

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИИ (Russia) = 0.126
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 06 Volume: 98

Published: 12.06.2021 <http://T-Science.org>

QR – Issue



QR – Article



Sayyora Zaitovna Raimova
Termez State University
teacher, Termez, Uzbekistan
Tel: +99 890 568 88 78
raimovas@tersu.uz

ARTISTIC ARTS IN THE WORK OF ASQAR MAKHKAM

Abstract: This article focuses on some of the artistic arts in the poetic story "Ishq" ("Love") of Asqar Makhkam. This story focuses on the aspects of the influence of artistic arts such as talmeh, artistic repetition, tanosub on figurative expression. Through these poetic means, the artistic skill of the poet in the use of words is recognized.

Key words: independence period, religious enlightenment poems, the poem story «love», talmeh, takrir.

Language: English

Citation: Raimova, S. Z. (2021). Artistic arts in the work of Asqar Makhkam. *ISJ Theoretical & Applied Science*, 06 (98), 347-349.

Soi: <http://s-o-i.org/1.1/TAS-06-98-36> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.06.98.36>

Scopus ASCC: 1203.

Introduction

The view of our national poetry after independence was enriched with updates in terms of the style of expression, genre composition, system of images, as a result of the reflection of irfonian ideas. During this period, the characteristic lyricism with meditative lyricism was developed in the twin case. Literature scientist, professor Bakhodir Karimov writes in the article "The path leading to the essence" under the motto "A glance at today's Literary Studies" Truly, in the era of the regime, Uzbek literature was sometimes not studied on the basis of research methods corresponding to its content. It was also impossible. Though In Uzbek literature, in general, there are such literary masterpieces in the history of Oriental literature, without the philosophy of mysticism, at the same time, without applying the verses of the Koran and the sayings of Khadisi Sharif to the process of interpretation, poetic images in them, as well as the original essence, can not be fully revealed. "These ideas are important in the interpretation and study of works that have been reflected in our literature in the years of independence, especially in our poetry, and that remain, enriched by the philosophy of reanimated mysticism. In particular, the study of the creativity of Asqar Makhkam (1958-2007) requires a wide range of linguistic knowledge from the reader. As a contribution to our literature in his lifetime, it is possible to recognize such

masterpieces as "Navruz" ("the New day") (1988), "Tazarru" (1992), "Tavajjuh" (1993), "Ishq" ("Love") (1993), "Haq" ("God") (1998). Asqar has not firmly created a perfect monographic research on the study of life and creativity. Memory articles about the work of the poet are numbered with both fingers. In particular, such artists as Khurshid Davron, Sayyid Nematullah Ibrahim, Nabijan Baqi, Ikram Otamurod, Loyik Sherali, Alisher Narzullo gave information in various articles. These articles are drawings on the life and creativity of the poet.

It is possible to say that we have been scientifically studied in articles such as "The letter-monologue in tavajjuh poem" by D.Kuvvatova, "Some aspects characteristic of the poetic syntax of Uzbek poems of the Independence period.

According to the classification of poet's poems, which is ideologically divided into two large themes:

1. Memoir poems related to the biography of the poet
2. Philosophical poems reflecting the poet's attitude to the world

As a high example of poems related to the biography of the poet, it is possible to take poems from the series "Black kerchief", which reflects childhood memories associated with his grandmother Nigorbibi:

Bu uyda bir paytlar buvim yashagan,
Mehrsiz kelinin dastidan yonib.
Poydevor toshini o'zi tashlagan,

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИЦ (Russia) = 0.126
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

bizlarga non yopgan tunlar uyg'onib¹.

The poet draws memories of his childhood through beautiful expressions in lines, so beautifully that in the imagination of the bookstore the unique landscape of Kofarnihon, the grandmother's confident and martyr look are manifested. She became the object of the main image of the spiritual experiences of Uzbek women in the image of only one grandmother. His lyrical hero is called "I" in one, and "other" in another. Due to this, sometimes autopsychological, but others creates repetitive patterns of executive lyricism.

The lyrical hero of philosophical poems, reflecting the poet's attitude to the universe, is a man who fights for truth and justice, faith and moderation.

Kim jomada, kimjandada, tan-to'rtunsur,
"O'ldir" dedi avliyo "nafsn o'ldir!.."

Ey qasr qurib, kulbada jonberganlar,
Dunyoda haqiqat bor esa-ul shuldird².

"At this stage of the Asqar Makhkam search, Fariduddin Attar, Jalaliddin Rumi and Muhammad Iqbal were spiritually shocked by the glorifiers of Muslim literature. His heart hanging in the plunder of worldly science and philosophy gave the manifestation of the divine light in the word of these three scientists."³

The role of artistic arts in the creativity of the poet can not be overestimated. We can meet a lot of takrirs, especially iqtibos, aqd, talmeh.

In the story of the poem "Ishq" ("Love") of Asqar Makhkam in the religious enlightenment spirit, which was created in the early days of independence of the firm, artistic arts were also used productively. Especially artistic repetitions, alliterations, talmehs provided the maturity of the narrative fiction. The essence of the story is about Odam Ato and Momo Hava, the life that humanity in general has lived since the creation of the world, the cradle of this transitory world and the attainment of the highest levels of human love. The poet gives first of all the images of the dirty world. It describes the abominable deeds of a person by the use of the phrase "The days without consequences", "The days without faith".

The following alliteration applied at the beginning of the story is repeated four times until the end:

Eldan nomus ketib,
Elda el qolmasa
Erdan nomus ketib
Erda er qolmasa

The repeated application of the verse at the beginning of the work in different places is referred to as a ring in Uzbek poetry. Let's look at a few places in this story:

Harom o'lsa kecha mo'min bo'lgan kaslar

Harom o'lsa tanglaylari qo'porilgan
Ko'zi kushod qo'li kushod og'zi kushod
Harom ketsa halol elning bolalari
Avliyolar faryod chekib go'rdan qo'par –
Va Shayx Abubakr Shibliy va Qoraniy
Va Bistomiy
Va Bag'dodiy
Va Xoqoniy
Va Sanjariy
Va Termiziy
Va Sayrofiy
Va Somimiy
Va Zanjoniy
Va Ibrohim Adham
Abulabbos Niso
Husayn Mansur Xalloy
Abubukr Roziy
Bahouddin Balogardon
Va Yassaviy
Faryod chekib chiqib kelar:

The poet skillfully applies artistic arts even in these rings. The first four couplet bring the anaphora of "haram dies", the art of tanosub through human body names such as "palate", "eye", "hand mouth", as well as "honest" and "forbidden" contrasts.

This thematic composition, that is, the main part of the lyrical plot - "children of the honest people", which is presented in the part "dies dirty", "the Saints cry out," the ruddy and the coming out of the blind." The poet used the art of talmeh in a productive manner during the mention of the names of the outstanding thinkers who became famous in the Islamic world. Also the story is built on head-to-foot artistic repetitions.

The poet uses in many places both a repetition and a triplet coupling (stick or simploka):

Haqqo ruh ne – busargardon

Bu sargardon

Bu sargardon

Bu sargardon

Ellar tannin so'rar mozor **pushtlarin**

Pushtalarda kuymalanar **qalandarlar**

kalandarlar

qalandarlar

qalandarlar

Ko'zlarida xalqalari zikrlari, nolalari

In these couplets, the words "busargardon", "qalandarlar" itself functions both as a simploka and a repetition.

Gado deydi...

Uning so'zi tugamaydi –

so'ylayverar chuqur – chuqur ko'zlar bilan

so'ylayverar kiprikklarini tili bilan

lablarida quruqshagan dahretlari

yonog'ida o'rimalaydi dahrizlari

¹A.Махкам. Ҳақ. – Душанбе.: “Адиб”.1998. –Б.19.

²Махкам, Асқар. Ваҳдат куйи. – Т.: “Nurafshon business”.2021. –Б.270

³A.Махкам. Ҳақ. – Душанбе.: “Адиб”.1998. –Б.7.

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
ПИИИ (Russia) = 0.126
ESJI (KZ) = 9.035
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

tizzalari qora tortgan dahr betidek
tovoniga kirib-chiqar qumursqalar
cholvorida xomushgina uxlar chibin
(chibin dunyo kezib gado uzra uxlar)
Uxlar sira tillosiyo'q tillaqo'ng'iz
Hammayoqni buzib o'tib borar karvon
through such words as " eye", "eyelash",
language", " lips", " cheek", the art of tanosub,"
humpback entering and exiting the heel, and the
mosquito of the humpback sleeps in the chalvar(
pants)", an exaggeration was formed in the couples.
The artistic skill of the poet in the story of the poem
"Ishq"("Love") is that the poet used fertile artistic
repetitions in order to increase the sensitivity of poetic
speech. In the following couplets used two repetitions
in a row:

Momo Havo, Momo Havo

Behishtidan quvilgach so'ng

Zorunolon, zorunolon

Zamin uzra yolg'iz kolgan

Momo Havo, Momo Havo

The poet gives in the poem "**Momo Hava**", "**Zorunolon**" believing in Azozil through repetitions "After being expelled from the Paradise", "stayed alone on the Earth" Momo Havazabun condition.

In general, the period of independence of artistic arts in Uzbek poetry is significant because it serves as a poetic tool in improving the lively and impressiveness of expression in the improvement of the artistic interpretation of the religious-educational subject, in the realization of the poet's goal, and in raising the lyrical "I" to the level of a personality striving for perfection.

References:

1. Karimov, X. (2010). *Istiklol davri adabiyoti*. Tashkent: "Jangi nashr".
2. Mahkam, A. (2021). *Vaxdat kuji*. Tashkent: "Nurafshon business".
3. Mahkam, A. (1998). *Xak*. Dushanbe: "Adib".
4. Karimov, B. (n.d.). *Moxijatga jeltuvchi jyl*. Retrieved from www.saviya.uz
5. Jumaboev, M. (2002). *O'zbek bolalari adabiyoti*. Tashkent: O'zbekiston, yil.
6. Madaev, O. (2010). *O'zbek xalqining ogzaki ijodi*. Tashkent: Mumtoz so'z, yil.
7. Safarov, O. (2010). *Yzbek halk ogzaki izhodi*. Tashkent: "Musika".
8. Sarimsokov, B. (1986). *Yzbek marosim fol'klori*. Tashkent: "Fan".
9. (2005). *YzMe*. Tashkent: "Yzbekiston Millij jenciklopedijasi Davlat ilmiy nashrijoti".
10. (2006). *Shoda-shoda marvarid. O'zbek xalq qo'shiqlari*. (Nashrgatay.:E.Ochilov). Tashkent: Sharq.