

Poetic Discourse In The Poetry Of Azam Oktam And Minhojiddin Mirzo

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Abstract: The poetical discourse has a specific cadenced tune. It is through this all-encompassing tone and symbolism that the craftsman communicates the sentiments, internal encounters, contemplations, psycho-social perspectives on his expressive hero, that is, the aesthetic data that the artist's "I" needs to pass on to the audience (per user). In the article, there is given T.E.Lessing, S.Saporta, B.Larin, E.Koseriu, G.O.Vinokur, L.V.shcherba, V.M.Jirmunskiy, A.A.Potebnya, M.M.Bakhtin, the examination of M P.Brandes, M.I.Kojina and numerous different researchers express their perspectives on the investigation of Linguo-poetics as a different science, just as the examination of the otherworldly and tasteful highlights of the sonnets of the People's Poets of Uzbekistan Azam Uktam and Minhojiddin Mirzo.

Key words: Workmanship, beautiful talk, Lingvo poetics, degree, Lingvo pragmatics, word craftsmanship, mindfulness.

The heading of logical research on the verse of twentieth-century writers is described predominantly by its association in an artistic investigation. From an abstract perspective, issues, for example, the artist's socio-philosophical perspectives, the saint and the mind, the issue of imaginative reasoning, and aptitude are thought of. As an outcome of the developing need in Uzbek etymology to examine the semantic highlights of the language of fiction, the talk like the way to deal with the artistic content started to come to fruition, and before the century's over, the thoughtfulness regarding linguo idyllic and linguo down to earth investigation expanded altogether.

During the period of independence, the issue of strengthening the role of language in raising our national spirituality through the acquisition of its internal potential has become one of the urgent tasks. At a time when the demand for learning foreign languages among the younger generation is growing, the role of our native language as a national spiritual treasure is invaluable. The relevance of this research is determined by the need for scientific and critical analysis and evaluation of the occurrence of linguistic factors in modern Uzbek poetry and their role in the provision of art based on literary language materials, a high level of poetic evidence. After all, "... the task of developing scientific research and innovation, the full support of creative ideas and developments" also implies that any theoretical research should yield practical results [28].

At the beginning of the twentieth century, a new approach in world linguistics, formed as a product of new interpretations and became a leading direction, system-structural linguistics, by the end of the century, laid the foundation for a higher hierarchical stage of linguistics. As a result, the principle of an anthropocentric approach to language emerged, and the human factor began to play a leading role in the study of language phenomena. "Anthropolinguistics includes areas such as linguistic semantics, pragmalinguistics, cogno linguistics, which study the structure of language by connecting it with the speaker and listener" [15, 105].

The emergence of several studies on the problems of textual linguistics and semantic syntax has led to a growing interest in linguistic pragmatics and paved the way for pragmatic research. "Formation of pragmatic views is associated with the names of famous philosophers such as Ch.Pierce, U.James, D.Dune, Ch.Morris. Because in their works the basic concepts of semiotics are defined, between syntax, semantics, and pragmatics mutual differences are displayed. The main information about the formation of linguistic pragmatics is given in the works of N.D Arutyunova, E.V Paducheva [19].

In Uzbek linguistics the scientific researches of N.Mahmudov, A.Nurmonov, M.Khakimov, Sh. Safarov, S.Boymirzaeva, D.Lutfullaeva, S.Rahimov, and others are noteworthy.

The need to study the cognitive-discursive features of the text, including the literary text, the issues of communicative-pragmatic analysis has become one of the current problems of today. As each work of art is created in the form of an artistic text that conveys the ideas and thoughts that the artist wants to convey to the listener (reader), the collaboration of Lingvo poetics and Lingvo pragmatics in the process of studying how the author's intentions are expressed opens the way to new research.

Since literature is essentially related to human life, heart, and consciousness, since the literary text is a "product" created by the creator based on perception and reconstructed by the reader, the addressee is important as a consumer in the emergence of the communicative act (text creation)... Because the addressee (creator) creates an artistic text for the addressee (reader). If there is no addressee or does not understand, the text is not needed at all. This means that the "life" of the text is with the interpreter [16, 78].

Goals and objectives of the research. In the poetry of Azam Uktam and Minhojiddin Mirzo, the study of the Lingvo poetic and Lingvo pragmatic nature and possibilities of linguistic units that ensure the individuality of poetic speech by identifying the factors of specific occurrence of general Lingvo poetic laws.

- scientific-critical analysis and assessment of the state of the study of the problem of the gradual development of linguo poetic and linguo pragmatic research methods in Uzbek linguistics and methodology;

- to study the linguo poetic and linguo pragmatic potential of language units that provide individuality in modern poetic discourse;

- to study the linguistic basis of the poetry and the talent of the poet through the analysis of the peculiar poetic features of the poetry of Azam Uktam and Minhojiddin Mirzo;

- to determine the factors of artistic and aesthetic realization of language units at the phonetic and lexical level, ensuring the individuality of poetic speech;

- to determine the nature of poetic movements and the linguistic basis of syntactic figures, providing their individuality of poetic speech.

The poetic works of Azam Uktam and Minhojiddin Mirza were taken as the main source of research. At the same time, in some places, the works of modern poets were addressed for comparison.

Theoretical views expressed in Uzbek linguistics, the views of world linguists were used creatively and critically in the coverage of the article. Descriptive, comparative-classification, contextual methods were used in the research process, as well as methods of comparative, cognitive-semantic, analysis of the literary text, and its components were used.

Lyric discourse has a certain rhythmical tune and is a form of speech that is distinguished by its musicality, emotional coloring, unique shape, structure, features. The sounds, melodies, words in the poetic text combine to form a whole expressive unity. It is through this holistic tone and imagery that the artist expresses the feelings, inner experiences, thoughts, psycho-social views of his lyrical protagonist, that is, the artistic information that the poet's "I" wants to convey to the listener (reader). Thus, this information is included in the list of pragmatic issues as a communicative act that affects the feelings of the listener.

Voskobeynik notes the need for a three-pronged approach to the poetic text:

1) First, what is stated? (content)

2) Second, how is it described? (methodological aspect)

3) Third, how does the reader (addressee) perceive the given content? (pragmatic aspects)

To achieve the originality of the artistic content in poetic speech, the creator strives to find new ways of expression. It is because of this creative and spiritual need that different methods of expression are created and the possibilities of expression of poetry develop. The choice of the method is decided independently by each creator based on what he wants to say to the addressee, a new idea, an ideological and artistic goal. The diversity, charm, unexpected originality in the creative process stems from this.

M. Hakimov, expressing the linguistic views of I.T. Torsueva on the act of expression, states that expression is not a sentence itself, but the introduction of the term "expression" does not

indicate the existence of word-level units in the language system, but also general issues that do not fit into sentence syntax. emphasizes the existence of [see: M. Hakimov. Fundamentals of Pragmatics].

When it comes to the semantic structure of expression, it is important to focus on the views of the famous linguist Hoang Fe. It states that the content of an aggregated verbal form of expression (implicit) constitutes the content of a complete message and that such content of an expression is used implicitly either because of the impossibility of an explicit verbal (explicit) statement or because the illusory purpose of the speaker does not allow it. This style of expression of thought creates a dialogic relationship with the hidden content in the listener's imagination [18, 20].

Xoang Fe highlights the difference between the content of the aggregate verbal form in the semantic structure of the expression and the presuppositional content. Also, while the listener accepts the content of the expression given by the speaker in a clear communicative situation, the listener understands what the speaker means in the context of the verbal form. To do this, the listener must find the semantic conclusion "V" from the expression "A" specific to the speaker's speech [19, 399-400].

In this process, the listener must be fully aware of the context as well as the communicative situation associated with the statement of expression. To understand the information correctly, in addition to the speakers' knowledge of the language, it is necessary to include the listener's perception of the world, including his understanding of the social situation used, knowledge of the psyche of the speakers, and other information. All of the above knowledge serves equally in the process of understanding information. Therefore, only by considering the interrelationship of this knowledge can we come closer to understanding the essence of the speech process [7, 8].

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If the propositions in an expression are not connected with the subjective relation of the speaker, this proposition is the object of semantics, the proposition reflecting the subjective relation of the speaker is the object of linguistic pragmatics [18, 25].

Therefore, "it is not the existence of the text, but its perception by a man that becomes the decisive factor" [6, 10].

Minhojiddin Mirzo:

Mom, I haven't visited you for a long time,
Your grave is decorated with flowers, isn't it ?!
I long for those flowers,
They are like more descendant than me...

In the description of the flowers in the cemetery by the phrase "they are like a son to me", reading the dreamy phrase "I could not be a son as effective as these flowers" evokes an aesthetic feeling in the reader.

A few years ago, Sheikh Muhammad Sadiq Muhammad Yusuf expressed his views on some of the poems in the collection of poems "Taraddud" by the late poet Azam Uktam. In particular, he speaks about the poem "Prayer".

Azam Uktam:

Worship
The mountains stay quiet,
The sky roared when he prayed.
Who can pray better than him?
Rain is a whispered prayer.
Wind Weeping, hands scratch the earth, the ground shakes,
The grass trembles and prostrates.
Dates when prayers are answered,

The sun's rays bring good news.

"In this poem, the whole being, the things in the heavens and the earth worship Allah, glorify Allah, and describe in a wonderful way that that they are made by Allah and one of His creatures. This philosophy, the poems recited in such a spirit, certainly correspond to the Islamic soul. It corresponds to the Muslim creed. And, of course, it leaves a great impression on students. He is encouraged to realize his responsibility of servitude and to respect nature as an example of the great power of Allah, to treat it with respect, not to bring it to its knees, but to use them in a productive, good way. This is a necessary idea, especially in our day, and we live in a time when such a meaning must be well mastered by every category, every person. These poems are not meant to draw someone to themselves. Or not to show himself by saying harsh words. Perhaps, it is a sad melody that permeates the whole body and comes out sincerely from the net of the heart. As we read the poems of Azam Uktam, we pay special attention to Islamic prayers, the obligatory prayers that Allah has commanded His servants, such as prayer and fasting, and the verses that indicate how much a Muslim should be prepared and enjoyed. This is a really good situation. Poetry is a way of encouraging people to do good, to understand their duty of servitude. The poet expressed this very skillfully" [1, 3].

Thus, the literary taste of the addressee, his sensitivity and feelings towards the comprehension of the word, the idea of the creator is "accepted" in the process of fully mastering the subtleties of the meaning of the word.

Azam Uktam:

That's what my grandfather said
I saw walking on foot,
very interesting things.
Since Eighty years
A case is repeated -
Person always boasts about his horse,
Even having a donkey riding! ...

Even a small volume of poetry consisting of these few lines expresses the deep philosophical meaning that passes through the prism of the poet's heart. That is, according to Hoang Fe, quoted above, if the "A" meaning of the speaker's speech is expressed, the listener will find the semantic conclusion "B" in the expression of this text: "They don't have it at all, they praise and strive for the best."

"During my eighty-year life, I have witnessed many times that people have become ungrateful. During this time, people do not give thanks for the blessings bestowed upon them, they do not have anything, they praise the things that are better than their own, and they strive for it."

Such figurative sentences can be observed many times in the works of Azam Uktam.

Azam Uktam:

People became unfamiliar as life goes on,
A minute passes harder than a year.
Some people are called "master",
Some are called as a "wife."

The reason for the " A minute passes harder than a year " is the fact that the couple's relationship in the family has become increasingly tense and formal, there is no love, no family love, and the relationship is cracked.

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