvonday – Bahor  
kayfli kezing bilan.*

*Birovlar yupatar ko‘ngillarini  
sharobu uzum bilan.*

*Yutoqib qarayman shingillaringga,  
hali uzilmagan.*

*O‘tgan kunlaringi qaytarmaydi vaqt,  
sinar to‘zim bilan.  
Muhabbat faslida adashmoq chin baxt  
yolg‘iz o‘zing bilan” [1, p. 25-26].*

The works of B.Genjemurad are rich with poetic images such as spring and separation. In it, the loneliness of the person and the peculiar glimmer of his suffering attract the reader. In the poem above, love and separation are revealed as the mysterious force that tests the human will. The poet has a great sense of error in the rain. In this way, he cares deeply about himself and others. Surrounded by the mysterious, magical power of love, the soul experiences a deeper understanding of the Creator's talent.

Prof. N.Rahimdjanov writes: “In the development of society each generation differs slightly or differed from its predecessors. At this time, the next generation is a continuation of the previous one. But the homeland, the freedom, the truth, the nobility and the beauty, which is the most sacred for mankind, will always be transferred from generation to generation as a sacred tradition. In every age, every generation will adhere to these sacred traditions with their deeds, words, beliefs and ideas. In this sense, modernity is also a historical category. Today is our history for the future. Magical word art seizes the breath of our day and time and finds meaning in it. The future generation will learn about the socio-political realities in the poetic word, the life and destiny of the people, their worries and joys. He sees the connection between his life, his destiny, and his quest for generations” [5, p. 37]. In this quote, valuable comments are also made about the creative research of new era poetry representatives.

Any kind of creation can become a great event in its time and gain fame in the literary community, but subsequent generations cannot follow these confessions. Because the mood of the times is reflected in the works of the artist. Not only are nationally recognized poetic forms passed down from generation to generation. In this sense, when we compare Uzbek and Karakalpak contemporary poetry to two branches of one tree, the essence of the matter becomes even clearer. Because an afflicted poet always lives in tune with his past. Only those who know their history are able to discover new poetic forms.

It should be noted that in the studies of B.Genjemurad and U.Khamdam, J.Izbaskanov and Fakhriyor, we encountered the originality of the form plateau with the diversity of interpretation. Then the person's intimate experiences should be evaluated as modernism of that time. By the way, in the background of past life events there is always a burning fire of torment. Therefore, understanding one's nature, finding a "name" for it, and polishing it is an indication of the growing talent. Every hypothesis about life is a reflection of relative incompleteness. Traditions are not lasting. He is likely to put on a new collection of poetic images, which has since been renewed. On this basis, the tradition takes on a new form. Let us take the classic ghazels to understand the mood of that time: the love of the sun, the suffering of the lover, the need to understand the essence of the words. By imitation, it is difficult to get the attention of many. For example, in the poetry of the 2000 years, many young and young artists have gone on to imitate. Especially, this fact has left a stamp on young people's creativity. But those young people, realizing that they could not go far by imitation, stopped working today. Where are the hundreds of titles in literary newspapers? Although they were once ambitious, doesn't it seem as if they are a great artist? Those who succeeded in reviving the tradition and imitating it are the artists we brought to the think tank today. The flow of fine arts and modernism that has become a tradition in the early XX century has brought a new theme to artistic standards. They are now the true heirs and have taught in today's literary events. It is the tradition and continuity of succession that paved the way for the characters and features of modern poetry.

Speaking of tradition and imitation, modernism has become a poetic stream that finds reality at that moment. It seemed to him that the "arrested mood" at that moment was more important than the past and the future. While photography and photography in Europe are doing their part, the first is time-dependent and the second is based on the moment. In this way, the art of reconciliation with the artist – imitation. Aristotle called his ideas "imitation of nature," and eventually tried to cast them out of his imagination. However, the philosopher who explained the imitation as being a copy of nature turned it into a copy of a modern creation. The authors, who created "crunching" lines without weight, rhyme, rhythm, and black strings, have lost their way in this imitation. Representatives of modern poetry have done much in each of his works not to duplicate form and content. While they first focused on the form, they later demanded more attention to the content. It was a good way for both the artist and the reader, and helped to keep the tradition alive.

A number of poems from Gozal Begim's "Majnunsoat" collection show the influence of traditional flow:

*“oyoq osti bo‘lgan baxt qarshisida  
termilib ter ilib tiyra lahzaga  
ilma-teshik bo‘lgan azobing  
ro‘parasida tek qotib  
yurak osti qilyapman sevgingizni men  
sayrga olib chiqdim jarohatimni  
lola saliga borgan  
gugurt qutiday  
zumrad to‘g‘nog‘ichday  
qizil butoqda  
oyoq uchida yurib boy xotirlarni  
yurak uchida mangu silkinib  
yurak osti qildim sog‘inchlarimni”* [2, p. 49].

In this poetic scene, the lyrical hero's inner experiences unfold in a specific way. The poem begins with the phrase, "Let's look at the beginning, in the face of happiness under foot". It is here that the whole idea of poetry is embodied. The lyric hero tastes the pain of the estrangement. He is giving in a different way to betrayal and separation. For example, it is not the traditional saying, "I left you, I'm done". The poet has a great philosophical and aesthetic burden on one line, and that essence resonates in the overall temperature of the poem. That is to say, all the memories and injuries that I have left on the picnic have been crushed and I have spent the proud times of this life. It takes courage, willpower, patience, and strength to make the "heart longing". This is an indication of the fact that each expression is further refined, suppressing traditions and manifesting itself in a new way. Gozal Begim is the author of very grassy lines. The woman sings so high human emotions that she goes on to embrace the themes of love, loss, death, and hegemony, which have a socio-psychological basis.

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