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ON SOME ASPECTS OF POETIC STYLE OF SHAVKAT RAKHMOM

Abstract: *Peculiar features of Shavkat Rakhmon's poetic style are revealed in the article.*

Role and place of poetic figures and their features are analyzed based on the poems of Shavkat Rakhmon.

Key words: *Poetic speech, metaphor, special literary tropes, epithet, apostrophe, impersonation, gradation, strengthening figures, climax, anticlimax, literary repetitions.*

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Introduction

A talented poet Shavkat Rakhmon, who had a unique style, left huge literary heritage in the Uzbek poetry of XXth century. The reader who thoroughly observes the poems of the poet, thinks deep, and tries to understand every word. The artistic creativity of the author draws on his soul, like the rest of the world. When you read Shavkat Rakhmon's poems, you are serious about it. You look at yourself as you look at the mirror. Vigilance, attention, responsibility begin to cover your body. The weaknesses of the inner "me" are triggered by the rebellious spirit. Adjustment becomes pride. Under that pride, you will become the hero of the immortal selflessness, the ardent love for the mother nation. In poetry, it is crucial to analyze the poetic speech in order to study the poet's creativity.

"Poetic language is a complex, versatile, specific speech. Without knowing poetic speech, a poem and poetry can not be thoroughly eroded," says the literary scholar T. Boboev. [2, p. 323] It is difficult to understand poetic speech attractiveness without the use of poetic sketches, artistic arts, poetic figures and special artistic imagery. In this sense, it is evident that the style of the poet is obvious, as you study the artistic image and poetic images used in the poetry of Shavkat Rakhmon.

Literature scientist, Abdugafur Rasulov said: "Real literary work is a complete and complicated structure. It is created as a text. Whether a text is meaningful is, firstly, depends on writer's talent, the

reality of sentences he or she is going to say and the variety of balance"[6, p.44]. Poetic literature description details, rhyme, rhythm and harmony of meaning show the individual character of poet's poetic style. As a consequence, the word, intelligence and expression used by the poet represent individual style features.

Materials and Methods

Poet's unrepeatable literary world attracts everyone like a magnet. After you start reading Shavkat Rakhmon's poems you feel serious at least for a short period of time and you start looking at yourself as if you were looking at the mirror. Carefulness, concentration and responsibility involve your deepest soul. In his short life span he wrote works considerably. An abundance of works of his were published such as "Colourful times" ("Rangin lahzalar"), (1978), "Heart edges" ("Yurak qirralari") (1981) "Open days" ("Ochiq kunlar") (1984), "Flourishing stone" ("Gullayotgan tosh") (1985), "Awaken mountains" ("Uyg' oq tog'lar"), (1986), "Hulvo" (1987) "Selection" ("Saylanma") , (1997), and "through eternity" (Abadiyat oralab) (2012) written by himself but published after his death. In 1979, He also twice translated the Spanish poet Federico Garcia Lorca's poetic collection named "The most sorrowful happiness" from Russian to Uzbek, and in 1989, from Spanish to Uzbek.

As it is known, "tashbekh" (metaphor) is one of the most common types of spiritual art in poetry.

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“Tashbekh” (Arabic “tashbekh” - analogy) - poetic art in classical literature, in which two objects and notions, activities or actions and other such things are compared to each other. It is one of the most widespread and ancient arts [5,p.319.] “Tashbekh” is called an analogy in the contemporary Uzbek literature. The analogy assumes comparability between two or more things or event and feature. In Shavkat Rakhmon's poem "On the Streets", we find a beautiful example of analogy. We can see the beautiful sample of tashbekh in Shavkat Rakhmon's poem named “Tor ko'chalarda” (“In Narrow Streets”),

Ҳамал – боғ нафаси
тонглари – пушти
куёш қахрабо май тўла косадир
Гуллаган ўриклар
жон ўргатувчи –
оқ хижоб ёпинган шўх раққосалар
Садлари оқ, мовий ранга бўялган
ҳовлилар устидан тошган булутлар. [7, б.38]
(March – breath of gardens)
dawns - pink
the sun is full dish of dark vine
blossoming apricots giving life
dazzling dancers wearing white pegs
White walls, painted in blue
Clouds over the yards) [7, p.38]

In this poem, you observe the beauty of “hamal” (spring). “Hamal” is compared to breathe of a garden, dawn is compared to pink color, the sun is compared to a dish full of vine, apricots are compared to dazzling dancers wearing a white pegs, clouds are white and blue, in this way the artist virtuously uses the art of analogy in his poem.

It is well-known that epithet is interpreted as poetic anaphora in literature. This is a way of explaining things, events, and characters in people. “Epithet doesn't come on its own, however, it comes copying its meaning and features to the word collocation. This kind of phrase is called metaphoric epithet” [4,p.205.].The first verse of the poem “Dastkhat” (Autograph) is a magnificent example of this:

Гўзаллик, покликдан уялиб,
Қисилиб, кимтиниб турасан,
Қоп- қора деворга суяниб.
Ёп - ёруғ хаёллар сурасан. [8, б.112]

(Beauty, hesitating of purity,
Standing having scruples,
Leaning on a black wall,
Having bright dreams.) [8, p.112]

In this verse "black wall" and “bright dreams” come as an epithet. In the following verse, the poet utilizes apostrophe, which is one of the forms of

prosopopeia: It is well known that the inanimate form of this poetic anaphora is to resort to the subject or phenomenon as if it were a living thing:

Илоҳам, тонг каби юзингга
ҳирсланиб, ҳезланиб боқарлар,
кўзларин қоқарлар кўзингга,
қалбингни азоблаб ёқарлар.
Йиқилма, ўзингни ўйлагин,
отсинлар жаҳолат тошини.
лабингни қаттиқроқ тишлагин,
кўрсатма кўзларинг ёшини. [8, б.112]
(My Goddess, they look at your face
they are frowning and gnawing,
Eyes look at your eyes,
they will afflict your heart.
Think, do not bother,
they are ignorant.
bite your lips,
Hide your tears.) [8, p.112]

In this poem, we can observe impersonation in lines "they look at your eyes," and "they will afflict your heart", "do not bump, think about yourself", "bite your lips" and "guide your eyes" as if there were a personal touch. The poet's poem "Primitive, Acute Rocks" is characterized by the simplest forms of simulation and characterization:

Ибтидоий, ўткир қоялар...
Бу тоғларнинг осмони мовий.
бунда гуллар фаришгасимон,
бунда хатто тошлар самовий. [9, б.59.]

(Primitive, sharp rocks ...
The sky of these mountains is blue.
in which the flowers are angelic,
even the stones are heavenly.) [9, p.59.]

In the poem, the words "primitive", "sharp rocks", "blue sky", the phrases "angelic" and "heavenly" are respectively metaphors and anaphors.

The impersonation is a way of manifesting images that are characteristic of human beings through inanimate objects, natural phenomena, birds, and animals. In Shavkat Rakhmon's poem "The morning lazily opens eyes" we can find examples of impersonation by revitalizing a beautiful image of nature:

Тонг очар кўзларин эриниб,
севинчдан йиғлайди қиёқлар,
чечаклар жилмаяр севиниб,
шамолда чўмилар гиёҳлар.
Ўйноқи шуълалар – болалар
жимгина тарқалар сайҳонга.
ўргимчак тўқийди толалар,
хонқизи боради меҳмонга. [10, б.15.]
(The morning lazily opens eyes,
joyfully weeping,
the flowers smile,
bathing in the wind.

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The lightnings are children
quietly spread out into the ditch.
spider webs,
Ladybug will go to the guest.) [10, p.15.]

In Shavkat Rakhmon's poem, the sun is shining like people, the tears of rejoicing flowers, the bathing of the herbs, and the visit of a ladybug – all this is an example of impersonation.

Poetic figures in poetry serve to express the mood, feelings of a lyrical hero. Sometimes the poet uses the whole phrase, repetition, short vocabulary and phrases in describing the lyric hero's situation. The poet chooses among the words, phrases, composition, and pays proper attention to correctly using them. There are many types of poetic figures. In aggravating figures, the character of the lyrical hero is expressed in an exaggerated, intensified manner in his speech. There are several forms of intensifying figures. Gradation is also a type of intensifying figures, in which the meaning is intensified from word to word. Gradation also has two different forms: climax and anticlimax. Poetic figures in Shavkat Rakhmon's poetry are also unique. Let's draw your attention to the poem, which begins with the verse "Life - a sandstone, half remained ":

Умр – кумсоат ҳам
яримлаб қолди.
қўнглим тўлгани йўқ билганларимдан
Ёдимни оғритар кечирганларим,
қўпдир қилмаганим, қилганларимдан.
Кечалар тобора ойдинлашади,
қўзингда қуёшнинг чечаги сўлмас
яшагим келади
фақат умрни
қумсоат сингари тўнкариб бўлмас. [9, б.188.]
(Life is a sandstone
half remained.

I do not know how full my heart is
What I'm sorry about,
I did not do much, I did.
The nights are becoming increasingly clear,
you will not lose the sun in your eyes
I want to live a life that
can not be smashed like sandstone.) [9, p.188.]

The poet began to review his life as a whole. The poet is in the process of telling his story, and in the following passages, his emotions begin to flourish, and his speech changes. Here are some examples of the gradation of climax. The poet cannot control his emotions to increase the meaning. The special day of the poet came to light. Each time the same "important" day is emphasized, attention is drawn to that day:

Кун келди,
оҳларинг учадиган кун,
юрагинг оламга сиғмайдиган кун,
юзингни босганча ернинг юзига,

силкиниб - силкиниб йиғлайдиган кун.[9,
б.188.]
(The day has come,
the day of flight of your woes,
the day when the heart can't fit in the world,
the day of leaning your face to the face of the
earth,
and crying in a shake.) [9, p.188.]

In the poem, the poet begins to summarize his mistakes and short comings in his life. His heart is not in harmony with his past. Today is his day. But the poet still feels guilty before ancestors and future generations:

Кимни бахтли қилдим
кимни умидвор,
кимларга қўнглимни ёриб сўйладим.
Қўлимни бердимми мозий қаъридан
чўзилган саноқсиз ожиз қўлларга?!
Қуёш далдасида эгилганларнинг
енгилроқ қилдимми оғирлигини?
Айтдимми кимларнинг асл дўстлигин,
кимларнинг ҳақиқий ёғийлигини?! [9, p.188.]

(Whom did I make happy?
Whom I gave hopes,
To whom I opened my heart?
Did I give my hand?
To the countless weak hands that extend from
depth of the past!
For those who are bowing to the Sun
Did I lighten their weight?
Did I tell who is my true friend,
And who is my true foe?!) [9, p.188.]

The poet really feels his civil duty. He thinks that living just like others is not enough. The poet's responsibility to the nation and the homeland is not limited, so dozens of questions arise in his mind, asking himself whether he gave someone happiness, whether extended a helping hand or tell who is his true friend and enemy. From the poet's perspective, the day has come when he should answer all this, and the poet repeats again and again that the day has come. That is: "*the day has come when you bow your head even for the sins of others, facing your face on the face of the earth, and cry in a shake.*" At the end of the poem, it is possible to observe the anticlimax form of the gradation:

Мендан нима қолаб,
абдий нурлар
барқ уриб яшнаган дунё томонда?
Уриниб - уриниб сира тўлмаган
бир қўнгил қолади
қолса ҳам мандан.[9, б.188.]

(What I leave behind,
In the world where eternal rays flourish?
A heart not filled
No matter of many attempts) [9, p.188.]

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Instead of the joy now the poet is calm and quiet. The poet ends the poem with a poetic expression depicting the mood of his life, in which he describes the anticlimax state of the poem.

The role of artistic repetitions in the poetry of Shavkat Rakhmon is invaluable. The poet's poignant feelings also depend on how repetition of words and sentences are used in his poems. In his poem "Charxipalak" (Watermill) one can see various repetitions of few words and sentences:

Ғижир - ғижир,
ғижир - ғижир,
айланасанг – жонинг ҳалак.
айланасан кун - тун демай,
чархипалак,
чархипалак. [9, б.227.]

(Gijir -gijir,
Gijir -gijir
You evolve without tiredness.
You evolve not knowing a day or a night,
Watermill,
Watermill.) 9, p.227.]

In this poem, the words "ghijir - ghijir", "evolve", "watermill" are used repeatedly. As it turns out, a watermill rotates smoothly and returns to the place where it began to rotate. The symbolic significance of watermill is also expressed. That's why many people liken the world to a watermill. The world seems to be turning round like a watermill.

In his poem "Not yet late", the verse "not yet late, there is still a chance" is repeated in the beginning, midst and the end of the poem, in the poem titled "Asad poem", the verse "life has gone as usual in a day, like a flower of lilac" is repeated in 1-5-9 lines. This is of great importance in explaining the essence and meaning of the poem.

"The sorrow of poem – the pains of great sense of beauty, realizing its spirit, that is, meaning and creating new poetic beauty on new land." (1,p.91), - said literature scientist, Botirkhon Akramov. To tell the truth Shavkat Rakhmon lived in his whole life with the sense of poem. He greatly paid attention to each verse of the poem. The combination of the words used by the poet and poetic idea caused it to appear original poems.

Conclusion

In poetry, the meaning and the sensitivity of the idea lies not in the poet's ability to choose only beautiful words. The ability to synthesize words emotionally, to empathize with each other, and to reach perfection on every sentence, requires a great deal of talent. In Shavkat Rahmon's poetry, this unique feature is evident and reflects the peculiarities of the poet.

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