

USING THE POSSIBILITIES OF POETRY IN LITERARY SPEECH



Literature

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Abstract

The potential of poetry in artistic expression are discussed in this article. There's also mention of using bakhshi in the epic's narration, as well as adhering to all of the regulations. According to legend, poetry has the greatest and most essential position in the framework of epics, and hence the epic is sung to music. The epics' poetic fragments are works of highly artistic, literal poetry. The bakhshis had a crucial part in bringing them to this point of maturity.

1. Introduction

Bakhshi employs literary discourse and adheres to all of its principles when telling the events of the epic. Consequently, "... in literary discourse, the aesthetic function of language comes to the fore. In the fulfillment of this task, the expressive quality of speech plays an extremely important role" [1]. The epic's performer makes effective use of the emotional-expressive lexicon of oral speech when delivering literary speech.

"In the emotionally-expressive lexicon there is a feeling of simplicity, expressiveness, arrogance, grandeur, freedom" [2]. Poetics is one of the most common forms of expression with such characteristics. More assimilation is done to words, distinct lexical units, when poetics is used. As a result, the majority of them are reflected in short stories.

The use of poetics is particularly apparent in the epics' poetic sections. Poetic speaking necessitates emotionality. Because the topic of love is on the agenda, the most influential poetics related to the lover and the lover are selected in the series of epics "Oshiq," and their themes include such expressions as dedication, love, beauty, hijran, and fidelity. We'll look at them in groups:

Yor go 'zalligini ifodalovchi poetizmlar.

Visoling dilbarim bilman, tushummu yo xayolimdur,

Yuzing **xurshidi xovardur**, xudo bergan **jamolimdur**.

Ko 'zing **ohu**, yuzing **humro**, labing shakkar, qading **ra'no**,

Man oshiq bulbuli **shaydo** talab qilg 'on **visolimdur**. ("Oshiqnoma", I 154-bet).

The text uses a variety of idioms to portray the quartet's beauty in a literal and aesthetically emotional way. These are some of them: *visol* (achievement), *dilbar* (pleasant), *khurshid* (sun), *jamal* (beauty), *rana* (beautiful), *oshiq* (lover), *hovariq* (east, sun), and so on. The words (red) *shaydo* (*intiq*) and *shakar* (sweet) belong to the Persian lexicon.

The quartet is based on the epic "Roy Chin," which was originally published in manuscript form and is dominated by Arabic-Persian language. They're all the result of the secretaries' and executive narrators' wording as they duplicated the material.

In addition, in relation to the beauty of yar: "Bolupar" – wing, base; "Abru kamon" – curved eyebrows; "Sahibjamol" – has a lovely appearance; "Mohiliqo" – moon face; The Persian and Arabic languages are commonly used, including the delicate term "Morcha Miyon."

2. The Mind and Moods of People

The sequence of events in epics does not always follow the same pattern. They have scenes of grief, estrangement, and tragedy on occasion. Poetics are chosen in these circumstances based on the situation.

When Shohsanam sees his partner in the epic "Oshiq Gharib va Shohsanam," for example, he addresses him as follows:

Kel, G 'aribim, **gasht** etali bu bog 'a,
Gullar ko 'rsin, **bulbul** tomoshosini,
 Qo 'y labing labima, dudog ' dudog 'a,
 Tillar ko 'rsin bolning tomoshasini. ("Oshiqnoma", II, 40-bet).

When Zuhra and Tahir meet, she makes her beloved pleased by saying the same things as in the lines above:

Kel, ikkimiz **gasht** etali gullara,
 Gulshanli, sayronli joydir, bu joylar. ("Oshiqnoma", 5, 104-bet).

When a lover and mistress realize a vision, they always use words like: "Flower", "Nightingale", "Garden", "Gulshan" and "Gasht" to convey a profound lyrical attitude. The usage of the word "lab," its counterpart "lip" as well as the words "bol" which are commonly employed in the dialect added a distinctive appeal to the poem's verses addressed to strangers. As a master of words, the performing artist does not use random words to adorn artistic speech. When it comes to the description of situations involving alienation and separation, the lyrics employ a variety of poetic styles. For example, in the epic "Sayod and Hamro" when Hamro is enraged at Sayodkhan's efforts and asks for assistance, he uses the following mournful phrases in his speech:

Shikastayam, g 'am uyida **soyilam**,
 Ishim bo 'ldi **nola** bilan **zor** endi. ("Oshiqnoma" 1, 41-bet).

To impressively describe Hamro's heartache: *broken; grief, anguish; soyil-devona; nola-gam*; Persian and Arabic masterpieces such as grief and sorrow were chosen, the lover's lament and the agonizing cries of the mournful heart, were interwoven in the poetry.

Words like *dilhun, xunoba, sitam, parishon, nolon, giryon, mushtipar, bedor, and firoq* are required in such circumstances.

In scenes linked with joy, words like *oshufta, parvoz, handon, mastona, zavq, safo, gul, gulistan, and bo'ston* enhance the uplifting spirit in the lines and produce a unique tune.

3. The Use of Poetic Words in the Portrayal of Natural Landscapes

In literary discourse, the description of natural settings in accordance with the psyche and mood of the imagery is also highly valued. Because the events of love epics take place amid opulent mansions, pavilions, and gardens. In all-around service and charming sceneries, the epic performer seeks to portray the description of those areas.

The nature of Gharib and Shohsanam is depicted with tremendous emotion during the spring voyage in the epic "Oshiq Gharib va Shohsanam":

Gullar ochilibdur fasli bahorda,
Kel, Sanamjon, bog ' sayrina borali.
Binafsha qo 'ymisham bog 'i kanorda,
Kel, Sanamjon, bog ' sayrina borali.

Sanobar bosh cho 'zmish ko 'kka bo 'yini,
Sumbula olmishdur mushkning o 'yini,
Gul izlarmish bulbul qilsa o 'yini,
Kel, Sanamjon, bog ' sayrina borali.

Malaklar qo 'yibdur boshiga lola,
Soqiylar qo 'lida mayli piyola,
Bulbullar hamisha g 'unchaga vola,
Kel, Sanamjon, bog ' sayrina borali. ("Oshiqnoma" II, 83-84 b.).

The poem is composed of five verses in which the spring image of nature's beauty finds literary embodiment. It incorporates poetic melodies associated with the concepts of *bahor, yoshlik, saylgoh, oshiq va ma'shuq*, such as *gul, bulbul, binafsha, lola, sunbula, sanobar, mushk, malak, soqiy, may, vola*, and is a significant factor in the whitening of artistic speech. The listener intuitively feels himself in the throes of spring as the performer performs this song.

Havzi kavsar, obi zilal, jannati ma'vo, chashmai rizvon, farhi afzo, baghi musaffo are some of the modifications to the description of natural landscapes used in the poems, which further enhances the purity and efficiency of artistic speech. It transports viewers to a world of mythical beauty.

Of course, epics aren't usually used to express beauty. Darkness, seasonal haze, and nightingale energy are also used in line with the psyche of the images, sometimes in relation with loss, pain, and sorrow, embodying the creative representation of a particular circumstance in the image.

4. A Poetic Representation of the Human Body's Organs

Epics are stories about man and his relationship with other people. Because romantic-romantic stories are mostly about the pictures of lovers and lovers, poetics is used when it comes to their eyes, eyebrows, eyelashes, hair, and stature. Consider the following scenario: *ko 'z-chashm; qosh-hilol, kamon; kiprik-mujgon; soch-zulf, tal; qaddi-qomat-sarv, shamshod, zebo; bosh-sar; suyak-ustixon; til-zabon, to 'ti suxan; yuz, chehra, moh; ko 'krak-qo 'sh nor, bel-mo 'rcha; xol-kishmish; tish-sadaf, dur*, etc. This assimilation vocabulary is actively used by the epic performer to generate a high poetic spirit:

Qurbon o 'lam, yorni chashmi **mastina**... ("Oshiqnoma", I, 93-bet).

Qurbon o 'lam, **saringdagi** talinga... ("Oshiqnoma", I, 84-bet).

Ko 'k simdagi **qo 'sh anorim** seningdur... ("Oshiqnoma", II, 44-bet).

Bermanam yuz ming tumana **zulfi** toringni sani... ("Oshiqnoma", V, 9-bet).

Ushbu daryo ichra ko 'rdim bir ajib, **zebo** yigit... ("Oshiqnoma", V, 36-bet).

The appeal of creative speech is further enhanced by these poetic terms that substitute metaphor.

5. Imaginative Portrayal of Celestial Objects

Most epics mention celestial bodies such as the sun, moon, and stars. These bodies are usually employed as metaphors or similes for lovers and their names are usually taken from synonymous lines to give the speech a grave tone: *quyosh-xurshid, mehr, shams, oftob, xovar; oy-moh; qamar, hilol; yulduz-sitora, anjum; chaqmoq-barq*.

Adolat bobinda **xurshidi xovar**... ("Oshiqnoma", I, 138-bet).

Etushsam **shamsu mohina**, ko 'rsam davlatli diydorin... ("Oshiqnoma", I kitob, 151-bet).

Ikki qoshing tarxi **hilola** tushmish... ("Oshiqnoma", I, 49-bet).

Chehrangda **oftobning** nuri aks etar... ("Oshiqnoma", V, 141-bet).

Ko ‘k yuzinda **mehru mohni** sevarsan... (“Oshiqnoma”, I, 10-bet).

Xoli **anjum**, yuzi qo ‘sha mohidur... (“Oshiqnoma”, I, 50-bet).

Jamoli **barq** urar olama sulton... (“Oshiqnoma”, II, 171-bet).

When celestial bodies' names are mentioned, their Arabic and Persian equivalents are frequently employed. As a result, the speech is flawless, like a picture in the image. By accentuating this group of words, the epic's performer tries to further improve the expressiveness.

6. Poetics That Have a Romantic-Intimate Connotation

Because love adventures are so important in romantic romances, the creative discourse that tells the events is also based on those aspects.

To enhance the creative discourse, words that describe the lover's behavior are picked in such a way that a number of synonymous terms are integrated inside a single meaning. If we define the word *jilva* as dominant, for example, there are several options in epic poetic speech:

Ey sevgilim, sollonib, yuz ming **jilva** bila kel... (“Oshiqnoma”, II, 170-bet).

Har g ‘**amzasi** jonim yoqar,

Karashmali qoshin qoqar... (“Oshiqnoma”, II, 173-bet).

Ko ‘zlari **ishvali**, qaddi zeboli... (“Oshiqnoma”, II, 187-bet).

Tamanno aylar turishing... (“Oshiqnoma”, II, 125-bet).

Birisi **qiyimirar**, biri qosh qoqar... (“Oshiqnoma”, V, 76-bet).

Bandivoni bo ‘lib qoldim

Bir qaddi dolli **nozlining**... (“Oshiqnoma”, I, 33-bet).

In fact, the Turkic word "qiyirmoq" is tied to the Turkic lexicon, while the Arabic words *jilva*, *g'amza*, *ishwa*, and *tamanno*, and the Persian words *karashma* and *noz* are related to the Persian language.

These are all different ways of expressing the concept of flirting. The variety of these expressions is more closely tied to the narrators' speech. Storytellers give closer attention to Arabic and Persian terminology and aim to ensure that poetic speech is striking, rich, and varied because they are well educated in the traditions of classical literature and most have received a madrassa education.

Of course, despite the fact that these words are all contained within a single synonymous circle, each word has its own distinct location. The word "nozli," for example, is frequently used to refer to a mistress, and its "nozanim" version has lost its character. As a result, it is used more frequently than its synonyms.

In the poems, the compound "G'amzali juvon" is frequently used, but the compound "Karashmali juvon" is not. There is also a combination of "jilvasi jon olar," however finding a

combination of "Tamannosi jon olar" is tough. As a result, synonymous terms have their own set of meaning standards, and they aren't utilized in creative discourse by accident. This condition can also be seen in the system of poetisms that comprise another synonymous series. In the "Oshiq" epics, the term "Shaydo" appears frequently. It's also accompanied by the adjectives "charming" and "Vola."

Oshiqi sargashta bo 'lsang, uyquni barbod qil! ("Oshiqnoma", II, 17-bet).

Yor kuyinda bas oni majnuni **shaydo** qildi ishq. ("Oshiqnoma", V, 65-bet).

Bulbullar hamisha g 'unchaga **vola**... ("Oshiqnoma", II, 84-bet).

Maftun qildi shahlo ko 'zlaring seni... ("Oshiqnoma", V, 151-bet).

In these verses, the words "Vola" and "Maftun" are from the Arabic lexicon, while "Shaydo" is from the Persian language. The name "Oshiq" comes from the Turkic word "Ashug," which means "beloved" in English. The word "Lover" is covered by all of the above assimilation terms. They all have love, affection, and love concepts, and the word "Shaydo" is frequently employed. Each of these, in turn, has its own set of meanings. Although the word "vola" means "charming," it is exclusively used to describe nightingales, not lovers. The breadth of meanings of words like "Takallum," "Sukhan," and "Guftor," which create a synonymous system, are an example of this.

Takallumda Zulayhodek nozanin... ("Oshiqnoma", I, 138-bet).

To 'ti **suxan**, xush **guftorim**, qol endi... ("Oshiqnoma", V, 83-bet).

The Arabic term "Takallum" means "to talk." The Persian lexicon includes the words "Sukhan" and "Guftor," which are also part of the meaning of speech. These terms are typically used to describe a lover's nice remarks or a pleasant discourse. In artistic speech, the phrases "Toti takallum," "Toti sukhan," and "Toti guftor" are frequently used, while "Toti guftor" is not.

The performer's artistic discourse is incredibly rich. On the basis of phraseology, the meaning of speech can sometimes take on a more attractive expression:

To 'tiday og 'zidan durlar sochilib... ("Oshiqnoma", II, 106-bet).

The meaning of the phrase "Toti takallum" has been realized with great creative excellence in this verse, and the focus has shifted to the meaning of pronouncing "Dur sochish." As a result, the range of poetic terminology that takes on a romantic meaning in romantic epics is vast. Many words are used in the narrative of epic events, such as nozanin, navjuvon, hurliqo, mohiloqo, sarvinoz, pari-paykar, sanobar, and huri gilmon literary discourse.

Some poetisms can be used as euphemisms in certain situations:

Yor qo ‘ynina uryon bo ‘lib,
Yotdug ‘im yerlara keldim... (“Oshiqnoma”, II, 131-bet).

The Persian word "Uryon" in these poems means "naked." This sentence, which is incorporated in this verse in the form of poetry, has two purposes: first, it adds melody to the poem, and second, it reveals the lover's intent in a disguised manner.

As a result, this mode of expression, which is mostly based on assimilated language and used in poetry, conveys the subtle and colorful edges of words, complementing its spiritual standards while also bringing tone and beauty to artistic speech. This predicament serves as an artistic canvas for the epic's performer to create a positive picture of the happenings. As a result, the quality of poetic discourse in epics is ensured.

B) Use a Variety of Language Resources

The creative bakhshi aims to use all of language's capabilities when processing poetry samples. As a result, the examples of poetry in the epic appear as evolved poetic forms because the language's phonetic, lexical, and syntactic resources are used in their position. This is especially true of the Khorezmian epics' poetry section.

In Khorezmian epics, poetic poems are fashioned in a way that meets all literary and musical standards.

Short story portions, to be more specific, are generally square in shape. Among them are ghazals, muhammas, musaddas, and even tuyuks.

The bakhshi can sing these poetry words with such grandeur and earn the admiration of the audience because they have been fitted to the music to such a degree.

In Khorezmian epics, gifted storytellers play a crucial part in the development of poetry. They attempted to refine poems by utilizing all of language's resources.

1. Resources for Phonology

Some of the poems are structured in such a way that the phonetic side of the language is given special attention:

Izlaya-izlaya bordik izindin,
Qora qonlar oqar ikki tizimdin,
Pashshalar uchishar xumor ko ‘zimdin,
Shu tog ‘da bir maral yomon zayrandi [4].

If you pay close attention to the verses, you'll notice a system based on vocal and consonant alliteration. Each verse has its unique sound repeat. The musicality of the band was given, for example, by the repetition of sounds such as "I," "Q," "Sh," and "Z." This approach has been employed in a number of texts. The lyrics are chosen in such a way that a certain sound is repeated in some of the syllables, resulting in a distinctive tone:

Oqar chashmasi buloqli,
Degra-doshi qizil oqli,
Bog 'chali, Bag 'dod yaproqli,
Joylar ko 'rindi-ko 'rindi [5].

The importance of sound harmony in the seamless production of poetry verses, as well as its melodicality, cannot be overstated.

Creative poets have made a significant contribution to the poetic application of this paradigm.

2. Lexical Resources

In poetic poems, the lexical means of language are also more involved in fluent and meaningful speaking. Wonderful verses pertaining to homonyms, synonyms, and antonyms are created in the poems:

Men sevmisham parilarning birisin,
Biri "Lom" dir, biri "Jim" dir, biri "Sin" ,
Biri ovdir, biri ovchi, biri sin,
Biri ovqonlidir, yor olmasina [6].

Using the tajnis method, a lovely word game was created. In the first stanza, the word signifies "bittasin," but in the second verse, "lom" alludes to the yard's height, "jim" to the eye, and "sin" to the eyebrow. The third verse's verb signifies "to strike." Of course, written literature has influenced these poetic forms, and their authors are also professional poets.

In the poetry, synonyms are also given a lot of weight, and here are three synonyms for the word 'oy' (moon):

Yuzingni mangzatdim **oy** bilan kuna,
Bir tarso qizidir, hech kirmas dina [7].

Ko 'k yuzinda mehri **mohni** sevarsan,
Yer yuzinda sen Hamroni sevarsan. [8]

Ikki qoshing mangzatmisham **hilola**,
Yorim seni ko ‘rib tushdim bu hola [9].

The antonyms in the poems are founded on the notion of contrast in several locations:

Yozimni do ‘ndirdi **qisha**,
Dardim ko ‘pdir boshdin bosha [10].

Mamat shohning qizi mani mast aylar,
Bizi **dushman** bilib, kimni **do ‘st** aylar [11].

Antonyms are sometimes offered in order, strengthening the meanings in the verses:

Siyoh zulfing to ‘rtdin o ‘rsang-o ‘rmasang,
Bizning birla davron sursang-surmasang,
Xush qol emdi, yana ko ‘rsang-ko ‘rmasang,
Qol maralim, Salbiniyoz qol emdi [12].

Epic lexicon demands additional research. After all, the artistic coloring of the language is brought to a greater degree in *Khorezm's* popular short stories and epics through the employment of dialects, languages of other peoples belonging to the *Oghuz* group, assimilations of Arabic and Persian, and polished poetry verses.

3. Syntactic Resources

The epics place a strong emphasis on the language's syntactic resources. Because stylistics is very vital in producing educated poetry lines.

It is repeated as a *radif* in the epics' lyrical verses, with heightened expressiveness and emphasis on the arriving words:

Muhabbat yo ‘lida guzar etmading,
Boqib o ‘z-o ‘zimga nazar etmading,
Maning g ‘azabimdin hazar etmading.
Ne uchun terding olmalarni, bog ‘imdan? [13].

In some circumstances, the rhetorical questionnaire employs a strategy of complete concept disclosure:

Olti nadir, yetti nadir, besh nadir?
Qavm nadir, qardosh nadir, xesh nadir?
Ko ‘zlaringdan oqqan qonli yosh nadir?
Qol maralim, Salbiniyozim qol emdi [14].

The repetition approach was also used, and the melody of the verses was enhanced to a high level, in addition to these five rhetorical inquiries.

Words that are repeated as radix can appear in groups in some cases:

Jodu ko ‘zlarina tar tushan kabi,
Semurg ‘ing tanidin par tushan kabi,
Duvurchoq-duvurchoq ter tushgan kabi,
Labingdan bir issiq piyola tushmish! [15]

The epics employ a variety of syntactic techniques. Inversion, all sorts of rhetorical interrogation, repetitions, gradations, and conjunctions with and without conjunctions are all examples.

All of these tools add to the simplicity, harmony, and melody of poetic poems. As a result, their audience is overcome with ecstasy and breathes in unison with the spirit of the epic's visuals.

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