

Artistic Functions of Anaphora in Modern Uzbek Poetry

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ABSTRACT

The poetic syntax of modern Uzbek poetry is unique. In particular, anaphora serves as a reinforcing figure to vividly express poetic content. The article reveals the artistic functions of the anaphora on the example of the works of the Heroes of Uzbekistan E. Vakhidov, A. Oripov, the famous poet I. Otamurod.

Keywords: poetic syntax, anaphora, lexical anaphora, syntactic anaphora, lyrical hero, chronotope, philosophy, melody, repetition.

I. INTRODUCTION.

It is well known that the elements of poetic syntax consist of reinforcing and diminishing figures. It can be observed that almost all its forms are used in the works of modern Uzbek poets. In particular, such anaphora, ellipsis, silence, inversion, epiphora play an important role in the effective expression of poetic thought.

One of the repetitions of Anaphora is that the quality belongs to the reinforcing figures of poetic syntax. "Anaphora (Greek: Anaphora - ascension) is one of the strict systemic repetitions. The exact repetition of a word or phrase at the beginning of a verse or phrase in a poem or verse at the beginning of another verse." [1,434]. Consequently: "anaphora serves to emphasize certain thoughts, feelings, situations" [2,29] serves to strengthen and emphasize the poetic content in poetry.

II. LITERATURE REVIEW.

If we look at the new pages of Uzbek poetry, we can see that the anaphora is in the form of a sentence. In this respect it can be classified according to its structure as follows: 1. Lexical anaphoras. 2. Syntactic anaphoras.

Lexical anaphoras. The work of the Hero of Uzbekistan, Native Poet Erkin Vahidov can provide good material in this regard.

Shukrkim, u kunlar olisda qoldi,
Shukrkim, Vatanim ma'mur va obod.

Shukrkim, bu yurtda mening avlodim

Muhtojlikni ko'rgan eng so'nggi avlod [3,101].

Irrigated by the spirit of independence, these verses express the feeling of gratitude for the independence that the poet gave to freedom through the anaphora "Shukrkim".

Bukun o'zgachadur jilvai olam,

Bukun o'zgachadir borliqda xanda.

Bukun ko'zlarimga go'yo quyosh ham

Shafaq gulxanida tarang chirmanda [4,169].

In the verses from the poem "March 8", the word "bukun (today)" is repeated, in addition to strengthening and emphasizing the meaning, it also serves as a chronotope. In addition, this emphasis reflects the high mood of the lyrical hero. In Abdulla Oripov's poetry it is observed that almost all of them are used:

Sen – Pushkinning sevgan malagi,

Sen – Gyote orzu etgan qiz .

Sen – Bayronning o'tli yuragi

Sen – Geyneni yondirgan yulduz [5,35].

In the above lines, the word anaphora belongs to the category of "sen" (you) diamonds and expresses the beloved beauty. As a result of the repetition of this word at the beginning of each verse, the poetic content was strengthened and

served to determine the basis of "talmeh" (Pushkin, Goethe, Byron, Heine).

III. DISCUSSION.

Achinmayman, sizga o'ylarim,

Achinmayman, sizga uzun tun.

Achinmayman, chunki otashga –

Oq yo'l berar odatda,
uchqun![6,27]

The anaphora is unique. That is, the word "achinmayman" ("I do not regret"), which is repeated at the beginning of the three verses, belongs to the category of verbs and served to vividly express the philosophical content.

Dedim: yoshligimni qaytib ber,
zamon,

Dedi: u gullaring payhon bo'ldilo.

Dedim: tik qilsang-chi qaddimni,
davron,

Dedi: u tog'laring sayhon
bo'ldilo[7,60].

The above four, turned to philosophical content, are the poet's conclusions about life. "I said" is repeated in a single verse, "said" is repeated in a double verse, and at the same time, it creates an inversion. The poet asks the time to give back his youth. The irreversibility of youth is expressed through the metaphorical idea that it is the flowering of flowers. The poet asks Davron to straighten up. But over time, those mountains became desolate. After all, these lines are extremely sad. Encourages a person to value life. The unique-looking anaphora used in the quartet played an important role in creating the dialogue.

Sevaman tinch oqshom, yulduzli
tunni,

Sevaman sayrasa qushlar
betartib.

Sevaman oromni, suronni, lekin
Men uni sevardim bulardan
ortiq[8,22].

These verses from the poem "Man without Love" reflect the sufferings of a lover whose love is not appreciated. The phrase "I love" is repeated at the beginning of the first three verses, ensuring that the lyrical protagonist expresses the heartache effectively.

Nechun paydo bo'lding
qarshimda,

Yana kabob bo'lsinmi bu jon.

Yana qo'shiq aytaymi ingrab,

Yana anduh bo'lsinmi ishim?!

Istamayman, g'amimni tinglab,

Do'stlarimning ma'yus

bo'lishin...[8,33]

IV. ANALYSIS.

Abdulla Oripov - pain poet. The human heart feels the pain deeply. This is confirmed by his lines of love. The phrase "Yana" speaks of the sad feelings that destroyed the heart of the lover. Consequently, the poet does not want to be confronted with his distant love, to be "a kebab in his soul."

There are good examples of anaphora in the works of I. Otamurod. It can be seen that the anaphoras used in the poet's work "served not only to increase the melody of the work, but also to strengthen its philosophical content" [9,244]:

Uzoq bir umr, o'zingni aldab
yashamoq og'ir,

Uzoq bir umr rostni yashirib yashash
og'ir.

Uzoq bir umr o'zingdan yiroq yashash
og'ir

Uzoq bir umr...[10,17]

In these lines, the phrase "a long life" is repeated at the beginning of each verse. In these verses, which reflect life and its meaning, anaphora has been emphasized. That is, it is difficult for a person to live a "long life" - to deceive himself, hide the truth and forget about himself for the rest of his life.

Sen – elatsan, **sen** – xalqsan,

Sen – millatsan, **sen** – vatan

Ruhida hurlik balqqan

Sohibnazarsan, zotan.

Sen – g'urursan, **sen** – qadr,

Sen – nomussan, **sen** – orsan.

Botining nurga adr,

Zohiring nurga yorsan.

Sen – xotirsan, **sen** – qadim,

Sen – bugunsan, **sen** – erta.

Sen – uzuq, yuluq odim –

Yo'llar chizgan xarita

Sen armonsan, **sen** – umid,

Sen o'zliksan, **sen** – o'zsan.

Sen – anglash degan vujud

Anglagan ulug' so'zsan[10,84].

The above lines on the theme of homeland use two elements of poetic syntax at the same time. 1. Anaphora. The word "you", which was repeated at the beginning of the poem, means the homeland. In addition, the poet has introduced an innovation in the use of anaphora. Because the word "you" is repeated not only at the beginning of each line, but also in the middle of each line, reinforcing the emphasis. 2. Ellipsis. In this, it is possible to convey the idea concisely and effectively in the lines consisting of possessive and cross-cutting (you are the people, you are the people, you are the nation, you are the homeland, you are the pride, you are the dignity, you are the honor). Even a word that has become a cross-section reveals the meaning of the great feeling of homeland.

Oy kezadi ko'kda kerilib,
 Oy nigohi yerga qadalar.
 Oy qo'shiq kuylar berilib,
 Qo'shiqdirki, tunni parchalar.
 Oy kezadi ko'kda kerilib,
 Oy nigohi dengizda – suzar.
 Dengiz sekingina chayqalib
 Unga to'lqin raqsini chizar[11,12].

It should be noted that the repetition of the word "moon" at the beginning of the verse is observed in 5 verses in two paragraphs. In these lines, which are an example of landscape lyricism, the state of the moon's ascension to heaven at night is poetically expressed. The diagnosis is reflected in the fact that the moon stretches in the sky, his eyes are fixed on the ground, and he sings in devotion. The light of the moon's dark night is expressed by the verb to disintegrate. In the next paragraph, the same idea is continued: a parable is used. It is known that the reflection of the moon is visible in the water. This vital condition is given by the moon swimming in the sea. Thus, the fact that the word "moon" became an anaphora helped to express the beautiful scenery of nature. In addition, the life event - the landscape has moved to artistic images.

Bir dengiz bor
 ko'zlarday teran.
 Bir tog' bor
 yelkalariday buyuk.
 Bir kenglik bor
 yurakday sarhadsiz.
 Bir inson bor

dengizni,
 tog'ni,
 kenglikni
 yurar ko'tarib.
 U – sen!
 U – men![11,38]

These lines carry philosophical content. In order to explain the identity of man, the poet used anaphora in a peculiar unconventional form. That is, the word "one" is repeated in the beginning of the odd Egyptians. In this poem, adorned with "tashbeh", the thoughts are first scattered. This is called "laff" in classical literature. The sea is as deep as the eyes, as great as the shoulders, as vast as the heart. And in the last lines, he gathers the scattered thoughts: the sea, the mountain, the one who carries the latitude, you and I are human. This is called publication in classical poetry.

V. RECOMMENDATIONS.

Syntactic anaphoras. This appearance of the anaphora serves to emphasize the whole idea. Including:

Qor yog'ar – osmonda oqqushlar
 uchar,
 Qor yog'ar – osmondan oq ukpar
 tushar
 Qor yog'ar yeru falakni to'ldirib,
 Bizlar ersak issiq uyda o'ltirib
 Tark etolmay xalqimizning odatin
 Yozamiz do'stlarga do'stlik qor
 xatin.
 Qor xat asli qorday oppoq dil xati,
 Oq ko'ngilning mehri, tafti,
 hurmati.
 Oshinolik, chin vafo izhori ul,
 Gohi pinhon sevgining iqrori
 ul[4,183].

The anaphora "snowfall" repeated in the first three lines of this poem, which depicts nature, is in the form of a speech, expressing the lyrical hero's joyful experiences. Snow drifts are also difficult. The sparks of snow playing from the sky are like a swan, a white owl. "Ukpar is a soft and delicate feather that covers the body of a bird."

Yurt bukun karvonlar boshida nordir,
 Yurt bukun Sharq ichra tengsiz bir
 diyor.
 Yurt bukun ohuday xo'p ishvakordir,
 Sir kabi seravjdir, Pomirday
 poydor[13,27].

The above lines describing the homeland are imbued with the spirit of patriotism. In the compound "Yurt bukun" two independent words come side by side. The homeland, shining from the sun of independence, is compared to the light at the head of the caravan, to the unique land in the East, to the entrepreneurial "ohu" (gazelle), to the stable Pamir mountain. It signifies his majesty and majesty. Anaphora served as an influential tool in expressing this poetic content.

Qanchalik iroda, qancha kuch kerak,

Maysani toptamay o'tmoqlik uchun.

Qanchalik iroda, qancha kuch kerak,

Farzanding gunohin yutmoqlik uchun.

Qanchalik iroda, qancha kuch kerak,

Noravo Vatanni sevmoqlik uchun.

Qanchalik iroda, qancha kuch kerak,

Noraso elga so'z demoqlik uchun.

Bularning baridan bo'lmoq-chun xalos,

Ikki gaz arg'amchi yetgaydir xolos[14,206].

In the above lines, the anaphora is in the form of speech and peculiar. "How much will, how much power" is repeated in single verses. This has more emphasis. Consequently, the poet highly values human will and power. Eventually, will and strength play an important role in life, based on human success. That is, one must have the will to not cross the grass, to swallow the sins of a child, to say a word to a helpless person, and to find the strength to overcome them. The poet effectively expresses this philosophy of life through repetition.

Bir qaragam, do'stu yordan ko'nglim to'qday,

Bir qaragam, atrofimda hech kim yo'qday.

Bir qaragam, suyanchiqday bolalarim,

Bir qaragam, ular siniq lolalarim.

Bir qaragam, bu dunyoda baxtim borday,

Bir qaragam, butkul olam menga torday.

Bir qaragam, murodimga yetgandayman.

Bir qaragam, ko'zim ochiq ketgandayman.

Bir qaragam, shon shuhratga yo'g'rilganman.

Bir qaragam, endigina tug'ilganman[7,9].

The above sad lines were written in the last years of Abdulla Oripov's life. "At a glance" is an anaphora in the form of a speech, through which the contrasting processes that take place in the human heart are reflected: peace of mind and riots. Indeed, in a moment a person experiences several states. As the poet writes about his moments of joy and sorrow, it is not hard to feel that he is in a state of mental anguish. A person is happy with his life, even if everything seems bad, but he feels something that crushes the heart and makes him sad. The wise poet experiences this state of mind himself and lines it up in attractive lines.

VII. CONCLUSION AND RESULTS.

Thus, on the basis of the analysis of anaphoras used in modern Uzbek poetry, the following conclusions can be drawn:

First, anaphora is a reinforcing figure of poetic syntax, and its presence in lexical and syntactic forms is observed in modern Uzbek poetry.

Second, lexical anaphoras serve as a chronotope in addition to reinforcing and emphasizing meaning; served to vividly express philosophical content; played an important role in creating the dialogue.

Thirdly, the syntactic anaphoras express the lyrical protagonist's experiences full of pleasure, reflecting the contrasting processes that take place in the human heart: peace of mind and riots.

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