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Saltanat Abdurahmonova
Termez State University
Uzbek literary studies
teacher of the Department
Tel: +998 98 272 50 10

ANAPHORES IN UZBEK POETRY

Abstract: This article analyzes some poems by Abdulla Aripov and Khosiyat Rustamova. Researchers' opinions about Abdulla Aripov's work are quoted. The main focus is on the role of anaphoras in expressing the psyche of the lyrical hero in the poem.

Key words: A. Aripov's poetry, Khosiyat Rustamova's work, anaphora, lyrical hero.

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Introduction

It is known that the poet Abdulla Aripov, who made a worthy contribution to the development of Uzbek literature, is a creator who brought a new spirit to our poetry through his work. As early as the 1960s, he created innovations in our poetry with his style and distinctive voice. [1,381] In our literature, a number of studies have been conducted on the ideological and artistic features of the poet's poetry. In particular, in special researches of the Hero of Uzbekistan Ozod Sharafiddinov, academician Matyokub Kushjanov, Ibrahim Gafurov, Suvon Meli, the poet's skill, unique style, unique approach to the motives found in all poets are studied in detail.

Lekin yuraging qasddan yoqmagay,
Qalbiga olamdan oqar ohanglar.

Ayting, hilol buncha mayus boqmagay. Ayting, muncha suluv bo`limgay tonglar.

Ayting, Bobotog`ning silsilasida
Sakrab kezmasinlar munis ohular. [2,87]

These verses are taken from the poet's 1967 poem "Shoir". In the poem, the lyrical protagonist says through the pure and pure hearts of the poets, "Don't worry, my friend, don't be crushed, if a poet sings sad songs," and the reason is that their hearts are

always aching with the pain of time and people. To ensure the imagery of the poetic speech, the poet refers to the anaphora "Ayting". As a result, the expression becomes vivid and expressive, while at the same time expressing a certain state - mood, thought - feeling.

Researcher S. Raimova's A. Aripov's views on artistic skills are noteworthy:

In general, it serves to increase the aesthetic appeal of the poet, to enhance the emphasis and meaning, and to fulfill the poet's purpose.

The poet Aripov raises the poem's effectiveness by using three repetitions in the poem called "Tavba" in the series "Haj daftari."

Yo`q hali olamda mavjuddir shavqat,
Yo`q, hali tebranar mehr beshigi.
Tavba qil, tavba qil, tavba qil **faqat**,
Senga ochiq **faqat** tavba eshigi.

The poetess uses the anafora "yo`q, hali" in order to achieve a lively and effective expression of the poem and express any situation. At the end of the poem, the completeness of idea is finished by referring to the words "tavba qil" and "faqat" to reinforce the emphasis. [3,42]

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Such unique anaphoras can be found in the works of Khosiyat Rustamova, a representative of the Uzbek poetry of the independence period. Poetess "Kel, o`zinga qo`yib ber meni" the poet uses two anaphoras in one place.

O`zim bilan qoldir o`zimni –
O`zim bilan qoldir yonma yon
Nega ko`zlarimga yosh ilindi
Nega ko`ksim to`la oh, fig`on? [4,96]

The poetess appeals to the anaphora to ensure the imagery of the poetic speech, to achieve a vivid and impressive output of expression, to express the lyrical temperature, a certain situation-mood, thought.

The lyrical protagonist is touched by everything, his eyes are narrowed in worlds. It seemed to him that the mountains were coming down, the fields and hills were turning into small paths, and he was asking

"Why?" he asks.
Na she`rim bor.
Na bir kitobim,
Na bir qo`lim boradi ishga. [4,128].

In these verses from the poem "Tush", the poetess uses the anaphora "na" to describe the experiences of the lyrical hero in the dream and in the heart of the dream.

Yerdagi yo`llari tugar ehtimol,
Balki tushdan keyin...
Balki tush vaqti.
Balki oh chekarsan:
"Bir kungina qol –
Yerda o`tgan kunlaring haqqi".
Eng so`nggi so`zimni turaman tishlab
Yig`laysan.

Yelkamga tashlaysan rido.

Men esa o`yayman:

"Qo`lingni ushlab,

Bitta so`z istaysanmi jonim, alvido".

Faqat, faqatgina qo`l bo`lar bejon,

Faqat, qarolmayman ko`zingga erkin

Balki so`z aytishga toparman imkon

Balki qo`llaringni ushlarman sekin. [4,144]

The lyrical protagonist in this poem is a man concerned with eternal worlds. He feels that death is real, he knows that someday his life will end. The poetess uses the anaphora "балки" to express these experiences in the nature of a lyrical hero. At the end of the poem, he refers to the anaphora "faqat" in order to reinforce the emphasis.

In another poem, the poetess uses the anaphora "кимдир" to imagine what the lyrical protagonist will evoke in the world, in people, after his departure from this world:

Balki gazetada chiqar bosilib-
Mening o`lganligim haqida...
Kimningdir cho`ntakda tugilar mushti
Kimningdir ko`ngliga darz ketar sinar
O`zining hayoti esiga tushib,
Kimdir yengilgina xo`rsinar... [4,145]

Such anaphoras can be found in the works of Khosiyat Rustamova.

In conclusion, it should be noted that the arts, in particular, anaphoras, have a special place in Uzbek poetry in vividly depicting the nature of the lyrical hero, increasing the vitality and impact of expression. In the realization of the poet's goal, in ensuring the musicality and rhythm of the poem, anaphoras serve to express the emotional process associated with the human spirit.

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