



TO CREATE A MOBILE BY APPLYING ARTISTIC ARTS IN PERIOD POETRY

Tukhtamurod Rajabov

Lecturer of Bukhara State University,

Lecturer of the Department of Uzbek and literature

Annotation

"The task before Uzbek scientists is to revise and strengthen the foundations of new literary science," writes literary critic and poet Ulugbek Hamdam. Indeed, how is the formation of seedlings developing in Uzbek poetry of the period of independence? The nomads did not become a product of today, but in our classical poetry they used the ideas of poets in their own creative work with the aim of flaunting. Today's period of independence in our Uzbek poetry there are also poetic arts, which in turn demonstrate the features of the formation of nomads. The shift of creative experiments that swept the literature of the past, did not lose its importance and relevance with the passage of periods, became an immortal value and passed on from generation to generation. In general, artistic arts form the basis of poetry in each period. This is also the reason why the poems of the poet, aware of the science of literature and poetry, come out more impressive and beautiful.

Keywords: Movable, exaggeration, diagnosis, metaphor, intok, trop, anaphora, metaphor, gradation, stylistic figure, lyrical introduction, lyrical ending, lipstick, poetic arts, praise.

Introduction

"The task before Uzbek scientists is to revise and strengthen the foundations of new literary science," writes literary critic and poet Ulugbek Hamdam. What is the development of Uzbek poetry in the period of independence? This is a thorough discussion of the features that determine the stages of development of poetry of the period, and in what way the poets who are currently working on the science of poetry are widely focusing their attention on the attention of scientists and critics of the period. Of course, to create a new image for the people of the word, to give meaning to a new word is a happy event, as if it flew to Mars. Under such circumstances artistic transients comes out giving out that echo of the labbay of the field to poetry.

The nomads did not become a product of today, but in our classical poetry they used the ideas of poets in their own creative work with the aim of flaunting. With increasing levels of the poem used by artistic transitions, poetry has prepared the ground for the





emergence of artistic Arts, which in itself is called exaggeration, diagnosis, metaphor, and intro. Tropes did not lose their importance in each period, they were polished and polished. Poets of the era are considered to be the direct norm of arts based on these artistic shifts. The literal and spiritual arts, which have been living for hundreds of years, are today being re-polished in the poetry of the period and form the basis for the creation of new seedlings. In particular, Anaphors also praise the creators as a special direction in our today's poetry. Anaphora is actually a kind of verse of a word or group of words, or a repetition at the beginning of a paragraph, a private view of the word repetition. Anaphora is a certain thought, feeling, condition and h.ni serves to emphasize. And this phenomenon, at the same time, naturally, gives the sympathy of the poem. For example, we will focus on the following poem of U.Hamdani.

Holatki, ismimeslayolmayman,
Holatki, qasdidaharnechashayman,
Holatki, ko'zingako'rinmasdunyo,
Holatki, hayotimengshirinro'yo,-

In the example given above, the word "holat" continues to move from line to line, adding to itself the formative manifestations of the metaphor in the process of this transformation. As the situation progresses, the characteristic features of the metaphorical image also represent metaphoric graduate and holistic migration in the latter line. That is, the poet says "My Life is the sweetest real". Of course, such a definition to life is a relative concept. Because life will not be sweet, bitter. This situation brings the reader's feelings to the contribution. This is exactly the case with the occurrence of metaphors. Here it is clear that the poet does not think about the application of metaphors, he is destined to beautifully paper the feelings of the soul, creating a beautiful appearance of the enlightened metaphor. That is, in the soul of the poet becomes the only living thing of the past and the present, and the same living thing becomes materialized in an artistic form and becomes a holistic spiritual-spiritual reality. The idea, given by the above metaphor, is the spiritual and spiritual reality itself, which is manifested not only by the reader, but also by the poet himself for the first time. Literature deals with language, and the soul finds its own expression in the language, full of all its thoroughness. As a result, the word formed by the method of metaphors as a mobile affects the heart of the reader, like a volcano. Anaphora is manifested in the poem not only as a stylistic tool, but also as a means of determining the method of composition of the poem.

In our Uzbek poetry of the period of independence there are not only anaphora, but also several other arts, which in turn demonstrate the features of the formation of seedlings. When we talk about landslides, we directly mention the gradation method.





Gradation (lot. gradation-consistent increase) is a stylistic figure, whose content is directed to go consistently graduate. There are two views of gradation, the first are the units of speech according to the meaning character-feature (condition, action, etc.), and the second will come true by sequencing in the order of attenuation. In the following passage from Iqbal Mirzo poem, the following repetition of the meaning is observed:

Sevgilim,
Dilsizlardillarimizni,
Toshbo'ronqilsalar,
Vayronqilsalar,
Tikonlarqoplasayo'llarimizni....

During the expression of the poet's thought, we can observe that after the exclamation his thoughts, feelings, experiences are expressed in the form of an appeal to the beloved. Ashik(Beloved) does not say dumb people in this place, but rather creates a type of moveable as "dilsizlar(dumb)". In it, literally sounds in the style of "Toshbo'ron-vayrova-tikonzor (Stony-ruin-thorn)": Stony leads to destruction, while turning into thorns is the high point of destruction. In this place, gradation symbolizes the lyrical hero's senses, along with deepening the feeling, as well as metonymy. With the help of gradation, the formation of an avalanche is determined by the phenomenon of what is being treated, the emotional perception of it is possible to make. In other words, the image that is being pushed forward as a result of gradation and the mutual sequence of words is waved before our eyes. But the gradation in the artistic work is therefore not limited to itself. He, along with being an artistic realist, strives for the artistic generalization of thoughts and feelings, serves the purposes of clarifying, filling, amplifying the poet's thoughts. Through this, it creates the ground for a lively feeling, in such a way that the movable and subsequent formed integrity, artistic reality, feels full and concrete.

We are faced with the art of diagnosis in Widows when we talk about the formation of seedlings through poetic arts. It cannot be overemphasized if we say that at all times, from classical poetic traditions to modern literature, which today preserves the sign of innovation, the art of diagnosis has been studied by language-tellers in a way that creativity in this direction has become a point of futility of poets. The art of animation is in fact a kind of metaphor, appearance, and inanimate thing is the transfer of attributes to events that are characteristic of a person, in general, a living being. It is also considered to be a manifestation of animation (anthropomorphism), when animals are given attributes inherent in humans. Revitalization is noticeable on different levels in the artistic work: 1) stylistic figure. Specific features of living beings





are given to something-events in artistic speech, in connection with the peculiarities of human thinking (metaphorical) thinking, language traditions and pursuing a certain ideological-aesthetic goal. We can observe this situation in the excerpt from M. Joseph's poem "Qariqiz (the old girl)" below.

Qariqiz,
Qariqiz, sengabirsavol,
Yelkangnito'ldiribsochingyig'larim,
O'ttizdan keying tonglarimalol,
Kunlarko'kraginggabatgankhanjarmi,

In these poetic lines, the poet refers to the old girl during the poem as "is your hair crying". Through this, it forms a metaphor from the types of landslides. Of course, the similarity-the exact similarity of events is not required, but two things-one of the characteristic signs of the phenomenon is taken for the basis. Crying is a characteristic feature of human nature, and The Crying of the hair in lines symbolizes the inner-senses of a person. As a result, the hair and the human soul come in one row on the basis of a certain concept and cause us to form the metaphor we are looking for.

In the same process, the art of omniscient diagnosis of metaphors occurs. Biologically, the hair does not have the ability to cry. This is one of the human qualities. At the same time, the crying of the hair sends the diagnosis to the hundreds hair as a soul. Only one combination is formed by a movable type through poetic art. That is, between the diagnosis and the metaphor, such a situation is implied, in which the participles, the elements and the interrelations between them, to a certain extent, become stagnant.

It is necessary to maintain a certain norm in the formation of seedlings by diagnosis, otherwise it will acquire features such as excessive sentimentality, revealing didacticism, which will ultimately lead to artistic devaluation. In literary studies, there are also concepts of lyrical introduction, lyrical ending, which differ slightly in essence from the terms of the migration itself, only the role of location in this lines and the artistic and aesthetic tasks associated with it. In particular, the lyrical introduction also pursues objectives such as creating an emotional state suitable for the acceptance of the transportations described in the reader, holistic expression of the transformational attitude of the lyrical ending and thereby strengthening the reader's impressions.

Each generation is intertwined with the literature of the past, takes an active creative approach to it, serves to fulfill the artistic and aesthetic tasks that the predecessors set their period of experience. This co-operation is a legal phenomenon, which forms a unity in two dialectical links and becomes an important internal factor in the development of literature. Succession in literature, loyalty is the originality in the





National Literature, which paves the way for not losing the national image. These factors are considered an element that ensures that the artistic arts reach this day. In the same way, *istiora*, one of the poetic arts in classical literature, has reached the present day and occupies an important place in the creativity of poets of the period. Metaphor in classical literature is the use of one word form temporarily "deposit", another meaning in a portable sense. The use of the word *istiora* in a different meaning from its meaning is carried out on the basis of similarity. For Example, In the following lines of M. Joseph, we will be able to see this clearly.

Yodimdaqolganibirkehrayulduz,
Tunlariko'zimgatermuladijim.
Ko'nglimchamanigabarginto'karkuz,
Men seniizlaymanismsizsevgim.....

Шоир ўзининг ўтган умрига назар ташлар экан жуда кўп ёлғон гапиргани ва севмасдан ёши ўтиб кетгани ҳақида ёзади. Қачонлардир муҳаббатига сазовор бўлган гўзал қизни эслашга ҳам қийналади, лекин у бор, у қалбида яшамокда. Мана шу севги унинг юрагига бошқа бир муҳаббатнинг киришига асло йўл қўймайди. Шоир маҳбубаси қайерда эканлигини ҳам билмайди, аммо унда доимий равишда бахт тилаб туради. Мисраларда *istiora* санъати юзага чиқади ва бизни мавзу билан узвий боғлайди. Биринчи мисрадаги “юлдуз” сўзи “осмон жисми” маъносидан “омонатгина олиниб”, “ёр” маъносида ишлатилган ва ўзига хос образли ифода юзага келган. Бир қарашда юлдуз сўзини машуқа, ёр маъноларида ишлатиш нотабийидек туюлса-да, нур таратиб турган юлдуз билан ёрнинг нурли жамоли ўртасида ўхшашлик мана шу нотабийликни табиий, гўзал ифодага айлантиради. Шу орқали шеърдаги бир-бири билан боғланган образлар тизими юзага келади, ушбу образлар бир-бири билан узвий алоқада бўлиб, улар бир-бирини тўлдиради, изоҳлайди ойдинлаштиради. Умуман шеърятда образларнинг бу каби алоқалари ижтимоий ҳаётни кенг ва лирик яратишга имкон беради. Замонавий адабиётшунослигимизда шоирлар ўзларининг маҳоратларини турли хил воситалар билан баён қиладилар. Хусусан бугунги шеърятимизда ружу санъати орқали шеърларни ифодалаш маълум бир маънода одатга айлангани ҳам бор гап албатта.

Ружу санъати орқали ифодаланган шеърларда шоир дастлаб ўзи келган мулоҳаза (бирор нарса-тушунча, ҳолат ҳақида айтилган гап, унга қилинган қиёс, ташбеҳ, тамсил ва ш.к) дан қайтиб, кейинги мисралар давомида янада кучлироқ, таъсирлироқ, гўзалроқ тарзда ифодалайдилар. А.Ориповнинг “Жон аччиғи шеъри”да шундай лавҳани кўриш мумкин. Шоир байтларда нафақат



ружу санъатини, балки кўчим турларидан энг фаоли бўлган метафорани ҳам кўриш мумкин.

The poet writes about the fact that, looking at his past life, he lied a lot and, without Love, age passed. It is also difficult to remember a beautiful girl who was once in love, but she has, she lives in her heart. That's the same love does not allow the entrance of another love into his heart. The poet does not even know where the prisoner is, but he constantly wishes happiness in it. In Egypt, the art of metaphor emerges and intertwines us with the subject. The first Egyptian word "star" was used in the meaning of "the celestial body", "having received a deposit", "yor", and a distinctive figurative expression appeared. At first glance, the use of the word star in the meaning of mashuqa(lover), yor(lover) seems to be non-existent, but the similarity between the star that produces light and the Light community of "yor" becomes a natural, beautiful expression of this non-objectivity. Through this, a system of interconnected images occurs in the poem, these images are intertwined with each other, they complement each other, clarify the interpretation. In general, such connections of images in poetry make it possible to create a wide and lyrical social life. In our modern literary studies, poets describe their skills in different ways. Especially in today's poetry there is also a saying that the expression of poems through the art of lipstick has become a habit in a certain sense.

In poems, which are expressed through the art of lipstick, the poet originally thought that came to him (something-consciousness, the saying about the situation, the analogy made to him, tashbeh, representation, etc.). returning from k), they represent more powerful, more impressive, more beautiful during the subsequent Egyptians. Such a plaque can be seen in A.Oripov's "poem of the bitter of the soul". The poet can see in the bytes not only the art of lipstick, but also the metaphor, which is the most active of all types of poems.

-Ayo shirinsuvingbo'ldimitarikh,
Demabutuzta'lim, qonachchig'idir.
Men ham insonedimko'zamanhozir,
Suvniachchiqqilgan–jonachchig'idir

Here, the poet himself returns from his mind, as if saying or satisfied with the beautiful analogies and adjectives he brought (blood bitterness) without fur (soul bitterness) and brings a more impressive adjective (soul bitterness). In this place there is a basis trop, which is based on the similarity between what-events. When it is taken into account that the concepts of bitter and sweet are generally and naturally used in relation to the products consumed by man, the combinations of Soul bitterness and blood bitterness form a self-metaphor. The art of lipstick in these Egyptians, written





in the spirit of narration, causes the occurrence of metaphors. Turning the blood bitterness into the soul bitterness becomes the culmination of this poem.

Atoullloh Hussaini describes this as follows. "The lyrical hero in ruju is in a state of sympathy for the sake of his beauty or for some other reason, and in this state he is able to correct his speech in the style of "in fact it was that", after putting an impure thought and then sympathizing. Based on scientific sources, in some places lipstick is also referred to as istokok, but there is no unanimity in this matter, the definitions given to istidrok are somewhat different from lipstick.

It is clear from the moon that the enumeration of shy words in poetry and their recovery from the repetition of the same thought caused the work to rise in ideological and artistic terms. One of the traditions of poetic art, the art of ta'dil serves the same purpose.

Ta'dil (correct) is a poetic art in classical literature, the enumeration of a few simple nouns in the composition of one byte in a certain order. For example, Mashrab's:

Malaksanyobashar, yohurug'ilmonsan, bilibbo'lmasalan

Bu lutfubunazokatbirlasendinayrilibbo'lmasalan-

In this lines, Ashik(beloved) refers directly to the yor. Yor is not mentioned from the point of view of the essence, but malak, Bashar, hurughilmon forms as a metaphor as a result of the use of a number of horses. The formation of a metaphor in this place will serve as the basis for the emergence of the art of good taste.

Such poetic lines can be found in many places in the creativity of poets, whose pen is spinning in Uzbek poetry of the period of independence. In A.Oripov's poem "Xotira (Memory)" we will face such a situation

Ona yurt bag'ridajuda ham yiroq,

O'zgamanzillardatopshirdingizjon.

Hanuzko'ksimiznitirnaydifiroq,

Garchisizmuzaffar, g'olib, qahramon.

The poet writes this poem on the occasion of the day of memory. In the artistic meaning of the poem, the spirit of the brave sons who gave their souls for freedom in battles is memorized. Today the release highlights all the head bend to them in Uzbekistan. He reverences for the pure memory of the ancestors. In this poem, the image of the poet warrior making tries, but does not openly tell who he is, but appealed to him as a victorious, victorious, hero. And through this, it turns out a condition that causes the occurrence of metaphors from the types of landslides. Another important feature that attracts attention in the same line is the fact that in the buyer the types of landings are intertwined. That is, the words that make up the art of one taste, serve in one place to create both a metaphor and a metonymy.



If special attention is paid to the lexemes of the victorious, the victorious, the hero, one can see that there are thoughts about the appeal to a person. Poet does not say compatriot muzaffarman (winner), victorious warrior, hero, but also sends the task of the governor chunk in the compound to the subordinate chunk. In this place, metonymy arises as a type of transplant. Thus, two types of transportation occur in one row itself.

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