

POETIC USE OF SYNTACTIC FIGURES IN THE POETRY OF A'ZAM OKTAM AND MINHOJIDDIN MIRZO

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Abstract. This article examines the linguistic foundations used in the poetry of the famous Uzbek poets Azam Uktam and Minhojiddin Mirzo .

Keywords. simile, syntactic figures, trope, allusion

In artistic speech, especially in poetry, **simile** is one of the important elements and serves to bring out imagery and imagery.

In simile , the sign, characteristic of another is clearly and exaggeratedly described through one thing or phenomenon. Simile, as an object of both literary studies and linguistics, "...has been in the focus of researchers' attention since ancient times as a special means of ensuring the expressiveness of speech." ¹There are different views on the place of simile in the classification of figurative language, and in most scientific sources it is interpreted as a type of trope. ²Khotam Umurov ³, however, applies the term "figurative language" to figurative language, which undermines the principle of systematicity, since such a designation cannot cover poetic (syntactic) figures in the composition of figurative language. Although the textbook "Stylistics of the Uzbek Language" recognizes that simile is a syntactic phenomenon, it is nevertheless included among figurative language.⁴

However, recently there has been a positive change in the opinions on this matter. M. Yoldoshev initially included similes in the composition of movements ⁵, but in his later studies he studied this artistic image tool as a simile device in the

¹Mahmudov N. Similes - a product of figurative national thinking // Explanatory dictionary of similes of the Uzbek language. – Tashkent, 2013. – P. 5

²Shomaksudov A. and others. Stylistics of the Uzbek language. – T.: Teacher, 1983; Kungurov R. and others. Fundamentals of speech culture and methodology. T., 1992; Khudoiberdiev E. Introduction to literary criticism. – T., 2007.

³Umurov H. Literary theory. - T.: Sharq, 2002.

⁴Shomaksudov A. and others. Stylistics of the Uzbek language. – T.: Uytuvchi, 1983. – P. 99-100

⁵Yoldoshev M. Secrets of the word shepherd. - T.: Ma'naviyat, 2002. - B. 57-67

framework of syntactic figures. ⁶G.Muhammadjonova ⁷correctly evaluates it as a "syntactic phenomenon" and observes its forms such as explanatory-explanation, simile with turns, extended simile, simile adverbs. Thus, an attempt is made to classify the types of similes used in poetic speech. But in this classification of G. Muhammedjonova, there were flaws. In the course of the analysis, the descriptive-explanatory analogy is explained, but this type of analogy is not included in the formal classification.

Linguist R. Kongurov describes the structural forms of simile quite perfectly. ⁸D. Khudaiberganova and G. Jumanazarova study simile as a linguistic and cultural unit.⁹

"In simile, there is no transfer of meaning; in it, unlike metaphor, which is a type of transfer of meaning based on analogy, both the thing being compared and the thing being compared are expressed in words in the text." ¹⁰Thus, the communicative-expressive meanings expressed in simile arise not based on the semantics of words, but through syntactic structures connected by a master-subordinate relationship. Based on the above considerations, we consider it appropriate to study simile not within the framework of tropes, but within the framework of syntactic figures.

Usually, two types of similes are distinguished in literary language: a) traditional similes; b) personal-authorial similes. Traditional similes are similes that have been used since ancient times in both colloquial and literary language, but have lost their meaning today and have become ordinary speech phenomena over time. For example, such combinations as *gentle as a sheep*, *cunning as a fox*, *hard as a stone*, *beautiful as the moon*, and *yellow as straw* have lost their emotionality.

"Private-authorial similes are similes created by the writer using the language of the people based on his own vision, observation, artistic imagination, and power of analogy. Originality, imagery, and expressiveness are always vividly expressed in

⁶Yoldoshev M. Linguistic analysis of literary text. - T., 2007. - B. 92-93

⁷ Muhammadjonova G. Linguistic-poetic study of Uzbek poetry of the late 80s and early 90s: Ph.D. Dissertation. – Tashkent: 2002.

⁸Shomaksudov A. and others. Stylistics of the Uzbek language. – T.: Uytuvchi, 1983. - P. 239-241

⁹Jumanazarova G. Linguopoetics of the language of Fozil Yuldash ugli's epics (lexical-semantic, linguostylistic and linguostatistical analysis): Doctor of Philology ... dissertation. T.: 2017; Khudaiberganova D. Anthropocentric interpretation of literary texts in the Uzbek language: Doctor of Philology ... dissertation. author's abstract. – T., 2015.

¹⁰Kuronov D., Mamajonov Z., Sheratieva M. Dictionary of Literary Studies. – Tashkent: Akademnashr, 2010. – P. 382.

such similes. The goal of any simile should be to concretize difficult-to-imagine concepts, clarify abstract concepts, and embody the most subtle aspects of objects, events, actions, and situations in beautiful colors before the reader's eyes."¹¹

Regarding the naming of the four elements that form a simile, we consider the version in N. Makhmudov's interpretation to be the most acceptable: "...1) the subject of simile, 2) the standard of simile, 3) the basis of simile, 4) the formal indicator of simile. From a purely linguistic point of view, when these four elements are expressed within the framework of a simple sentence, the content capacity of the sentence increases, and in full accordance with the general trend of language development, an asymmetrical systematic sentence is formed, that is, a small form serves to express a large content. This is especially important for the poetics of poetry, and in general, for a work of art, because this allows the creator to create extremely compact descriptions and vivid images of various objects, events, complex situations, and the like."¹²

Free similes arise as a product of the creator's thinking, worldview, poetic poetic imagination, imagination, and artistic taste. Such similes occupy a special place in artistic works, especially in poetry, as a descriptive tool that ensures the individuality of the poet's artistic speech. In the poems of the mature poets of our time, Azam Oktam and Minhojiddin Mirzo, one can observe specific examples of simile.

*This day **is as clear as the heart** , the skies are thin,*

***An example of an eyelash** is a piece of watchmen.*

Or:

*The years pass **like flowing water** ,*

Spring is buried in flowers.

The first swallow of the free country

Say the word "Motherland" today.

Or:

Koklam is a miracle of breath.

*Green grass **is like your heart**.*

¹¹ Yuldashev M. Foundations of literary text and its linguopoetic analysis. – Tashkent, 2006. – P. 46.

¹² Mirtojiev M., Mahmudov N. Language and culture. – Tashkent: Uzbekistan, 1992. – P. 93-94.

*Alvon girls **are like your sister** . (Minhojiddin Mirza)*

"The standard of simile The simile determines the poetic value and aesthetic weight of the construction. The more original the standard of simile, the more original the simile device."¹³ While *the sky's calmness, the guards' arrangement like eyelashes, and the years' flowing water* are relatively traditional similes, the comparison of *grass to the heart and tulips to sisters* are specific standards chosen by the poet. In this case , the semantics of " *soft*" and "*gentle*" in *grass* , and the semantics of " *delicate*" and "*needing protection*" in the semantic field of the word *tulip* , emerge and provide expressiveness.

In the poetic pieces belonging to Minhojiddin Mirza, the adverb " *day*" , the helper of an example , the word "*similar*" performed the function of a simile, "...cases where the simile is made without grammatical means are also often observed."¹⁴

Tandir is a gentle praying old woman.

lined up with poplars ,

A field of cornfields -

A blanket baby hugs,

Lined up for Shukr prayer.

The likeness of the oven to the praying old woman is the poet's individual, eloquent simile, and although one of the above-mentioned elements of this figurative tool - the simile - is left out, it does not spoil the content. The standards used for poplars and corns in the image of the village ensured that the national spirit and national color appeared in bubble forms, and the emotional-expressiveness of the poem was revealed in dark colors. Imagery that remains in the mind for a long time evokes the emotions of the reader.

Farang, the master of flattery,

He always kneels and slowly races.

He bends a thousand times in a day,

He can teach, even a teapot . ()

¹³ Yuldashev M. Foundations of literary text and its linguopoetic analysis. – Tashkent, 2006. – P. 92-93.

¹⁴ Kuronov D. et al. Dictionary of Literary Studies. – Tashkent: Akademnashr, 2010. – P. 382.

Minhajiddin Mirzo , the people who are flattering and bowing down to those who have an interest in them are likened to a teapot that bends over a cup. In this case, the function of the means of comparison is not performed by the usual -dek, -dai additions or auxiliary words such as “guyo”, “huddi”, “kabi”, “yanglig”, “singari”, but by the phrase “can teach a lesson, even to a teapot”, and thus the originality of the image is achieved. This case can be assessed as **a contextual comparison** .

First of all, it should be noted that AzamMy class poems to the content his/her own pure soul, pure feelings, nation's pain and noble dreamsgoals unique similes by means of skill with absorbed He is a poet. His poems artistic of art very high to the requirements complete answer gives, if we say not at all mistakedid not do we will be. The poet's in his poems the allusions used are from the point of view of art high standing, the reader surprisingly specifically recognizing the power of passage It is appropriate.

Azam My class poetic in his works of analogy all members participation did, that is complete analogies certain in quantity exist, they are artistic and aesthetic of the poet views, kindness, goodness like ideas in expression important descriptive tool as service did. In poetry of analogy who understood very well that it was of great importance poet impressive, meaningful, unique and aesthetic in terms of valuable artistic work creation, own thoughts to the student understandable, exactly, open to convey, lively, beautiful, perception verb and to create poetic images that are easy to remember used allusions extensively. An example of this as following poetic piece bringing let's go:

Bird from the search example

Uneasy heart full.

This verses the poet's unnamed from the poem being, he/she romantic on the subject written. The poet compares a lover's heart to a bird. In the poem more conversation in the language applicable *from the search* word (note as to say maybe, this word conversation in the language *to crush, to be flat* in forms both (applicable) mobile, i.e. *to be restless, to be in a hurry* expressed in meaning. The poet wants to say love fire fallen lover heart bird example restless is typical of the hot fire of love

peace, nipple broken, excitement and distressed, in a state of disrepair, pain and out of anxiety himself he/she side by side to the sideleaving It is full. Poet lover's the situation in order to express clearly, clearly and effectively society of people everything alike knowing and always sensitive, perceptive and accurate at the time restless was to the bird compares. In poetry *heart* similar, *bird* likened, *example* simile note, *potragan* has been similar. So, present poetic in a piece of analogy all members are present. Special emphasis appropriate, to the image of birds in the poet's poems separately place separated, them especially love with expressed. His "Similarity" in the poem following piece our opinion proof for basis will be We think:

Birds drinking water from the stream -

Mouth shaking to a Muslim similar.

Poet in his poems beautiful similes, bright images through of people feeling- to their feelings impact to do leader the place occupies. This in poetry from the ditch water drinking standing birds mouth shaking to a Muslim compared. As is known, in poetry used The word *Muslim* is Arabic and means *Muslim person* said lexical meaning represents. In the poem, *birds* are likened, *Muslims* are likened, *similar* analogy What is it? So, present poetic in a piece of analogy similar, likened, analogy record members occurred. A similar sign, that is, characteristic of birds feature exactly not shown. Such incomplete structural analogies analogies to the group input possible. In incomplete similes, simile is lexical units with not expressed¹⁵. This device analogies similar, likened and is formed in the form of an analogy note.

Azam My poetry is beautiful. in his works this like incomplete analogies quantity quite a bit many became a poet used them extensively. Below is about that example bringing let's go:

Cradle in my memory dropped coffin,

As if It is a rifle. fast tanbur.

Poetic in a piece used *tanbur* –similar, *rifle* – likened, *as if* –analogy What is it? It is understood that poetic in a piece analogy sign not expressed. ~~More~~ Concepts for this

¹⁵Mukarramov M. Simile in the Uzbek language. – Tashkent: Fan, 1976. – P. 134.

type of similes *inside drown I died, only, To the fire looks like anyway The sun*¹⁶; *Sun height dog like without wandering, Without cheating the people, myself*¹⁷ can be noted as an example.

Azam My class poetic in his works of analogies structural-compositional analysis in the process again one of the kind analogies existence to the eye was thrown. Such device in similes only similar and likened members will happen, only. It is understood that this like in similes analogy record and analogy the sign expressive members It won't happen. Likeness present type due example below bringing let's go:

Unhappiness is bad. My enemy but

Eye ahead standing okay... (Azam Uktam)

This poetic piece the poet's "Answer" from the poem, in which the state of unhappiness is yova likened. This in analogy analogy record and similar sign not used. This back to the type analogies

I visited - to the sky my dear,

Stars – is a grave of my cries (Azam Uktam)

*Heart puss this I'm sorry. to him/her Mirzo, Sevmak, to love erurour decrees*¹⁸; *Tandir is a warm prayer old woman, Poplars row pulled guys*¹⁹ like example as tell passage possible. Analyses to the result according to to say maybe, poet in his works incomplete of analogies two type exists. First in the form of similar, likened and analogy tool is involved. The poet is of this type analogies realization for *like, example, similar, like like, like, as if, as if* like analogy from the records wide used.

Separately emphasize seats, poet of incomplete similes in poetic works second type, that is similar and likened Device analogies are important. They are poet poetic in his works separately system as shaped. Such of the kind analogies sensitivity, artistic- aesthetic the artistic art of allegory according to the arousal of pleasure in the system, Abdurauf Fitrat as he said, "the most" "strong".

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¹⁷ Azam Oktam. Hesitation. - Tashkent.: Cholpon, 1993. - B. 31

¹⁸ Azam Oktam. Fortieth spring. - Tashkent.: Qatortol-Kamolot, 1999.- P.28.

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