

**DEVELOPMENT OF SPIRITUAL AND FORMAL-METHODOLOGICAL STUDIES IN MODERN UZBEK AND KARAKALPAK POETRY**

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**DOI: 10.5958/2249-7315.2022.00241.6**

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**ABSTRACT**

*The article analyzes the poetic features of the psyche in modern Uzbek and Karakalpak poetry: genesis, typology and individual aspects. It observes the universal essence of the artistic evolution of philosophical thought, the integrity of the features of commonality and individuality in expression and image, the way of occurrence of aesthetic perception, and the relationship between formal and methodological research. Personality, worldview, and psychology are in fact based on a particular geographical location, socio-historical context, and religious affiliation, and the direction of the will of the character is expressed through the transition from the national dimension of universal values. In the art of speech, which is recognized as a category of content, they usually process human satisfaction in emotional thinking.*

**KEYWORDS:** *Psyche, Formal-Methodological Research, Evolution, Perception, Artistic Speech, Genesis, Typology, Expression, Image, Poetic Interpretation, Modern Uzbek And Karakalpak Lyrics, Originality, Analogy, Philosophical Generalization, Literary Skill, National Dimension, Value, Style, Meaning.*

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**INTRODUCTION**

Perception always serves to indicate mood, mood, and landscape. More precisely, the concept and its logical evolution differ. Emotional awareness is the main tool that creates mental characteristics, in which the analytical skills of a particular nation's worldview are polished. [1] In fact, every word has a stable connotation, and the current situation provides a basis for easy and convenient, concise and concise assimilation of information. However, "when it comes to poetry, first of all, it is said that its subject of study is human emotions, the study of the human heart. The human heart is an infinite ocean. 'z is not found. Therefore, the poem creates an image, which, in turn, allows the poet to express that feeling, and for the poet to feel it again "[4, p.32]. The ratio of image to expression is a reassessment of the psyche at the national level. In it, the nominative feature differs sharply from the poetic interpretation. The transition from idea to word, from construct to image is achieved through creative stylization and expansion of meaning.

**ANALYSIS OF THE LITERATURE ON THE SUBJECT**

The study of poetic cognition in the system of genesis, typology, and individuality provides the basis for determining the development of a particular literary stage. The complexity of art requires a comparative analysis of the issues that reveal the essence, while one of the main reasons why the poetic interpretation appears as a great mountain in the history of literature is related to its aesthetic ideal. Aesthetic ideals - creative integrity, aesthetic ideals - create an artistic expression

of spiritual-spiritual, practical-aesthetic life. The high aesthetic ideal is a continuation of the poet's life "[5, p.118]. Creating a masterpiece of meaning depends on the scope of the talent. Ensuring the charm of the image, the power of the image, and the depth of the analysis of the psyche, in fact, requires a high creative ability of the poet.

The theoretical generalization of the analogy of the poetry of fraternal peoples helps to understand the uniqueness of each national poetry. The current situation shifts from the creative nature to the universal nature of attitude. Uzbek and Karakalpak poetry, which live in harmony with each other, complement, enrich and regulate each other in an indescribable observation, indescribable word scale. The feeling of spiritual harmony is to some extent reflected in the level of literature. Aristotle's "Poetics. Morality of the grave. Rhetoric" (Tashkent, 2011), Gegel's "Aesthetics" (Moscow, 1986), Jose Ortego-i-Gasset's "Metaphor of Theory" (Moscow, 1990), V.M. Zhirmunsky's "Theory of literature. Poetics. Stylistics" (Leningrad, 1977), L.Timofeev's "Words in style" (Moscow, 1982), M.B.Khrapchenko's "Horizons of artistic image" (Moscow, 1986), V.E.Khalizev's "Theory of literature" (Moscow, 2006), I.Sulon's "Literary Theory" (Tashkent, 1980), O.Sharifiddinov's "The First Miracle" (Tashkent, 1979), B.Sarimsakov's "Criteria and Fundamentals of Art" (Tashkent, 2004), B. Nazarov's "Life is a weightless criterion" (Tashkent, 1985), I. Gafurov's "Heart is a flame" (Tashkent, 1980), K. Yuldashev's "Open word" (Tashkent, 2019), N. Rakhimjanov's "Period and Uzbek lyrics" (Tashkent, 1979), N.Jabbarov's "Time, criteria, poetry" (Tashkent, 2015), O.Karimov's "Metaphorical images in Abdulla Aripov's poetry" (Tashkent, 2014), B. Karimov's "Alphabet of Spirit" (Tashkent, 2016), A.Sabirdinov's "Words and images in Oybek's poetry" (Tashkent, 1993), B.Akramov's "Problem of poetic image in modern Uzbek lyric" (Tashkent, 1991), J. Jumabayeva's "Psychological image skills in XX century Uzbek poetry" (Tashkent, 1999), B. Norbaev's "Principles of poetic interpretation of life and problems of mastery" (Tashkent, 1996), K. Khudybergenov's "Lyrics" Life (Nukus, 1971), T.Mambeniyazov's "Months on Poetry" (Nukus, 1985), K.Orazimbetov's "Collection of Selected Poems" (Nukus, 2018), J.Esenov's "Star of Poetry" (Nukus, 2003), O.Gayliyeva's research "Genre and formal properties of intermediate forms in modern Karakalpak poetry" (Nukus, 2006). However, the existing research does not examine in detail the connection between the genesis of the lyric poetry of the two peoples and the socio-historical comparison of the harmony of the psyche and methodological formal research.

## RESEARCH METHODOLOGY

Every nation discovers a magnificent poetic history from a great reality. The equality of desire and opportunity is based on the subject's creative experience. The uniqueness of expression, the uniqueness of the image and the degree of individualization of artistic speech are generalized at the national level. In fact, "a work of art is like a living organism: just as an organism cannot live without life, so a 'soul' cannot express itself without a body. Just as the smallest cell of a living organism lives because of the warm blood circulating in it, it also lives because of the content that gives it life, and serves as a symbol, an external expression of this content "[2, p.163]. The text is the center that defines the individuality of the poet, the volume of emotion that belongs to the arsenal of the nation. Content gives clarity and clarity to the spiritual experience. Rather, the logical connection that moves from the author's personality to the poetic conception of the image serves to organize activity and mood. In fact, the scope of life is an abstract and multifaceted concept, the individualization of which is rooted in creative literary skills. The creative literary-aesthetic faith represents the direction of the will of the people. At the same time, the typology of Uzbek and Karakalpak poetry is ensured by cultural cooperation and continuous creative influence. Historically typological, analogical and hermeneutic methods were used in the study.

## ANALYSIS AND RESULTS

The tendency to poetically understand the philosophy of the worldview measured the skill of literary interpretation in Uzbek and Karakalpak lyricism. We weld the current weight of reality to the synthesis of socio-psychological, national-universal values, the depth of the practical development of conditions and the gradual application of expression, the psyche of the image - analysis - the duration of interpretation. After all, the leading factor in the centralization of form, content and style in poetry is the individualization of the narrative technique. Rather, the sharpening of the worldview plays an important role in determining the continuity of the imagination. The artistic image gains an aesthetic value that organizes both internal and external content. From this point of view, literary interpretation leads to both the artistic reality of the text and the nature of the creator. Conditional competition (the interplay of worldview and imagery) is welded to literary skill. It evokes a new mood, a unique poetic tone and a unique poetic perception:

The heart is the heart.

Tearing means staying in it again.

Feel we have 'Run out of gas' emotionally.

A lifetime of joy means complaining [6, p.51].

Sirojiddin Sayyid's poem "Heart" is based on a description. With the help of adjectives, the poet seeks to understand the essence of the blessing bestowed on man by Allah - the soul. The author does not notice the gradual transition from description to analysis. Artistic analysis of the problem that occupies the human mind determines the psyche of poetry. In it, purpose, interest, need, word and idea create a bubble image, in which the mind and emotion come together, in which the scattering of imagination and the coverage of impressions are combined. However, "the history of art is a series of attempts to express one side of the human soul. The same thing distinguishes it from other arts. The old man strives for his goal. This point on the endless horizon shows the direction, essence and meaning of any art "[3, p.307]. Indeed, the expression of the essence of "the human heart is the main, indivisible manifestation" defines the main direction of art. The artist clarifies the "expression of one aspect of a common problem" that is in fact abstract. The "intractable nature of the art problem" stems from its mysterious nature. There are several aspects to the definition. First, "one of the aspects of the human heart" emphasizes creative individuality and originality, second, "striving for the depths of time" describes the close connection between the subject and the object, and third, "the trajectory of the curve" from the life material of artistic reality fourthly, the existence of an "art problem" logically substantiates the predominance of aesthetic ideas in the literary system; . So, understanding and understanding art is a complicated process!

Omira - school, if you look at the moon,

Whatever you sow, you will reap,

When the spring blooms and the flowers bloom in the garden,

If you are poisoned, you will be poisoned [7, p.37].

The poem "Omira" by Gulistan Dauletova has a didactic tone. Sirojiddin Sayyid and Mahmud Toir's poetry depicts a fanciful worldview in verses in spiritual harmony. The accuracy of the rhetorical attitude provides an aesthetic warmth to the text. Life is, in fact, a testing ground for man, and human beings who learn from him will be blessed. According to the poet, "Whatever you sow, you will increase in number, and if you give poison, you will receive poison!" The verdict is harsh and cruel! But the age-old truth cannot be denied. The author approaches the appeal from his own experience with the aim of creating wisdom, instilling in it the rhythm of thought.

Focusing the aesthetic essence on the evolution of the concept and the beginning of the image undermines the integrity of the art world and artistic logic. Consequently, "in the process of emotional perception, a combination of layers of meaning is formed. In the present case, the separation of content and the alternative of logic are separated from each other" [8, p.164]. In fact, the poetic idea is centered only when the artistic connection grows out of the socio-spiritual competition. More precisely, the scale of the content guarantees the integrity of the values and functions, the speed of observation and the vitality of the image becomes a system that partially complements it. However, the fact that the logic of creation changes the real essence determines a new field of communication. It defines human socio-philosophical, logical-moral and emotional-spiritual experience.

### **CONCLUSIONS AND RECOMMENDATIONS**

1. Analysis of the psyche in terms of method and formal research defines the principles of development of modern Uzbek and Karakalpak poetry. The tendency to describe the state-mood-experience defines both lyrical typologies. They reflected the creative interaction of methodological and formal research in the works of A. Aripov, I. Yusupov, M. Toir, J. Izbaskanov, S. Sayyid, G. Dayletova, Rustam Musurmon, Sh. Ayapov. Geographical commonalities, strong literary ties and cultural cooperation strengthened the current situation. In it, poetic interpretation gains a universal essence.

2. The distance from the perception of the present stage of the social essence, to the figurative attitude to the psyche of the period, serves to collect the psychoanalytic essence of the world and man. The term refers to forms of communication that are subject to perception. It is the fact that the concentration of image, interpretation and analysis creates a unique aesthetic relationship, which indicates the development of creative skills.

3. In the lyrics of the new era there is a tendency to experiment and experiment. It has become a tradition to observe and evaluate spiritual experiences from different angles. There are limitations and shortcomings in both poems in this regard: methodological research is not without its shortcomings.

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