



IJRASET

International Journal For Research in
Applied Science and Engineering Technology



INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Volume: 10 **Issue:** VI **Month of publication:** June 2022

DOI: <https://doi.org/10.22214/ijraset.2022.43995>

www.ijraset.com

Call:  08813907089

E-mail ID: ijraset@gmail.com

Abdulla Aripovs Skill in Using Literary Devices

Toshpulatova Dilshoda Sirojiddin kizi

2nd year student of Uzbek language and literature at the Faculty of Languages, Pedagogical Institute of Karshi State University

Annotation: This article is a study of the work of the famous Uzbek poet Abdulla Aripov. The poetic works of the poet and their analysis are given.

Keywords: Poet, poem, allegory, rhetoric, question-answer, review, transmission parable, balance, diagnosis, inevitable, talmeh, tazad, nido, tasdir, tadir, tajahil-u arif, tansiq as-quality...

I. INTRODUCTION

The work of Abdulla Aripov, a well-known poet, "Hero of Uzbekistan" and "People's Poet of Uzbekistan", who has a place in Uzbek literature, covers a long period. The author's work has its own way. "Almost every one of my poems is connected with a certain event in life, in other words, each of them has a motive," said Abdulla Aripov. That is why the poet has a different effect on a person when he reads his poems. The widespread use of poetic art has increased its effectiveness.

One of the most common arts in Eastern classical literature is tasbeeh (simile), which expresses the meaning of simile. It is the art of likening two things or concepts to a real or figurative relationship between them. The art of rhyme serves to embody the person, object, or concept being portrayed more clearly and attractively to the reader, and to help the poet's idea be more fully reflected in the reader's mind. This art also has a significant place in the work of Abdulla Aripov:

Kipriging o'q, tiyg'i lashkar, shul sabo sadpora dil,

Ustiga-ustak yaraldi ming yaro bir kelmading. [2:103]

This verse is taken from Abdulla Aripov's ghazal "Noma" and is a metaphor for the fact that the eyelashes are like bullets and the blade is like an army.

It is an art of exaggeration to express the state or movement of an artistic symbol depicted in a literary work, meaning "magnification" or "reinforcement" in Arabic. Abdulla Aripov effectively used the art of rhetoric:

Subhidam uchdi ohim kavkabistonga qadar,

Keldi-yu tubsiz falaklardan sado bir kelmading.

Sen nazar solgan chechaklardan ari bol emsa gar,

Aylar erdim ko'zga gardin to'tiyo, bir kelmading. [2:103]

In the first verse, at dawn, he flew to the Caucasus, and even sounded from the abyss, but the lover did not come. In this way, the poet showed how high the pain is. When he sees a bee swarming from the flowers he is looking at, he makes an exaggeration by turning his eyebrows into a parrot.

In the art of question and answer, the lines of poetry reflect the question and answer of two people. Abdulla Aripov's poem "Aytishuv" clearly shows this art.

Xotin dedi eriga:

– Manov ish qandoq, – dedi.

Eri esa javoban:

– Undoqmas, bundoq, – dedi. [2:82]

(The wife said to her husband:

"What's the matter," he said.

Her husband replied:

"No, no," he said.)

The proverbial meaning of "proverb" is to quote from folk proverbs to prove the correctness of one's opinion in prose and poetry. Here are some of the best examples of this art:

*Tingla bu abadiy sado bo'ladi,
Gadoning dushmani gado bo'ladi.
Ikkovi bir-birin yegunicha to,
O'rtada bu dunyo ado boladi. [1:252]
(Listen, it will sound forever,
Gado's enemy will be Gado¹.
Until the two eat each other,
The world will end in the middle)*

These four express great spiritual truths. The poet calls people to unity and uses the proverb "Gado's enemy is gado" to increase his influence.

The art of balance, which means "equality in terms of weight (measurement)", is based on the equality of words in verse in terms of weight (measurement). The art of balance can be found in many places in Abdulla Aripov's poem "Pieces of the Mirror".

*Bir kun fazilating olsam qalamga,
Bir kun qabihliging yoygum olamga.*

*Bir kun ko'z yoshlaring qog'ozimdadir,
Bir kun zaharxandang ovozimdadir.*

*Bir kun o'tmishingdan faryod solurman,
Bir kun iqbolingdan o'yga tolurman. [2:60]
(One day I will write to you,
One day your ugliness will spread to the world.*

*One day your tears are on my paper,
One day the poison is in my voice.*

*I'll cry for you one day,
I'll think about you one day)*

"Fazilating-qabihliging, olsam-yoygum, qalamga-olamga" the balance of weight and tone of the words created a balance.

Transferring human characteristics to animals, birds, and inanimate objects is called diagnosis. Abdulla Aripov used the art of diagnosis in his work:

*Qutlug' bu saharda ko'z ochdi buloq,
Yo'l soldi daryolar sari adashib. [1:39]
(The fountain opened this morning,
He made his way to the rivers)*

In this passage, the first boiling of the spring and its addition to the rivers is beautifully described through personalization. Talmeh is the art of referring to famous historical events, legends, literary works, and proverbs in poetry or prose, meaning "to look," "to blink." Commenting on this poetic art, V.

¹ necessitous

Rakhmonov said: "In embodying the image of a hero, the poet compares him with famous literary, religious and historical heroes of the past; Sometimes the names of those heroes are not mentioned, and events related to them can be remembered. In each case, they have seized it, despite obstacles we can scarcely imagine". The first type of talmeh can be found in the work of Abdulla Aripov:

*Goh Navoiy suhbatingda,
Goh Tarobiy, Yo'lchi goh.
Sen sevikli davrim o'g'li,
Begumon, beishtibox. [2:94]*

In this poem dedicated to Oybek, the art of talmeh was created using the names Navoi, Tarobi, Yulchi.

The art of tazad means to create impressive artistic symbols, plates, using words that mean "contradiction", "opposition", and words that are semantically contradictory.

*Biz avval ham yomon edik, hanuz yomonmiz,
Rahmon boqmas, iblis yoqmas sho'rlik insonmiz,
So'z so'zlasak – mahmadona, jim tursak – soqov,
Shu tariqa, na bug'doymiz van a somonmiz. [2:129]
(We were bad before, we are still bad,
We are miserable people who do not like mercy and do not like the devil.
If we speak, we are proud, if we are silent, we are dumb,
So we don't have wheat or straw.)*

In this quartet called "We", the words "mercy" and "devil" and "mute" are used interchangeably to form the art of tazad.

The art of shouting is when a poet addresses a person, thing, bird, animal, or natural phenomenon in a byte. This art is very emotional. Example of the art of calling:

*Eh, siz tog'lar, naqadar ko'rkam,
Sizga berar ilk nurin quyosh. [1:16]
Oh, you, mountains, how beautiful,
The first light that gives you is the sun.*

The repetition of the word at the end of the first verse to the next is called the art of tasdir. Abdulla Aripov's work also shows the art of tasdir:

*Tilak tilar bu dam do'stlarga do'stlar,
Do'stlarim ne uchun dunyoga keldik? [1:41]
(Wishing you all the best,
Why were my friends born?)*

In this verse, the art of tasdir is formed from the fact that friends appear at the end of the first verse and at the beginning of the second verse.

The word mukarrar means "over and over". According to V. Rakhmonov, the poet uses a word that is repeated in the byte and puts a line between the words. There is also an inevitable art in the work of the poet:

*Yurtma-yurt, elma-el, farsax-bafarsax
Umrim dovonlarin o'lchab yuribman. [1:231]
(Land by land, nation by nation, farsah by farsah²
I've been measuring my life. [1: 231]*

The repetition of the words "yurt-yurt, elma-el, farsah-bafarxas" in this byte formed the inevitable art.

² 1 Stone (farsah) - Widely used in Eastern countries. A distance of 9-12 thousand steps or 6-8 miles.

Tansiq as-qualitative art involves the sequencing of the characteristics of a person or thing depicted in a poem, describing them in several ways. Abdulla Aripov's poem "Uzbek Mother" has a well-known quality.

*Mushtipar ham o'zing, buyuk ham o'zing,
Kuyunchak ham o'zing, kuyuk ham o'zing.
Olamga tatirlik suyuk ham o'zing,
Payt keldi aytmoqqa, gapning xonasi,
Ey, o'zbek onasi, o'zbek onasi. [2:234]
(You're a hero, you're a great human,
The shirt is yours and the shirt is yours.
You are the sweetest thing in the world,
It's time to dump her and move on.
Hey, Uzbek mother, Uzbek mother.)*

The Uzbek mother's beautiful adjectives in this poem creates a familiar quality.

The art of correction, which means straightening, means counting soda horses in sequence. In the poem "I told my friend". You can see a beautiful example of destiny:

*Dunyoda ko'p narsa unutiladi,
Qashshoqlik, martaba, quvonch, qayg'ular.
Unutilib borar muhabbat dardi,
Unutilar yillar, yo'llar, tuyg'ular. [1:323]
(Many things in the world are forgotten,
Poverty, career, joy, sorrow.
The pain of forgotten love,
Forget the years, the roads, the emotions.)*

In this quartet, the art of modification is formed from the simple names of poverty, career, joy, sorrow, years, roads, and emotions.

The art of repetition is one of the verbal arts that means "repetition" and involves the repetition of a word in a poem. The main feature of this art is to emphasize the meaning and essence of the word through repetition. There is also the art of repetition in the poet's work:

*Nega qadding egik, nega boshing xam,
Nega nigohingni tortadi tuproq. [2:89]
(Why are you bent over,
Why the earth attracts your attention.)*

This byte uses the "why" interrogative repetition to reinforce.

Tajahul-u-arif means "to know" in Arabic. Atoullah Hussein writes about this art in his book Badoe us-sanoe: Although the content of the verse in which this art is used evokes feelings of suspicion, hesitation, doubt, amazement, and surprise, these emotions convey the truth, the basis, vividly and charmingly. The following verse by Abdulla Aripov, which has been remembered by all, clearly shows the art of tajahul-u-Arif:

*Men nechun sevaman O'zbekistonni,
Tuproq'ing ko'zimga aylab to'tiyo.
Nechun vatan deya yer-u osmonni,
Muqaddas atayman, atayman tanho. [1:44]
(Why do I love Uzbekistan?
I'd like some thumbtacks.
Why do you call your homeland heaven and earth?
I call it holy; I call it lonely.)*

The bottom line is that Abdulla Aripov was able to make full use of the semantic aspects of words in his work. In his work, the poetic arts include tazod, talmeh, parable, inevitability, repetition, exaggeration, diagnosis, question and answer, call, confirmation, correction, tajohil-u-arif, tansiq as-sifat occur. These arts served to make the poet's work more effective and readable.



REFERENCES

- [1] Abdulla Oripov. Selected works. Four volumes. The first volume. - T.: NMIU named after Ghafur Ghulam, 2000.
- [2] Abdulla Oripov. Selected works. Four volumes. The second volume. - T.: NMIU named after Ghafur Ghulam, 2000.
- [3] Atoullah Husseini. Badoyi`u-s-sanoyi. Translated from Persian by Alibek Rustamov. - T.: G. Gulom Literature and Art Institute. 1981.
- [4] Anvar Khodzhiakhmedov. Do you know the art of poetry? T.: "Sharq" NMIU, 2001.
- [5] Anvar Khodzhiakhmedov. The masterpiece of classical art – T.: "Sharq" NMIU, 1999.
- [6] Anvar Khodzhiakhmedov. Poetic arts and classical rhyme. – T.: "Sharq" NMIU 1998.
- [7] A.Asallaev, V.Rakhmonov, F.Musurmonkulov. Fine arts. – T.: "Tafakkur" 2015.
- [8] Ahmad ibn Khudoydad Tarazi. Fununu-l-baloga. Prepared for publication by A. Hayitmetov. – T.: Xazina.1996.
- [9] Hamidulla Boltaboev. Classical poetics of the East. The first book. – T.: "National Encyclopedia of Uzbekistan" DIN, 2008.
- [10] Vahob Rakhmonov. The art of poetry.
- [11] Yakubjon Ishakov. Dictionary of word art. "Zarqalam".
- [12] www.ziyouz.com



10.22214/IJRASET



45.98



IMPACT FACTOR:
7.129



IMPACT FACTOR:
7.429



INTERNATIONAL JOURNAL FOR RESEARCH

IN APPLIED SCIENCE & ENGINEERING TECHNOLOGY

Call : 08813907089  (24*7 Support on Whatsapp)