



The Place And Significance Of Poetic Transitions In The Poetry Of Khabib Sa'dulla

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<i>Abstract</i>	
	In the article, the role and importance of poetic movements in increasing the ideological-aesthetic, semantic-functional and linguopoetic characteristics of Habib Sa'dulla's poems is revealed on the basis of scientific analysis.
CC License CC-BY-NC-SA 4.0	Keywords: <i>metaphor, metonymy, synecdoche, poetic elements, methodological, ideological-aesthetic, semantic-functional features.</i>

INTRODUCTION

Poetic transfer is a connotative meaning resulting from transferring the name and sign of one thing to another in order to increase the expressiveness of the artistic text.

As a poet with his own style and sharp pen, Habib Sa'dulla makes good use of metaphors. This is reflected in the unique movements created by him directly, as a product of his keen eye, wide-ranging imagination and endless imagination, astute observations.

LITERATURE ANALYSIS

As you know, displacements serve certain stylistic purposes. Expressiveness as a stylistic category is formed on the basis of various means of language. In Uzbek linguistics, there are a number of studies on issues such as the processes of transferring the meaning of words based on different methods. In particular, the research works of A. Abdullaev "Expression of expressiveness in the Uzbek language", "Polysemy in the Uzbek language", "Semasiology of the Uzbek language" by M. Mirtojiev, "Semasiology" monograph by M. Hakimova, "Systematic linguistic interpretation of metaphor" by G. Kabuljonova are of special importance.

RESEARCH METHODS

Methodological basis of the article is form-content, causality, generality-particular categories of philosophy, scientific assessment of artistic-aesthetic heritage of modern linguistics, views on linguistic research.

The work mainly uses methods of description, lexical-semantic analysis, methodological analysis, and linguopoetic analysis.

RESULTS AND DISCUSSIONS

"Metaphor (Greek metaphora – transfer) is one of the common types of meaning transfer, a type of transfer based on similarity between things and events."

Habib Sadulla attaches great importance to metaphors. In order to attract the attention of the reader, to leave more imagination in him, to increase the aesthetic taste of the reader, he shows various forms of metaphors:

1. Metaphors based on characteristic properties of spatial objects:

Kuyla, xalqing bergan sozingni yangrat,

Sahna yulduzi,

O'zbek qo'shiqlarin dilga singdirib,

Baxsh etsang huzur,

Sha'ninga yog'ilar ellar olqishi

Yuraklar so'zi...

(“Sen kuylaganda”, I, 27)

Yoki:

Oy jamolingiz ko'rib

Oshuftahol osmonda oy,

Bir talashgach siz bilan

Ko'rku jamol osmonda oy.

(“Oy”, II, 50)

In the first example, the poet uses the metaphor "star of the stage" for a hafiz, who stands out among the hundreds of hafiz in the world of singing with his unique melody and charming voice. In this, the poet is based on the characteristics of a star, such as shining and standing out. In the next example, the poet created a beautiful example of a metaphorical epithet by comparing the surface of the earth to the moon.

2. Metaphors based on symbols characteristic of plants and trees:

Qo'sh chinor quladi yurtimda nogoh,

Larzadan titradi mulki Namongon.

Adl turganida sezmbamidik, oh,

Yiqilgach, apligi bo'ldi namoyon.

(“Yo'qotish”, I, 332)

Yoki:

Birov til tig'ida bag'rin tilganda

Birov tomiriga bolta urgan dam.

Sukut saqladilar gunoh qilganday,

Hatto soyasida ulg'ayganlar ham.

(“Yo'qotish”, I, 332)

Metaphors such as "double maple", "tongue blade", "growing up in the shadow" used in these examples serve for the figurativeness, impressiveness and expressiveness of the poet's speech.

It should be noted that there are many metaphors related to animal names in our language. This is also characteristic of metaphors in the poet's poetry.

Zoomorphic metaphors representing the names of animals and birds can represent not only objects, but also the character, characteristics, actions and situations of people. We can also see this through the following examples:

Garchi sen oltinsan, cho'yan degaylar,

Bol tutsang, bu zahri chayon degaylar,

Arslon bo'lsang hamki, quyon degaylar,

Tog'ang bo'lmasa gar yuqoriroqda.

(“Tog'alaring bo'lsa”, I, 320)

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Yoki:

Gapir, dushmanliging tan olasanmi?

– ...

– Ilonning bolasi baribir ilon...

Olib chiq!

“Ellik yil burun”, I, 413)

When animal names are used metaphorically, sometimes they are required to be in a phrase or sentence, and sometimes they can convey meaning freely. Let's compare:

Ey, it, qo'y, ko'nglimga sola ko'rma g'ash,

Borib yopishaver, sen o'z tengingga.

(“Rivoyat”, I, 408)

Knyaz qah-qah otar,

Shoh talvasada.

– Os, – dedi, – imonsiz qari ko'ppakni!

Ko'z o'ngida ota qurbon bo'lsa-da,

Knyaz ravo bilmas ko'z yosh to'kmakni.

(“Do'st qadri”, I, 358)

Olis o'lkalarga qo'zim, keta qol,

Roziman kelmasa bironta xating.

Tanlagan qizingni xotinlikka ol,

Bevalar qo'ynida chog'ayla vaqting.

(“Onaning bemor o'g'liga deganlari”, I, 41)

In the first example, the word "dog" is required to be surrounded by a certain sentence to express the figurative meaning, but in the 2nd and 3rd paragraphs, the words "old man" and "kozym" can express the meaning freely.

Thus, in the poetry of Habib Sa'dulla, metaphor is skillfully used to express the feelings of the reader, to awaken the aesthetic pleasure of the reader, and to increase the artistic value of the verses in general.

In the poetry of Habib Sa'dulla, allusions are not used to decorate the verses, but are given at the request of the content.

There are several types of displacements, among which metonymy (closeness between two concepts) is also found. In metonymy, the poet replaces an event with another similar event, based on the proximity between two concepts:

Noliyverma hadeb dunyodan,

Gar kelmagan bo'lsa omading.

Bo'shamasa hasratdan odam,

Bukiladi adl qomati.

(“Omad”, I, 137)

Yoki:

Hazrat Navoiydan to bizga qadar,

Turli qiyofada kelar bu qadar,

Tuzatmoqsi bo'lsang dunyoni agar,

To'g'ri gapni aytib kulguga qolma.

(“Ziyovuddinga”, I, 365)

From the words "dunyo" and "dunyo" in both of the above examples, the meaning of the people living in the world, that is, the people, is understood.

Metonymy is used to use words extremely sparingly in the poet's language:

Mug'ambirlik bilan irshayadi shoh,

Arkoni davlat boz galdi qarsak.

– Elchilarim borar, etingiz ogoh,

Shodmiz yangi do'stni shu yerda ko'rsak.

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("Do'st qadri", I, 353)

In this excerpt from the epic "The Value of a Friend", metonymy helped to save several words. After all, it is meant that the "archonic state" did not clap, but that the people living in it clapped.

It can be observed that the majority of metonymies in the poet's poetry are based on the connection with place names:

*Bugun kamolingda bo'lmish namoyon
Mustaqillik ruhi, qudrati, kuchi.
Suqlanib borarkan bastingga jahon,
Jon nisor bir yutum havong uchun.*
("Toshkent", I, 377)

*Bugun kuylar hazin, chehralar so'lg'in,
Ona – O'zbekiston tutmoqda motam.
Yo rab, ona bo'lmoq qanchalar qiyin,
Undan og'irroqdir bo'lmoqlik Vatan.*
("18-fevral – motam", I, 386)

*Ikki yilki sensiz yashar Namangon,
Bir sim uzilganday go'yo toridan.
Bog'idan kamaydi bitta g'azalxon,
Bir yaproq uzilgan alp chinoridan.*
("Xotima", I, 362)

The toponyms of Mother Uzbekistan and Namangan in these examples are used in the sense of nation, population, people.

In general, metonymy serves to express the content figuratively and effectively. As a methodological tool, it ensures that the idea is expressed in a concise and concise manner.

Also, in the poetry of Habib Sa'dulla, synecdoche, which is interpreted in the way of transferring the name of one to the other based on the whole-part relationship between things or concepts, serves for expressiveness. In this case, one thinks about a whole thing, an event, and a person as an integral part of it, or in other words, a part instead of a whole or a whole instead of a part is meant:

*Odamlar o'z boshin etgali xalos
Chiqib ketdilar u qo'lning ostidan.
Uzun qo'l kichkina boshin changallab
Endi nolib yurar elning dastidan.*
("Uzun qo'l haqida ballada", I, 308)

The "hand" in this example is the part, it represents the whole – the leader. The poet ensured that the thought he wanted to express was beautiful and impressive through synecdoche. This can also be seen in the following example:

*Qay birovning moli bisyor,
Qay birov omadga yor,
Lek o'tar tirnoqqa zoru
Ko'zda yoshi shashqator,
Sizki bor, mendan chekingay
Kulfatim, farzandlarim.*
("Farzandlarim", II, 163)

In this passage, the word "nail" in the verse "Lek o'tar tirnoqqa zor" is used in synecdoche in the figurative sense of "child", that is, in the speech, "piece" (nail) is called "whole" (child). It should be said that synecdoche is not so widely used in the poet's poems. Some samples of synecdoche used in the verses are of great importance due to their subtle meaning and artistry.

CONCLUSION

Thus, in the poet's poetry, poetic movements are used in a variety of ways. Habib Sa'dulla makes full use of the figurative and figurative meanings of language. This vividly embodies the character and character of the described event, expresses the poet's attitude towards it.

In general, the poet strives to make wide and full use of the descriptive colors, aesthetic function, and attractiveness of the language.

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