

The power of Creative Expression (On the example of Erkin Vakhidov's epics)

Adizova Nilufar Istamovna

Lecturer, Department of Uzbek Linguistics, Bukhara State University

Tel: 93-889-76-76

nilufar.adizova71 @ gmail. com

Abstract: Hero of Uzbekistan, honored poet of the Uzbek people Erkin Vahidov is a creator who has won the hearts of the people with his deep thoughts, philosophical observations and eloquence. The poet's jeweled approach to the word shows that he has a unique skill. In his work, each word is sealed in its place in the form of an eye on a ring.

This article discusses the unique examples of new units of expression created by the poet in a creative approach to language units, which contributed to the enrichment of the Uzbek language. In this way, comments are made on the fact that the possibilities of our language know no boundaries.

Key words: lexeme, language units, individual style, artistic skill, image method, new expressions, context, new tone, analogy, metaphor ...

Introduction

Each artist expresses the rich potential of language in his own way. Discovers the incomparable power of the word, contributing to its enrichment with unique units of expression. The use of the vernacular, based on new discoveries, enhances its richness and beauty, demonstrates the immense richness of the native language, and encourages members of this nation to love, respect and use its unlimited potential.

The literary heritage of the pure talent is like an ocean full of jewels. The more you dive into it, the more you enjoy it, as if you have discovered a colorful, priceless treasure.

When the creation of any work of art reaches at the level of masterpiece, it will surely find its reader, regardless of place or time. After all, artistic literature, which deals with powerful words, penetrates to conscience with the power, reaches the human mind faster and the reader's emotions, sometimes becomes in harmony with the way of life. It differs sharply from other forms of art that in this process only and only masterpiece will survive. After all, the life of a "mediocre work" that is created under some circumstances, in a sense, seems reminiscent of a "patient kept in a vacuum."

So, what does the artist have to do to create lifelong works? Is it the talent or experience of a writer or a poet? Or is it a product of reading? In our opinion, the immortality of the artist's name through his works depends on his ability to feel the power of words and the various possibilities of language. As Alisher Navoi describes:

So`z guhariga erur oncha sharaf,
Jon bo`lib ul, ruh oning qolibi,
Kim tanida ruhi oning tolibi¹ .

Methodology (Literature Review)

Approaching with today's interpretation, the word is the main mean of artistic image, an important factor in the creation of the character. The creator uses words to imprint a certain picture of social life or a part of life on the imagination of the reader. In his eyes, the image enlivens the landscape. It gives variety to the spiritual world of the hero and creates a unique character; reflects the charm of a particular language, the spirit of a nation. The most useful language tool for the creator in achieving such glorious goals is transference.

¹ Навоий, Аlisher. Ҳайратул-аброп. МАТ. 20 жилдлик. – Т.: Фан, 1991. 7-жилд.

* Meaning: The pearl of the word, that is, its value and beauty, is in the place of the pattern of the soul in the body and the living soul living in it. (In the words of Sadridin Ayni :) The word is such that ordinary souls are considered to be corpses.

It is no exaggeration to say that the artistic value of a literary work, the level of emotional and expressive coloring, and its attractiveness is characterized by transference. In linguistic grammar, all the units that are interpreted as methods of semantic transfer in a word (such as metaphor, metonymy, synecdoche, function, irony, tag meaning) all create artistic transference in general. Below, we pay attention to the metaphors used in the epic "Nido" by the talented poet Erkin Vakhidov.

A Metaphor is a figure of speech that makes an implicit, implied, or hidden comparison between two things that are unrelated, but which share some common characteristics. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics. There are two types of metaphors in the specialized literature, namely, linguistic metaphors and individual (private) metaphorical forms. Linguistic metaphor is associated with the development of language and serves as a denotative (naming), while individual metaphorical forms serve as connotative (describing, coloring). Individual metaphors help to reflect the mental experiences of the master of words, reflecting his unique style of depiction. The artist uses unique metaphors to touch the reader's heart, to influence his feelings.

The transfer of metaphorical meaning in the Uzbek language is associated with similarities based on different views:

- Connection based on general formal similarity;
- Connection based on the similarity of a particular character;
- Behavior-based similarity;
- Subject-based similarity;
- Connection on the basis of similarity with place;
- Connection on the basis of time similarity, etc.

Discussion

The most powerful weapon of fiction is the ability to polish the word, which creates beautiful melodies, to turn it into a "pearl", "emerald", to hold it in the palm of your hand, to step into the masterpiece of the work, of course, depends on the skill of the artist. Erkin Vakhidov, the beloved poet of the Uzbek people, the Hero of Uzbekistan, has mastered these tasks with such mastery that it is impossible not to recognize and feel it. Accordingly, from the linguistic and poetic point of view, we observe the metaphorical units that are similar to the poet's style, character, movement, subject, which gave the work a wonderful musical, emotional and expressiveness on the basis of the epic "Nido" and we are convinced that the power of words knows no boundaries. For instance:

O`g`lim!

Vujudimni chulg`ar alanga,

Bo`g`zimga tiqilar hayajon.

(This extract means that the body of a boy is burning because of sorrow for his father)

yoki

Otajon!

Men axir qutlug` bu so`zni

Yigirma yil olmadim tilga,

Yigirma yil saqladim dilda.

Armonli o`g`lingiz tinglaydi sizni,

So`ylang, eshitaman..

Vujudim tilka,

Yuragimni yoqar o`tli iztirob,

Ammo ko`zlarimda bir tomchi yosh yo`q³.

(For twenty years he didn't pronounce the word FATHER, it was in his heart, now, as a son, he is listening to him, he heart is burning, but he cannot cry)

yoki

Bag`rim o`yib,

Bu kun menga bermoqda azob

³ВоҳидовЭ. Достонлар. «Нидо» достони.—Тошкент: Ёш гвардия, 1973.—27-б.

Sizning ko`ksingizni teshganqora o`q.
Silqib oqayotir
Ko`kragimdan qon.
Qalbm o`rtanmoqda, so`ngsiz armonim...
Yurak qonim bilan bitgan dostonim
Sizga bag`ishladim,
*Otajon!*⁴

(The bullet, wounded the heart of the father hurting the son, his heart is bleeding, as a result of this condition he wrote this poem to his father)

Twenty years after the death of his father, the "bullet" of the enemy, who hit his father in the chest, who was "dying" in the war, is tormenting his child today: the "black bullet" As a result, the son, who lost his father prematurely, is now "transferring" his twenty-year-old dreams from his heart to his tongue, and blood is flowing from his chest like his father's. He says that his body is "engulfed in flames", that his throat is "stuffed with excitement", that his body is "riven", and that his heart is "burning with grass". On the basis of the given metaphorical units, from the layers of the lines, the chest shows the blood of a wounded father, the "belly" of a young man with a "bullet" (same playful) shot from a far in terms of space and time. The heavy burden of tragedy falls on the shoulders of the student through the semaphores of "suffering", "bloodshed". The fact, that the "arrow" is expressed in black and the peculiar expressions such as "the flow of blood" further exaggerates the image of pain in the verses.

In another verse of the epic, the metaphors used in the light of completely different emotions show that the power of language knows no bounds. Through them, the poet is able to create unique lines through the image of a unique period of life - a childhood as fiery as fire, but darkened by the war:

Xayolning tumanli pardasi aro
Yillar ko`z oldimda charx urayotir.
Qishloq ko`chasidan zanjiday qaro
Olov bolaligim yugurayotir⁵.

(His dreams led him to the past, in the streets of the village he saw his childhood, running along)

We observe in the next verses of the epic are filled with sorrow, grief "laughter", "lightning", "wounded world", "crippled world", the world asks "revenge", the world bells", "Bitter pains", "great trembling", "train screams", "blue light", "loving hands", unique metaphorical units that shake emotions are unique to Erkin Vahidov's style.

Dunyo qayg`usiga bo`lmagan oshno,
Qah-qah urayotir,
Barq urayotir.
Bilmas, boshi uzra bulutli samo
Chaqmoq chaqayotir,
Guldurayotir.
Bilmas, yaralangan bu majruh dunyo
Qasos so`rayotir,
Bong urayotir...

(without knowing the problems of the world, as a child he sees himself playing, laughing, far from thunderstorms over his head, far from revenge demanded by time)

No matter how much a person suffers, no matter how much he is tormented by separation and grief, the light that shines in the depths of his heart will always sparkle. It is a sign of man's desire to live, his thirst for life. The artist always feels it, sometimes "introduces" the color of emotions to the reader who does not notice it; the body, which is trembling with pain and sorrow, the soul that cries, will be healed like steel in the ocean of life. But this "purified body", "tired soul", "screaming soul", "dry lips" when you see a simple beauty like moonlight, simple beauty a twinkling star or a tiny bouquet with a raised head, forget to warm

⁴ O`sha asar. 28-b.

⁵ O`sha asar. 28-b.

up, strain or scream. He becomes a man of the heart, yes, and a man of the heart in love with beauty. We come across such a delicate feeling in another verse of the epic.

In the following lines, the creator shows the level of potential of our language in bright lines, pointing to promising days on the basis of a special similarity:

Ana, derazangga qo`nibdi hilol,

Boshingga egilib so`rmoqchi savol,

Sening kiprigingga

Sochmoq bo`lib zar,

Hilol tegrasida

O`ynar yulduzlar⁶.

(there is a moon on his window, it wants to ask a question, following the moon stars are playing around it to enlighten boy's look)

The author encourages the protagonist (himself) to enjoy the "landing crescent" on the window, "the stars playing around the crescent", or rather, to live.

Expressions such as "golden chandeliers of the sky", "stars whistling", "wild ravens", "swallowing fire", "bleeding", "pure desire", "bright future of the world", "killer faith", "sacred faith" create a unique style of expression of the poet, which continues to influence the reader's consciousness, sometimes through familiar and sometimes unfamiliar metaphorical units. Using the units used in the following verses, the poet accurately draws scenes of war:

Olis sohillarda

Ufqdan nari

O`lim sochmoqdadir

Elga beayov,

Shahar, qishloqlarni

Yutmoqda olov.

O`sha olis yurtida

Qon kechib hozir

Otang hayot uchun

Jang qilayotir.

Ellarning erk degan

Sof tilagi deb,

Jahonning nurafshon

Kelajagi deb,

Ofat solmasin deb

Olamga qotil,

Otang uzoq yurtida

Jang qilayotir⁷.

(Far from this silent place, in distance villages his father is struggling for peace and freedom, in order to provide bright future to his children, in order to protect future dreams of his country father is struggling)

In fact, it is difficult to distinguish a single art form or transference from poem. The reason is that in the verses of the poem there is a metaphor (mother earth, holy land, moon time...), analogy (a world of pain, heavy steps, bitter pains, grassy suffering, hard letter...), animation (trembling) soil, groaning mother-Earth, wounded this crippled world is seeking revenge...) or, from a linguistic point of view, colorful words (bright (future), (cloudy) sky, human (injury), (live) proud), graduonyms (laughter, lightning; revenge, bell; fire, flame...); synonyms (world, universe, open); stable connections (to cause trouble, to strike, to shout, to shout, to bribe the liver...); Dozens of tools, such as addition (owner of the world, smiling world...), etc., are repeated. Through the above lines, the creator awakens in the heart of the hero a sense of hope, confidence in the future and encourages him to patriotism:

Bu kunlar,albatta,

⁶O`sha asar. 29-b.

⁷O`sha asar. 30-31-b.

O`tib ketadi.

Bashar jarohati

Bitib ketadi.

Ona yer qaytadan

Yasharar bir kun.

Olam nur qo`ynida

Yashnar lolagun...

Vaqt kelar, ulg`ayib,

Odam bo`larsan.

Ilm olib sohibi

Olam bo`larsan.

Sen bizlar ko`rganni

Ko`rmagaysan hech,

G`urbat yo`llaridan

Yurmagaysan hech.

Olam to`la quyosh,

Qalbing to`la nur.

Oydin bir zamonda

Yashaysan masrur.

(One day these days will be forgotten, the world will glorify again, children will study and reach their dreams, the sun will shine brightly and you will live in peace)

Through simple verses, the artist imposes a duty on the next generation: "Holding the Holy Land in the palm of your hand, you take it not only through the ways of life, but also through the ways of honor."

Bizlar ham o`tamiz

Vaqt kelib bir kun.

Sizlarga qoladi

Muqaddas zamin.

Siz uni avaylab

Kaftda tutasiz.

Sharaf yo`llaridan

***Olib o`tasiz*⁸.**

(Once we also will die and you have to keep the world in hands softly and pass the ways of honour)

The metaphorical units used in the verses of the epic are "Ocean of Horror" (you will not throw it into the Ocean of Horror), "Earth's circumference", "Golden Rainbow", "Circle of Light", (Golden Rainbow on Earth, Circle of Seven Lights) It gives a special shine and acquires occasionality. Erkin Vakhidov has many passionate poems dedicated to his childhood and youth. Our observations show that even in the epics of the artist's creative heritage, a special place is given to images related to childhood. For instance:

Boshimizda otashin falak,

Poyimizda otashin tuproq,

Qo`limizda yog`och arg`umoq,

Oppoq changdir egn-u boshimiz,

Oppoq changdir ko`z-u qoshimiz.

Ko`r-u karmiz,

Beshdan oltiga

Endigina o`tgan yoshimiz,

Ko`cha- ko`yda ko`tarib suron

Yuguramiz sahardan to kech,

Olam uzra kezar zo`r bo`ron,

Biz bu haqda o`ylamaymiz hech.

⁸O`sha asar. 32-33-b.

(Under the sky, on the soft and hot soil, we run as a children in dust and wind, our dresses and eyes are in dust. But we don't know about the storm going on too far from us, we don't know about the rain of bullets, we don't think about it)

Through the lines "saturated" with such unique metaphors as "fiery sky", "fiery earth", "white dust", "lifting storm", "once a great storm", the joy of creativity, the playful, carefree moments of "eating and swallowing" contrast the image of the "black war" in such sincere, simple verses that the reader trembles with fear and he is grateful that he lives in peace. After all, in the next verses of the epic there are such metaphors as "we shake the blue ground", "the roar of battle", "I can't sleep on my lashes", "my hard thoughts lead to dreams", "I fill my mother's sheep with questions" provide easy penetration of the content of the work into the heart of the reader, increases its effectiveness.

In Erkin Vakhidov's work, the incorporation of metaphors into a whole sentence ensures that the reader's feelings are felt in the heart of the hero, and the sufferings are expressed in vivid colors. In particular, we see this clearly in the letter from the child's language:

Dadajon!

Men sizni juda sog`indim.

Sog`indim ikkala ko`zim bilan teng.

Tizzasidan olib ketgan emish o`q...(36-b.)

(Daddy, I miss you too much

I miss you with both my eyes

Wound hurted his knee)

Yo`l bosar ekan

Mening murg`ak xatim bekatma-bekat,

U yoqdan,

Xuddi u borar manzildan

Yo`lga chiqqan edi mash`um qora xat. (37-b.)

(When my letter was passing by the stations

From the same place it was addressed

The letter of death moved towards me)

Otam tutgan mash`alni ushlab,

O`sha y o`ldan boraman men ham.(38-b.)

(Handling the fire my father kept

I will go the same way)

The symbols used in the following verses reflect the feelings of the poet in the heart of the protagonist through the units formed on the basis of the connection between the things, the action, as well as evoke feelings of pride in his heart:

Men otam bosib o`tgan

Qonli yo`lni o`tmasman.

Ammo shonli hayotin

Bir umr unutmaman.

Ona-Vatan ko`ksiga

Qalqon bo`lgan otamning,

Ko`plar baxti yo`lida

Qurbon bo`lgan otamning—

Aziz nomin qalbimda

Vijdonimdek saqladim.

Uning o`lmas ruhini

Shod etmoqdir maqsadim.

Umrinni fido etay

U jon bergan Vatanga

El mendan rozi bo`lsin

O`xshabsan, deb otangga.

(I will not pass this bloody way

But will not forget my dad.
 I will keep my father name,
 His fame and heroic deeds in my heart
 He saved the world
 I will try for the country he saved
 And people will say
 That I have taken after my father)

Erkin Vakhidov, who believed in the power of words and was able to feel the power of words, demonstrates the boundless aspects of the possibilities of the Uzbek language through the unique use of colorful forms of unique metaphors: "Earth, blue gloom", Individual metaphorical units such as "all eyes", "four pairs of eyes", "fire falls", "darkness", "lead in the chest", "sky cried" proves our ideas above mentioned.

Results

Through the metaphorical units that form the basis of the action given in the following verses, we can see the true originality of the poet's style:

Shu tong sabo yig`ladi
Chidolmay bu firoqqa.
Shu tong daryo yig`ladi
Boshin urib qirg`oqqa.
Oq, momiq bulutlarning
Bag`ri chok-chok so`kildi.
Shu tong oftob nurlari
Ko`z yosh bo`lib to`kildi.

(This morning the wind cried
 Couldn't overcome the grief
 River cried washing its banks
 Clouds were torn into pieces
 And sunlights fell as tears)

Erkin Vakhidov, who knew the power of words, was able to use the power of words effectively, approached the word with a jeweler's work, "Enough of his suffering", "Let's bury him in flowers", "Let the hearts be free here", "The immortal lines of the use of unique individual metaphors, such as "Hear, groan Mother Earth", "This is the heart of the earth is a bribe", "From the horror of atomic umbrellas", "The cry of the twentieth century", polish, not only artistically, but also encourages people to appreciate peace.

The metaphorical units used in Erkin Vahidov's epic "Nido" can be divided into the following three groups:

Table 1.

| general (familiar to the reader) metaphors | individual (private) metaphors | occasional metaphors |
|--|---|---------------------------------|
| "The train is screaming" | "endless unfulfilled dreams" | "Stars playing on the crescent" |
| "Black arrow" | "Between the hazy veil of imagination" | "The ruby is calling" |
| "Awakened happiness" | "Acquaintance without worldly sorrows" | "This earthly heart is a bribe" |
| "Black as a chain" | "Disabled world" | "Ways of exile" |
| "Great tremor" | "The crescent landed on your window" | "Ways of honor" |
| "world in pain" | (crescent) "Questioning to bow your head" | "Ocean of horror" |
| "Congratulatory word" | "broken soul" | "earth's circumference" |
| "Grassy suffering" | "I miss you with both eyes" | "Circle of light" |

| | | |
|-----------------------------------|-------------------------------|--|
| "imperfect world" | "Mother Earth is groaning" | |
| "Cut my heart out" | "Human injury" | |
| "My fiery childhood" | "Gold chandeliers in the sky" | |
| "Bitter pains" | "The stars are on your way" | |
| "The desert flame of my body" | "Death spreading ravens", | |
| "Excitement stuck in my throat" | "Pure wish" | |
| "Swallowing fire," "bleeding." | "Bright future of the world" | |
| "The most sacred faith" | "Existence" | |
| "Holy land" | "gloomy Earth, Sky" | |
| | "sky cried" | |

Conclusion

The list goes on continuously. If we pay attention to the individual metaphors used by the artist, we see pure desire instead of pure intention, existence instead of sorrow so on, which is used in Uzbek speech. Metaphorical units, which are similar in their place in the poet's work, are also widely used, served to enrich the content of the work. For example, "from the heart of the mountains", "from the depths of the fire of the mother earth", "on the far shores", "in the light", "on the ground", "in the darkness of midnight"...

The value of Erkin Vakhidov's unique metaphors in various forms determines the value of the poet's work and shows that the possibilities of our language have no boundaries.

References:

1. Навоий, Алишер. Ҳайратул-аброр. МАТ. 20 жилдлик. – Т.: Фан, 1991. 7-жилд.
2. Воҳидов Э. Достонлар. «Нидо» достони. – Ташкент: Ёшгвардия, 1973.
3. Vohidov E. O'zbekim. – Tashkent: Yangi asr avlodi, 2019.
4. Hakimova M. Semasiologiya. O'quv qo'llanma. – Tashkent, 2008.5. Қиличев Э. Бадиий тасвирнинг лексик воситалари. – Тошкент: Фан, 1982.
5. Қиличев Э. Матнинг лингвистик таҳлили. – Бухоро, 2000.
6. AN Istamovna. Leksik birliklarning milliy o'zlik ruhini ifodalashdagi roli (Erkin Vohidov dostonlari asosida). Conferences, 2021.
7. Nilufar Istamovna Adizova ERKIN VOHIDOV DOSTONLARINING FONETIK-FONOLOGIK XUSUSIYATLARI // Academic research in educational sciences. 2022. №1. URL: <https://cyberleninka.ru/article/n/erkin-vohidov-dostonlarining-fonetik-fonologik-xususiyatlari> (дата обращения: 27.04.2022).
8. Adizova N. ERKIN VOHIDOV DOSTONLARIDA FRAZEOLOGIK BIRLIKLARNING QO'LLANISHI // Журнал Горизонты Филологии. – 2021. – Т. 6. – №. 6.
9. Adizova Nilufar Istamovna ERKIN VOHIDOV-INSON KECHMISHLARINING MOHIR KUYCHISI // ORIENSS. 2021. №3. URL: <https://cyberleninka.ru/article/n/erkin-vohidov-inson-kechmishtarining-mohir-kuychisi> (дата обращения: 27.04.2022).
10. Adizova Nilufar Istamovna. (2021). Eternal Life of Heroes of Uzbek and English Epics. Middle European Scientific Bulletin, 10. <https://doi.org/10.47494/mesb.2021.10.306>
11. Adizova N. I. POETIC WORKS AND RHETORICAL QUESTIONS (On the example of Erkin Vahidov's epic "Nido") // Scientific reports of Bukhara State University. – 2020. – Т. 4. – №. 5. – С. 168-175.
12. Gulamova D. I. USE OF CREATIVE TASKS IN TEACHING THE NATIVE LANGUAGE AT SCHOOL // Galaxy International Interdisciplinary Research Journal. – 2022. – Т. 10. – №. 2. – С. 841-846.

-
13. Adizova, N. (2021). Вечная жизнь героев узбекских и английских былин. ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.Uz), 2(2). Извлечено от http://journal.buxdu.uz/index.php/journals_buxdu/article/view/2719