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## ANAPHORES IN THE WORKS OF ABDULLA ORIPOV

**Abstract:** This article analyzes Abdulla Aripov's poems "On the streets of Yerevan", "Let me remember those days", "Poet". Literary critics' opinions about the lyrical hero are quoted. The main focus is on the role of anaphoras in expressing the psyche of the lyrical hero in the poem, and they are also theoretically substantiated.

**Key words:** A. Oripov's poetry, anaphora, lexical repetition, lyrical hero.

**Language:** English

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### Introduction

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 vocal voice. [1,381] In our literary criticism, a number of studies have been conducted on the ideological and artistic features of the poet's poetry. In particular, in the special researches of such literary critics as the Hero of Uzbekistan Ozod Sharafiddinov, academician Matyokub Kushjanov, Ibrahim Gafurov, Suvon Meli, unique style, approach to motives common to all poets are studied in detail. In this regard, the views of M. Kushjanov are noteworthy: We repeat that these motives can be found in all poets of the Abdulladynasty, and even in the works of all poets of the previous generation. But Abdulla approaches the issue in his own way.

The poet finds new, unspoken aspects of the subject, using images that no one has yet used to express his opinion. [2,266]

### Analysis of Subject Matters

Indeed, the poet's skill in artistic development is that he makes effective use of the arts, which provide imagery in revealing the nature of the lyrical protagonist. In particular, artistic repetitions serve to increase the impact of the poet's poems. Adherence to the issue of norms in poetic speech occupies a strong

place in the formation of art from the device of a particular work and artistic repetition, subject to a certain ideological aesthetic goal, plays an important role. Repetition in poetic speech also makes it possible to set criteria for the structure of the poem. Atoullah Mahmoud Hussein's pamphlet *Badoyiu-s-sanoyi* (Art News), devoted to the analysis of artistic means in speech, contains valuable insights into "takrir" ("repetition"), which is described as a spiritually beautiful art. The scholar who divides repetition into two types writes: "If the first kind is a word, the word is repeated exactly ... If the second kind is a word, the meaning is repeated, not the word, and the repetition of the meaning may consist of the specific mention after the general." [3, 30]

It is understood that repetition serves such purposes as strengthening meaning, emphasizing, increasing aesthetic sensitivity, expanding the scope of thought, concretizing the poet's purpose.

Consequently, artistic repetitions increase the expressiveness of poetic speech. Artistic repetitions play an important role in the emergence of the musicality, rhythm, verse and rhyming art of the poem, as well as in the strong emotional impact on the heart of the reader. Artistic repetition fulfills its function by integrating poetically with the visual means and elements of poetic structure. Literary scholar T. Boboev believes that artistic repetitions can be studied in a certain system in the form of phonetic,

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lexical, morphological, syntactic repetitions. He classifies anaphora into a class of lexical repetitions.

### Research Methodology

Lekin u yuragingasddanyoqmagay,  
Qalbigaolamdananoqarohanglar.  
**Ayting**, xilolbunchamayusboqmagay,  
**Ayting**, munchasuluvbo`Imagaytonglar.  
**Ayting**, bobtog`ningsilsilasida  
Sakrabkezmaninlarmunisohular.

These verses are taken from the poet's 1967 poem "Poet". In the poem, the lyrical protagonist says through the pure and pure hearts of the poets, "Don't worry, my friend, don't suffocate, if a poet sings sad songs," and the reason is that their hearts are always aching with the pain of time and people. The poet uses the anaphora of "**ayting(say)**" to ensure the imagery of the poetic speech. As a result, the expression becomes vivid and expressive, while at the same time expressing a certain state - mood, thought - feeling.

O`zgalar yuzimga boqsa ham hayron,  
**Faqat** sen tomosha qilma holimni  
**Faqat** sen she`rimni sevma hech qachon,  
**Faqat** sen himoya qilma nomimni.  
Darig` tut ishwayu nazokatlarimg,  
**Faqat** sen yuzimga boqmagil kulib.  
Hayhot, endi barcha iltifotlarimg  
Menga tuyuladi masxara bo`lib.

In A. Aripov's works, anaphoras play an important role in the poetic depiction of the lyrical hero's nature, the human psyche. There is a person in the universe who has the highest feeling - love. Despite the fact that such a unique feeling is sung by no great word artists, no artist has yet been able to describe it. Although the above verses of the poet describe the pleas of the lyrical hero in the agony of love, in them there is a hymn of the feeling of love, which is a wish for all mankind. It is in this poem that the lyrical protagonist is the poet himself. At the end of the poem, the poet uses the anaphora "**faqat(only)**" to reinforce the emphasis, that is, to express the psyche of the lyrical hero. In the nature of the lyrical hero, first of all, the poet's psyche is reflected.

Academician Izzat Sultan describes the lyrical hero as follows: A lyrical hero is a person whose experiences are described in a lyrical play, a person who carries the poet's valuable feelings and thoughts for the general public. He has the aesthetic ideal and the poet's personality. [6,262].

The poet's poem "On the streets of Yerevan" is dedicated to his daughter Salminahanim, and in this poem the lyrical hero is the poet himself. J. Kamolov writes about the expression of the nature of the lyrical hero: "... the hero of lyrical poetry is mainly the poet himself. But it would be wrong to assume that this lyrical hero and the poet's autobiographical image are as equal as they are measured. Because in the poem, not all aspects of the poet's personality are selected, but only those aspects that have important value are selected and generalized, and all the useless and unpleasant aspects are omitted". [7,261]

From the above verses it is clear that the poet was astonished at the beauty of the girl, saying, "Brothers, there is no other beauty world like such beauty." We can also take this as a common feature of man. The anaphora "bekorbo`ldi(canceled)" used here served to ensure the musicality of the poem.

**Bekor bo`ldi** iqtidorim, bekor bo`ldi yuragim,  
**Bekor bo`ldi** she`riyatim, ul go`zalning qoshida.  
**Bekor bo`ldi** sayohatim, bekor bo`ldi yurmagim,  
**Bekor bo`ldi** Erevan ham tuyg`ular taloshida.  
All of the above passages are written in finger rhythm, with 11 joints in the first-second examples and 15 joints in the third example. The fact that the poem was written in finger rhythm is a characteristic feature of A. Aripov's style and served to ensure the melody of the poem.

### Analysis and results

In conclusion, it should be noted that the arts, in particular, anaphoras, have a special place in Uzbek poetry, as well as in the work of A. Aripov in vividly depicting the nature of the lyrical hero, increasing the vitality and expressiveness 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 psyche.

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