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LANGUAGE FEATURES OF USMON AZIM POETRY

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ABSTRACT

This article analyzes the peculiarities of the folk poet of Uzbekistan Usmon Azim lyricism, his artistry, skill in the use of words, as well as the importance of stylistic figurines such as rifma, anaphora, rhetorical interrogative sentences, antithesis, acromogram, oksayumoron and their specific structure, important language features of the poet.

KEYWORDS: *Rifma, Anafora, Rhetorical Interrogative Sentence, Antithesis, Acromonogram, Stylistic Figure, Oksoyumor, Individual Analogies.*

INTRODUCTION

One of the poets who has his own word in the current Uzbek literature, has a specific direction, which is not like any poet or writer's path, has a specific poetry reading tone, is the people's poet of Uzbekistan Usmon Azim. Among poets and writers, Usmon Azim is also distinguished by his loyalty to national traditions and values. The poet writes the following about the word value: "you do not know what to write in youth, you live with the same question whether your age has realized the abundance of what you write in the past and hope to be able to write so much. As you approach literature, you learn to be sensitive to speech." Usmon Azim also has his own language, which will provide the musicality of his poems, today will be at the center of our analysis. The poems of the poet are rich in beautiful analogies, hysteria, in general poetic arts. At the same time, the poet, as Oybek noted, does not sacrifice meaning for rhyme. Each Swan shines like a precious stone placed on the ring. In his language there are no dry, colorless words at all.

Goh quruq navdada barg bo'lib yuribman.
Goh zamon yo'lida tinch kezar ruhim,
Gohida kajraftor charx bo'lib yuribman.
Boshingga tog' kabi g'amlarim ko'pdir,

Dunyoga tashlamay-mard bo‘lib yuribman.

In these lines, we can see an outline of a stylistic figurehead anaphora. Anaphora is based on the repetition of words or combinations in the Egyptians in these poetic works. Thinkers of the ancient world believed that the constant beginning of the sentence in one word adds charm to speech, assures its solemnity and vitality. Professor Suyun Karimov argues that the anaphora should be viewed not only as an ornament of speech, an external sign, but also as a means of meaning. In the creativity of Usmon Azim, many anaphoras can be met.

*Menga nima kerak zaminda? Axir,
Menga nima kerak tashvishli olam!
Meni sudrab borar musiqa –g‘ovur,
Meni quchog‘iga olar restoran.
Or, if not, in his poem “Xavotir”:
Mening o‘ng qo‘lim bor,*

*Mening so‘l qo‘lim.
O‘ng tomonim- bo‘m-bo‘sh,
So‘lida- yurak.
Yuraksiz tomonda,
Yuraksiz boshim ham bo‘lishi kerak.*

In this poem, along with the anaphora, one can also see the antithesis. Antithesis occurs by the use of words in this, contradictory meanings. As Rumi says, the whole thing is beautiful. The use of the right and macro antonyms in the Egyptians, words of contradictory meanings in the style of the heart and the heartless, served to explain the meaning more widely.

*Muvozanat - qiynoqsiz qiynoq,
Muvozanat - eng bebaxt baxtim,
Muvozanat - ey, rangsiz bayroq -
Qachon sening qulaydi taxting?*

In Egypt, several stylistic figuras were used. The three-fold return of the word balance is anaphora, and the sentence My Unfortunate happiness is a beautiful example of an oksayumoron. Oksayumoron is also a kind of antithesis. In it, the word will be in a compound form, from contradictory meaningful words will come up with a new one, in which the meaning of each of them is preserved. And this meaning gives the word melody, increases its impact strength. At the end of the verse, the rhetorical interrogative sentence also used increased the harmony, quality of meaning. Or:

*Boysun tog‘lari – yurak,
Boysun tog‘lari – ertak.
Ko‘zni yum-da, tinglab ko‘r.*

In many poems of the poet we can see beautiful examples of anaphora. As already mentioned above, anaphora that is, the beginning of several couplet’s with the same word, adds charm to speech:

*Dilda tushnuksiz qadar -
Tan og‘riqqa to‘ladi:
Noma‘lum sog‘inchlarda*

O'rtana boshlaydi jon.
 Nogahon bir kabutar
 Derazamga qo'nadi –
 Qo'ngan kabi bir ilinj,
 Qo'ngan kabi bir imkon.

Or even during this poem we will meet the repetition of this stylistic figurehead:

Qayerdan kelayapsan?
 Qaydan chiding, jonivor?
 Qaydadir birovi, men deb
 Aqlidan ozmadimi?

In couplet, the lyrical hero is turning to the pigeon. As we know, the pigeons first performed the task of carrying a letter. However, the lyrical hero sees the pigeon coming to his window. However, there is no message from any letter in the pigeon. Then the lyrical hero turns to him and waits, waits for the opportunity from the pigeon. So where did someone go crazy for me, did they say me? - He asks with hope. However, neither hopes the pigeons nor have neither letter. Now the location of the pigeon, the task it performed, was occupied by various techniques.

Iztirobdan
 Yurak yuksalib borar,
 Teranlashib borar,
 Borar kenglashib,
 Go'shtlikdan
 Asabga aylanib borar,
 Tobora boradi ruhga tenglashib

These lines used the acromonogram figurehead. This figure corresponds to the art of tashbeh in literature. In the acromonogram, which sentence ends in a quadrilateral or a byte, the second begins with the same unit. Through such a repetition of the word arrival, we can observe this phenomenon. Or, if not, you can also meet it in the poem “a note to be handed to people before starting their life”:

O'zingni yig'ishtir zarrama- zarra.
 Zarrama- zarra o'zingni qur.

As soon as you come to life, ask yourself what to do. Mother brings you into the world, brings you up. But he cannot fulfill your task with you for a lifetime. You did not come to the world in vain. You are scattered in this endless world. But find yourself in the same Infinity. Build yourself every day, Reform. In humanity, you are also, which means that in life create your own place, the poet beautifully created the meaning using exactly the acromonogram.

Men baxtdan bebaxtlig' topdim - oqibat gap shunda,
 Rohatdan zahmatni topdim - oqibat gap shunda.
 Shafqatu rahmatni topdim deb o'yladim bekor,
 Qarg'ishu la'natni topdim - oqibat gap shunda.

An excellent example of rifma has been used in this couplet of Usmon Azim. Rifma that is, in rhyme, the word can also be repeated in word combinations. In a place where I find happiness

invaluable, pleasure hard to find, compassion and mercy, in fact, to find curses and curses is the original law of life. So what we know to be true can be either a lie or a mistake. We find the concept of happiness rather laborious, blissful. Well, these concepts mean that you will see with what eye you look at the world. Ray if you seek light, you will see darkness if you want darkness. And in another poem we meet rifma:

Ko'ngil – *shunday yaralar*,
So'z - *shunday yaralar*,
She'r – *shunday yaralar*...

In the work of the poet we meet a lot of specific individual analogies. Each of its corn is rich in amazing finds. In his poem “memory from childhood”:

Men esa yuribman dashtda – mol boqib

G'amda uvalangan – qarigan bola.
Besado og'riqda kunlar o'tar oqib,
Ko'ksimda kuz kabi jim nola.

In the poem, the mother of the lyrical hero leaves for cotton in the autumn, while his father will have already died back from Siberia. When the mother is making cotton wool for her children, the child feeds the mole in the steppe. The death of his father, the raising of his mother's goose with cotton wool, indicates the presence of a quiet moaning in the soul of the child as autumn.

Yulduzlar sen uchun porlar ehtimol,
Sen uchun ehtimol bahorlar kelar.
Ehtimol bu dunyo sen uchun yaralgan,
Anov, taqdir esa – faqat sen uchun
Nega u tashlandiq uy kabi g'arib?

There are some cases when one forgets about himself, lives his life not for himself, but for others, the poet compares their fate to the abandoned house. Every nation and nation will lay such noble ideals that their destiny will live by itself, that they will build it himself, that he will not give it to someone else in the composition of these Egyptians.

The poem “Two memories from childhood” is one of the autobiographical works of the poet. Symbolically depicted “winter” is the childhood of Usmon Azim. Patch robe and moles on arrival reads “Winter” “Alpomish”, in which the leg froze, the dream is a coat and warm gloves. In the imagination of appears Alp and Oybarchin.

U payt kitob oq'ir edi qish,
Hayajondan titrab tovushi.
Qish – zindondan chiqqan Alpomish,
Qish – Barchinning siniq nolishi.

If the winter is likened to silver, purity, goodness, and some to coldness and darkness, then the Usmon Azim is an individual use of winter, to Alpomish it and resemble it all – this is a sign of how much the creator has a vocabulary and mastery.

In general, the poet does not use the word for nothing in each of his poems, all the compliments and pictorial means he uses have a specific place in the excellent output of his literary works. As Usmon Azim he said:

Mening uchun qiziqmas - hech ham!
 Birovlarning yolg'on to'qishi.
 Menga zarur – “Yo, Rahmon!” desam
 Yuragimning noxos o'sishi.
 Nima kerak menga aslida
 Bushing baxt qushi qo'nmog'i?
 Menga muhim: qismat dastida
 Halol yashab, hallo o'lmog'im.

Since a person lives in life, he needs Intelligence, Intelligence, Energy and honesty for him. However, without honesty, the remaining two cannot give a person peace of mind. Usmon Azim lives according to this rule, blessed is doing creativity. He is one of the creators of Uzbek poetry. He is not only a poet, but also a skillful translator, playwright and film director. Usmon Azim Cholpon, Usmon Nasir, Gafur Gulom, Mirtemir, Maksud Sheikhzadeh, the first wave belonging to Askad Mukhtar, Erkin Vohidov, one of the most prominent representatives of the third wave that came into our literature after the second wave associated with the name Abdulla Oripov. Three waves determined the level, level and essence of Uzbek literature in the 20th century. Usmon Azim was the first to receive the new biro hang – folklore in Uzbek poetry. The folklore poem, which began with the verses “the caravan saw camels bursting, my yore bursting in Nortuya”, which became his song, became very quickly popular among el. Even today his fame has not decreased. The use of ancient tones in modern poetry on this occasion is an important literary phenomenon, connected with which the poet knew the work of Usmon Azim, – writes Karomat Mullahujayeva.

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