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METHODOLOGICAL JOURNAL****MENTAL ENLIGHTENMENT SCIENTIFIC –
METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**USE OF POETIC ARTS IN ZULFIYA'S POEMS****Mamura Yusupova***Jizzakh State Pedagogical University**Jizzakh, Uzbekistan**E-mail: yusupova@mail.ru***ABOUT ARTICLE****Key words:** Art, word, exaggeration, analysis, artistic, impressive, aspect.**Abstract:** This article analyzes the poetic arts related to the work of the poetess Zulfiya and how they were used.**Received:** 28.04.23**Accepted:** 30.04.23**Published:** 02.05.23**INTRODUCTION**

Literature is the art of words, a means of education. From the beginning he served only goodness. Oriental poetry, which developed immeasurably in terms of form and content over the centuries, enriched the treasury of world classic literature with new artistic discoveries, also had its own rich theoretical reserve. In the course of the history of the development of Arabic, Persian and Uzbek poetry, a number of literary and descriptive rules were formed, developed and enriched. For example, in a certain period of the development of fiction, scientific-theoretical works devoted to the analysis of the essence and laws of the work of art began to appear, summarizing the experiences that occurred over the centuries. In this way, the theory of literature, which researches and summarizes the important laws of fiction, including poetry, was born. The theoretical issues of literature have taken a big place in special treatises on poetics, various essays and poems, prefaces of epics and other literary-historical sources. For example, in the works of Kaikovus "Nightmare" (XI century: Chapter 35: About Poetry), Nizamiy Aruziy Samarkandi's "Chor article" (XII century) (Chapter 2: About the characteristics of the science of poetry and the qualities of poetry) among other issues There are also separate chapters on literature, where the general issues of artistic creativity, the terms of poetry and poetry are discussed[4].

MATERIALS AND METHODS

Literary theory is divided into three independent areas. These are the following: 1) Ilmi Aruz discusses the weights and their rules in the poem; 2) the science of rhyme provides information about the laws and types of rhyme; 3) the science of bade' ("bade' in Arabic means new, wonderful, rare) includes issues such as ways and means of fluent and elegant expression of ideas, types and characteristics of artistic arts (styles, means). The first works on science were created by Arab scholars. Among them are the works of Nasr bini Hasan "Mahosin ulkalam", "Kitab ul-bade'" of Ibn al-Motaz (863 908), "Naqd ush-she'r" of Quddama ibn Ja'far (888 948). There are many literatures related to science and art. In particular, the poet Khusrav Dehlavi wrote a two-volume book about the rules of prose, in which he talked about hundreds of artistic arts. Vahidi Tabrizi's work "Jami mukhtasar" (16th century) includes aruz and rhyme as well as dozens of poetic arts [1].

Indeed, art is one of the main principles of poetry. It is not what the author describes, but how he describes it that shows his skill. In particular, the skill of using poetic arts in literary works has been evaluated as one of the main aspects of artistic artistry in all centuries. It is known that the poetic arts served to make the ideas expressed in the work of art more vivid, more impressive, lyrical and epic, and to ensure verbal tenderness, musicality, and attractiveness of verses, stanzas, and stanzas. While evaluating the creativity of this or that poet, this or that artistic work, the essence and scope of social-political, philosophical-ethical, educational-educational problems reflected in the idea expressed by the artist, the variety of poetic arts used simultaneously with the gloss of artistic symbols, special attention was paid to issues such as its logical justification, its role and importance in revealing the content of the work. The history of our literature also shows that poetic arts are not a display of the poet's artistic potential, a demonstration of his skillful use of various arts, but an expression of the scope of creative artistic genius and the artistry of polishing high social and moral ideas. [5.2]

Poetic arts are different, and it is based on certain principles. We will touch on some of them below.

In the art of talmeh (Arabic - to glance, cast a glance), "the poet, when embodying the image of a hero, compares and compares him with the famous literary, religious or historical heroes of the past; Sometimes the heroes of the past are not named, but the events related to them can be remembered. In both cases, the art of talmeh takes place."

I have read a lot. I have not found a more wonderful friend than this.

Tajnis (Arabic - to be similar) refers to the repetition of two or more words of the same gender in a stanza with the same spelling but different meanings. [5.12]

Get out as much as you can, good name

Do good, my child, forsake evil.

Remember my advice, lonely

A good horse that does not make dust if it walks alone.

The word "horse" in the first verse of this poem means fame, good name, the word "horse" in the second verse means throw away, give up, throw away, and the word "horse" in the fourth verse means animal - horse. As in this example, when words of the same gender are completely consistent with each other in terms of pronunciation (such as "horse", "horse", "horse"), the tajnis is tom (absolute tajnis), the letter order is the same, but one of them differs in writing ("Otoyim", "ot mym") tajnis is kept as mafruk (separated tajnis).

Exaggeration - (hyperbole), (praise, exaggeration) - a method of exaggerating and intensifying certain aspects of the depicted thing, person and events. In the classical poetry of the East, they looked at the art of exaggeration as an ornament of the poem and followed the saying "The best poem is the most false poem". [5.14]

Tarse - "necklace drawn on a thread". In this case, the words that are placed on top of each other in the verses in the stanza are related by weight, melody and rhyme.

Sendek menga bir yori jafokor topilmas, Mendek senga bir zori vafodor topilmas.

RESULTS AND DISCUSSION

In these verses of Babur, two pairs of words - "one" and "unfindable" are consonant and melodic, while the other four pairs are "like-me-like", "menga-seng", "yori-zori", "jafokor-favodor" are both consonant and melodic. is melodious and rhyming. Arts based on the repetition of words are also in the majority.

Tasdir - Tasdir is the most common type of art based on the repetition of words. The essence of this art is that the word used at the beginning of the stanza of the poem is repeated at the end of the stanza. The first column (or the beginning of this column) of the first verse of the verse is called sadr, and the last column of the next verse (or the end of this column) is called ajuz. Although at first glance, imagery appears to be a very simple technique, poets have used it for various purposes, discovering its various forms and even, one might say, more complex types.

Rosary. In tasdir, the first word (or words) of the first verse is repeated at the end of the second verse, while in tasdeer the word at the end of the first verse is repeated at the beginning of the next verse. The main feature of the Tasbeh is that it acts as a lens that focuses the reader's attention on the object he is contemplating. Because the word at the end of the first verse starts the next verse, it involuntarily creates an effect on the mind of the reader, and this effect makes the reader think about this word. That is why almost all mature poets choose the most important words in the verse for the rosary.

I've done as much as I can, my dears.

The faithful servant is the king of the ages.

In the works of Zulfiya, we find many types of poetic arts. Poet Zulfiya's confession, "The heart of a poet is big: she collects pain and joy drop by drop." This feeling, the idea of pain begins to grow, filled with sensations, thoughts, emotions. A poem is born when the heart "explodes" when "putting your whole body into a knot and shouting: "If you don't tell me today, I will die!" [7.17]

It is these definitions that apply to the author's impressive poems that do not repeat each other. Zulfia's work is distinguished by its attractive variety. The reader will not be indifferent to the variety of topics, the interpretation of different situations through the poet's delicate taste and unique methods of description. Zulfia's poems skillfully use poetic arts. These poetic arts, when used in their proper place, create the basis for the poem to be learned and impressive.

Poet in the poem "Golden Autumn".

I love, colorful leaves on the ground,

A soft and colorful carpet [2.13]

If he compares the leaves to a colorful carpet through his lines, in other lines of the poem, you will find allusions such as silver spring, golden leaf, as well as exaggeration such as "going out to the porch against the sun". In another poem, "Bakhtiyar sings the melody of love, it was touched by the dagger of death and broke," expressing his sorrow. [2.20]

In the poem "Glitter of imagination" the effect of the poem is increased by the use of exaggerations such as "I was afraid of grass like grass", "Shu'la fell like a stream", "There is light on the wings of birds". Of course, through exaggeration, the experience of the author and the client feels a level of beauty that cannot fit into the world of imagination. Through it, the poem directs the audience towards the subject along with its attractiveness.

In fact, poetic arts provide a brighter embodiment of lyrical and epic symbols, verbal delicacy and musicality of verses, stanzas, stanzas. Zulfia's poem "Lola" is enriched with visual means. In it, using the allusion "I have an endless carpet at my feet, and the eyes of Bogarkan are completely bright", the poetess refers to herself and uses a phrase such as "I will be a tramp". That is, the lyrical hero's desire to become a homeland for tulips.

In response to Hamid Olimjon's poem "Apricots in bloom", the poetess ends the poem "Apricots are flowers..." and points out that apricots bloomed on the rock, referring to the eternity of her love for the river. In fact, apricot blossoms on a rock are unimaginable, but the poetic skills of the poetess can be seen in the words "What a garden!" It can even be seen in an exaggeration such as "The apricot blossomed white on the rock". Hijran, separation and longing are not foreign feelings to Zulfiya. It is through the poems on this topic that he infuses the knots in his heart into pictorial expression and beautiful allusions, and he involuntarily catches the attention of the reader. In one of the quatrains, "Then sulfur is like fire, I burned in the spot of the heath without being seen..." skillfully expresses his situation, that he burned in the spot of his heath, invisible to others, like sulfur. In another poem,

"In this, every heart is like an eagle with ink, and a mountain is like a lion, and it is clear like a spring." Allusions such as "Silence is as fiery as a volcano"[2.62] serve to increase the effectiveness of the poem.

Let's pay attention to the poem "Cloud game". The poet wants to enjoy the warmth of the sun. The dressmaker uses unusual similes such as "I would make a rainbow vest...". In Zulfiya's poems, the theme of nature is also common. In these poems, we often find the art of exaggeration.

*Spring comes alive in human eyes
His wave is in every vein
Snow like a wasted moment of the past,
Without a trace, the spark will melt away [3.35]*

In another part of this poem, the arrival of spring symbolizes the breaking of the icy cage woven by winter.

*An ice felt cage woven by Cindy Winter
Here, the birds are hooting again
A gentle breath like a mother's gaze
Embraced the sky and the Earth*

In the poem "Gulzor" the image of flowers is emphasized as follows.

*Sparse towel flowers are pure velvet
A flower in the spring is like a valley
Night grass like reds
Light during eclipse [3.48]*

The poem "Night" also has signs of exaggeration.

*I opened the window
Peaceful sleep in the bed of the night
Soft song arcs everywhere
In the ghost of the blowing wind [3.98]*

The poet describes the images of nature with unusual and surprising similes.

In the poem "Golden Autumn", leaves are compared to gems.

*Pearl shines like a necklace
I am also surrounded by poetic excitement
Facing the sun in the raindrops
I walk joyfully, buried in the rays [3.103]*

Elements such as night, leaves, and the sea are examples of special beauty under the poet's thinking. And visual aids come in sync with human experiences.

The wave of fire is in the night

The sad seagulls are stuck in the sea...

In the rust hanger of adversity

It's still like a rosy blue... [3.124]

Repetition of words in poetry, especially brevity, is a factor of mental fragmentation. However, repeated words increase artistic effectiveness and become an important condition for ideological strength. The art of repetition is the repetition of words in a stanza:

No, he said, I will not die

I don't want to close my eyes

This garden must be preserved

You have to live in this city

In the following poem, there is an artistic definition:

Mornings!

There is no end to tomorrow,

Mornings.

Each morning is a royal song,

I'm longing for the mountain passes,

I go out

I fall

I will go without taking off the lamp of desire.

In the poem "Mushoir", which has been recognized by many literary critics, the author refers to them by repeating the words "you" and "life":

You are not fun, you are bread, you are calm,

The dream is pure, You are Life! Sing life you always.

Oh my God!

You sing, let the world hear your voice!

It is the beating heart of the poem,

Filled with the strangest melody of life,

Let the worker and the farmer enter our circle,

The artist of life is the simplest person!

Examples of Talmeh's art can be seen in the poem "To Pushkin":

You sing and walk with hearts.

Near you are the guests of the East

Navoi, Fuzuli, Hafiz centuries [2.115]

He will come and talk to you.

In another poem:

You are aware of Zebunisa's pain,

It's familiar to me!

We will mention the poem, called 'Siz':

The poem flows from the heart

Read from pure hearts!

In another poem

Hamza sleeps at the peak of love,

A poem wandering around the country...

Hamza collective farm, Hamza school...

El revived him in his arms.

In some of the poet's poems, one can observe a certain boldness and determination. For example, in the poem "Thoughts" "I dig a well with a needle, I open an eye to that spring." "If he doesn't blind me, I will burn the fire in my heart and my hair and scatter sparks" can be proof of our opinion. In the poem "I'm ready for spring again today", the author says, pointing to the coming of spring, "Come, drive the winter that took the soil to the ice shell to a grave." Also, "I will break a piece of the sun and give you a piece", "As my father bends steel and casts a plough, I also drive a plow over paper.", in the poem "Dream" "The sea is swept away from us, and the insatiable heart flies into space like a ship." we meet such exaggerations. . In the poem "Rainbow" the poetess refers to nature and says "Nature is just right now, this child, throws a bridge from horizon to horizon" skillfully uses poetic art. In the poem "In the arms of the storm" we witness the femininity mentioned above: "My heart, make hugs from my thoughts, and hug the lightning that no one has hugged." Through the poem "What beautiful moments are these!", a person's youth is compared to the whiteness of a cloud:

Hamza sleeps at the peak of love,

A poem wandering around the country...

Hamza collective farm, Hamza school...

El revived him in his arms.

Beautiful expressions, individualistic findings and exaggerations that enhance the impression are the elements that lead to the creation of a creative product that captures the heart of the customer. At the same time, it is a fact that she has the heart and talent to express the beautiful upheavals and upheavals of the poet's imagination in the lines. The variety of themes in Zulfia's work serves to further increase creative productivity. The harmony of subject and content will not ignore the client.

CONCLUSION

The examples mentioned above only refer to some parts of the poet's work. In fact, the poem is the interpreter of the creative heart. Because only when what is in the heart is on paper, then it reaches

the hearts without permission. Honored poetess, while instructing her student Aydin Hojjeva's series of poems, said to him: "A person lives and works for the future. And poetry should always go ahead." [6.17]. Yes, original poetry lives on. People Poetry's ever-leading and eloquent quality depends on the skill of the creator and his art of using words.

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