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EXPRESSION OF ARTISTIC REPETITIONS IN MODERN UZBEK POETRY

Abstract: The article deals with the use of artistic repetitions in the works of talented representatives of modern Uzbek poetry Khurshid Davron, Shavkat Rahmon and Usman Azim as well as the uniqueness of the individual style of the poet.

Key words: Poetic movement, fine arts, poetic figures, special artistic means of expression, poetic speech, anaphora artistic repetitions, gradation, triple connection, ring.

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Introduction

In order to analyze a poet's work in poetry, it is essential to first study poetic speech. "Poetic language is a complex, multifaceted, unique speech. Without knowing poetic speech, it is impossible to study both poems and poetry thoroughly. [2,323] - says the literary scholar T. Boboev. It is difficult to comprehend the allure of poetic speech without poetic movements, fine arts, poetic figures, and special means of artistic representation.

Sometimes the poet also uses whole sentences, repetitions, short words and phrases to describe the state of the lyrical hero. The poet pays great attention to the flow of speech, the structure of sentences, the ability to choose words and use them in place to express the mood of the heroes.

Materials and methods

Artistic repetitions are one of the most common reinforcing figures in poetry. There are also several types of artistic repetitions. Anaphora can be found in the works of every poet. It is well known that anaphora is the exact repetition of a word or phrase at the beginning of a verse in a poem or verse at the beginning of other verses. In the poetry of Khurshid

Davron we find different forms of anaphora. One of the poems of the poet, which is included in the series "Qorotog' daftari", begins somewhere in the soil, somewhere hidden. The poem consists of 8 verses, and let us focus on the repetition in verses 7-8 of the poem:

Ўқий дея қабрида дуо
Сўроқладим, айтмади ҳеч ким.
"У шу ерда!" – деди далалар,
"У шу ерда!" – деди юрагим.
"У шу ерда!" – деди Кўзлави,
"У шу ерда!" – сўйлади Мисхор,
"У шу ерда!" – деди заминга

Етмай ҳали эриб кетган қор .[3,126.]

(When I wanted to worship at the grave, no one told me that he was there but melting snow.)

If we think from the point of view of the content of the poem, in the poem we observe the poet's days in Crimea and his creative impressions. At every step, it is as if he heard 'Umar whispering. The poet wonders where his grave is. It is difficult to say whether his body was in Chatirtog, or in Karatag, or in Kozlavi, or in the Garden Palace. At the end of the poem that is why he is here again by nature when he is ready to pray! the sound comes over and over again.

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Through this repetition, the fields, the ground, the poet's heart - all add to the confidence that the poet's grave is here.

In modern Uzbek poetry we find various forms of artistic repetition. It is impossible to imagine the musicality, rhythm, weight, rhyming art of poetry without artistic repetitions. There are many examples in Khurshid Davron's poetry of the anaphora method, which is repeated exactly at the beginning of the poem or verse:

Ё ўзи овунчга ташна аёллар,
Ё улар қўксида ўлган хаёллар,
Ёки пахта териб жон берган чоллар
Ё ўзи-ўзига ўт қўйган қизлар? [3,115]
(Or women need comfort
Or women died at the their breast
Or the elderly died picking up cotton
Or girls ignited themselves)

In this poem, the word "yo" (or) is repeated several times and serves as an anaphora.

In modern Uzbek poetry, the art of repetition is also used, as is the triple connection. In this case, the phrase, the word or phrase that comes at the end of the sentence can be repeated in the next line. Khurshid Davron used this method in his poem "Kuzni o'yla" ("Think of Autumn"):

Кузни ўйла
Қор кетиши билан кузни ўйла
Кузни ўйла. [3,162]
(Think of Autumn after snow melts)

Here, the repetition of the phrase Think of Autumn in each row connects the three verses together and forms a triple connection. One of the poetic figures in modern Uzbek poetry is the ring. In the poet's poem "Padarkush" we find a beautiful example of the people:

Самарқанд шаҳрининг бир чеккасида
Қабр бор – одамлар юз буриб ўтар,
Унда Абдуллатиф ётар, дейдилар,
Дейдилар: "Бу ерда падаркуш ётар". [3,144]

(There is one grave where Abdulatif who was a murderer of his father was buried. No one looks at it.)

This quartet is exactly repeated at the beginning and end of the poem. This repetition in the poem serves to emphasize the main idea of the poem.

The creative style shows its uniqueness in the expression of its lines, i.e. the unity of content and essence, the arts, poetic figures and movements. This harmony in poetic syntax plays an important role in the work of Khurshid Davron.

The role of artistic repetition in Shavkat Rahmon's poetry is also unique. The level of the poet's inner feelings also depends on how the repetition of words and sentences in his poems is expressed. In the poet's poem "G'amgin she'r" ("Sad Poem"), the phrase "We opened and died like a nastarin flower" is repeated in verses 1, 5, 9. This plays an important role in revealing the essence of the

poem. In the poem "Charkhipalak" the author repeats a few words and sentences:

Ғижир-ғижир,
Ғижир-ғижир,
айланасан – жонинг ҳалак.
айланасан кун-тун демай,
чархипалак,
чархипалак. [4,227]

(A wheel always goes round and round with squeaky sound)

In this poem, too, the words *squeaky, squeaky, squeaky* are repeated over and over again. The figurative meaning of the wheel is expressed along with its own meaning. That's why most people liken the world to a wheel. The world also seems to be spinning at a steady pace.

In the poem of the poet, which begins with "It is not too late", it is not too late, the sentence of opportunity is repeated at the beginning, middle and end of the poem.

The meaning and impact of thought in poetry is not in the poet's ability to choose only beautiful words. Syntactically connecting words, increasing its emotionality, achieving perfection on every line, every sentence requires a great deal of skill from the creator. In the work of Shavkat Rahmon, this originality is obvious and reflects the peculiarities of the poet's style.

In the works of Usman Azim one can also observe the unique expression of poetic figures. In the poet's poem "To live is a lifelong struggle ...", he used one of the poetic figures, direct connection.

Дедилар: яшамок – умрлик кураш...
Курашдим – шон учун, ризку рўз учун,
Курашдим севги деб – қўксимда оташ,
Курашдим – куш каби эркин сўз учун. [1,143]
(To live is a lifelong struggle...
I struggled for honor
I struggled for love
I struggled for freedom)

In the poem, the words *struggle and struggle* are connected in threes. There are beautiful examples of artistic repetitions in the poet's work. In his poem "The Hopeful Ballad of Love" *What on earth do I need? After all, what I need is a world of worries, dragging me, music is a commotion. the restaurant that embraces me.*

In the poem *What I need and me* words are repeated. In verse 11 of this poem there is an artistic repetition:

Менинг атрофимда бўлса оппоқ қор.
Менинг атрофимда туйғулар, ўйлар,
(If there is white snow around me,
There are feelings around me)
Сокин шивирлайди: "Нима гапинг бор?" –
Қадамим товишидан уйғонган ўйлар.[1,114]
(It whispers: "What do you want?" –

Thoughts which were awakened by the sounds of my steps)

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In the works of Usman Azim, art, poetic movements and poetic figures were used in a unique way. The depiction of the poet's or lyrical hero's experiences through poetic figures creates a variety of forms, musicality. This is one of the important aspects of modern Uzbek poetry.

Conclusion.

In the works of Khurshid Davron, Shavkat Rahmon and Usman Azim, art, poetic movements and

poetic figures were used in a unique way. Means such as gradation, triple connection, hoop, artistic repetition are not only a formal element, but also play a special role in the artistic attractiveness and effectiveness of poetic works, in the performance of aesthetic tasks.

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