

**THE INDIVIDUAL STYLE OF MUHAMMAD YUSUF'S POETRY**

**G. U. Jumamanzarova**

Jizzakh State Pedagogical University

Doctor of Philosophy, Professor

**Abstract.** Muhammad Yusuf is one of the beloved poets of the Uzbek people. Despite his short life, he is a beloved and virile poet of the people who left a mark on the hearts of the people with his works. Muhammad Yusuf is a people's poet in the full sense. He was able to feel the pain in the hearts of the people well. For this reason, his poems are simple, sincere, and close to the heart of the people, and they quickly become a part of the language. The poet himself says this about it: "I only search for poetry on the street and find it on the street. I do not write poetry by reading books. It is possible to find prose in books, but real poetry is among people. It is necessary to be able to put them on paper with the eye of the heart." The poet was very right when he said these words. The article highlights the unique style of Muhammad Yusuf's poetry.

**Keywords:** Muhammad Yusuf, poet, poetry. poetry, style, ethnographic features, folk language, literary language.

No matter what topic a poet writes on, the breath of the homeland blows from him. Muhammad Yusuf's poetry goes back to the great root called the Motherland. He does not view poetry as a rank or a position, but rather considers poetry as a great responsibility to the homeland. It is not without reason that he expressed the following thoughts about poetry. "Poetry is a sweet pain, a torment. The poet is a patient of this pain," of course, because the poet's poems contain pain, he is able to reach the reader's heart and encourage him to observe it. The poet does not observe his poems from the outside, but lives and creates among the people. Therefore, he can deeply feel the pain, dreams and suffering of the people. He is a poet who, with his pen, becomes a true sufferer, appreciator, and caretaker of the people. He can listen to the hearts of his people, which is why he does not use lofty, colorful words, but rather uses folk, sincere, and simple expressions. The poet himself said the same thing about this: "I do not consider quiet, lofty words bad. I do not say that I express the word as it should be. It is absolutely superfluous to paint over it. No matter what word it is, if it is used in place of it, simplicity and fluency will appear by itself. You can embellish the right words and make them excessively beautiful, but what is the point if your father or mother does not understand them?" When we read the poet's poems, we witness that he always remained faithful to these views. That is why the poet's poems have found a place in the hearts of both young and old. The poet wrote on various topics and created his own heroes among the people. For example, the characters "Turkmen Girl", "Zebijon" and "Otabek", "Kumush", "Zaynab" were also recreated in his interpretation. He could not even look at a plant with an ordinary eye. He found in this very plant qualities that we could not see and discovered his "Lola", "Lola Qizgaldog", "Rayhon", "Binafsha", "Yalpiz" as a separate image. However, the main theme of Muhammad Yusuf's poems was the Motherland, and he loved and wrote about it as much as he loved his homeland. Simple, sincere feelings that came from the heart were able to take a deep place in the hearts of the people. He compares his love for his homeland with his love for his mother. When expressing his opinion about the homeland, he says: "My homeland is my mother, there is no one more beautiful in the world, there is no one greater in the world." As proof of our opinion, we can cite the following poem by the poet.

Oh, my father's land, my mother's country

Uzbekistan, my soul is like a bed and a shadow.

There is no one as kind as you, I am as handsome as you,  
I will not take Rome, I will not be a footstool.

Muhammad Yusuf is known in Uzbek poetry as a poet who created examples of artistic language enriched with the spirit of nationalism, folk images and ethnographic elements. In his poetry, lexical units related to folk customs and traditional lifestyles - ethnographic expressions - are of particular importance. These units not only enrich the artistic language with a national spirit, but also serve as a cultural code.

The concept of ethnography and their lexical-semantic nature. Ethnography is a lexical unit related to the life of the people, their way of life, customs, clothing, food, tools and rituals. They are words that are usually not translated into other languages, but are distinguished by a semantic load specific to the nationality.

In the Uzbek literary language, words belonging to this category are actively used in folk oral literature, ethnographic texts, and, especially, in the works of national poets. The range of ethnographic features in the poetry of Muhammad Yusuf The following main groups of ethnographic features can be found in the poetry of Muhammad Yusuf:

1. Names of national clothes and items: such units as doppi, belbog, chapon, turban, mahsi are related to national clothes, and through them the poet reflects the noble way of life of the people. Example: "I put my doppi on my head again, My chapon is the memory of my father, you know."

2. National food and dish names: words such as pilaf, narin, samsa, shorva, and yatyq reflect the people's lifestyle, hospitality, and daily life. Example: "My mother cooks pilaf every Friday, My heart is filled with pride like a wedding."

3. Words related to ceremonies and customs: words such as bride's greeting, sunnat toy, bed, coffin, and yasli toy are related to folk ceremonies and family values. Example: "I remember the bride's greeting, the Uzbek manners, the state, and the imagination."

4. Folk crafts and tools of labor: tog'ora, dasta, belkurak, korpacha, mesh - these words express the ancient labor culture of the Uzbek people. Example: "A shovel in the hands of a people is a pure intention, Every particle is wisdom from honest labor."

The artistic and functional load of ethnographies Muhammad Yusuf uses ethnographies not only as a means of decorating the language, but also for aesthetic and semantic purposes:

- Semantic load: Through ethnographies, the poet conveys to the reader the spirit, values, and culture of the people. Cultural codes are formed through these words.

- Emotive-functional load: They give the poem emotionality, sincerity and folk spirit.

- Imagery: Ethnographic units play an important role in drawing a real-life landscape, enlivening national images.

The linguistic style of Muhammad Yusuf and ethnographic poetics. The poet's individuality is manifested in his simplicity and folk style of language. He seeks to convey ethnographic expressions not in a descriptive, but in a figurative, poetic form. This makes them lively, emotionally rich and makes real. Example:

"Our weddings are similar to each other,

Oh, the moon is beautiful, the flower is on the head, the doppi... "

In this verse, the words "jamalak" and "doppi" serve not only as lexical units, but also as images of the wedding. The role of ethnographic units in the synonymous and antonymic context In some cases, Muhammad Yusuf uses ethnographic units to create synonymous rows:

- doppi - a hat, Through such combinations as teapot - jug, leaf - leaf, the poem harmonizes harmony and national spirit.

In the antonymic style:

• Ethnographic figures used in contrasting situations, such as wedding - marriage, laughter - crying, give complex views of the life of the people.

It should be said that this understanding is also carried out in literary criticism with such names as "poetic means", "syntactic figures", "stylistic figures", which It is also inappropriate to say that this means is a means of image and that is a means of expression, because literary literature depicts in words and expresses through this image. That is, in many cases, one means itself serves both image and expression. Only in lyrical works are there certain means used, which mainly perform the function of enhancing expressiveness. Artistic language emerges on the basis of the popular language.

Written popular uses language, deviates from the usual norm (i.e., uses language elements in a different form, meaning, order, relationship, etc.) and has a certain artistic and aesthetic goal in mind from this "deviation". Such deviations can be observed at different levels of the language - phonetic, morphological, lexical, semantic, syntactic. The means of artistic image and expression are used by the creator to achieve a certain artistic and aesthetic goal. arise as a result of deviation from the established norm. They serve to make the image lively and vivid, to enhance expressiveness. Deviation from the norm at the lexical level is manifested in the use of lexical means in the writing of the vernacular. It is known that words in the vernacular differ in their expressiveness and expressiveness even when performing a nominative function. That is, creative It is possible to strengthen the expression and image by "choosing words" from the existing vocabulary without affecting the meaning of the word.

The use of existing words in the common language of the writer, rather than changing them from the usual one, occurs with the following artistic and aesthetic purposes. In this case, it is also necessary to pay attention to the changes at the semantic level. In the process of speech, we use words in their own meaning or We can use a metaphor. The use of a word in a meaning other than its usual meaning is considered a shift at the semantic level. The general name for words used in a metaphorical sense is trope (figurative). There are a number of forms of metaphor, trope, such as metaphor, metonymy, synecdoche, and kynoya. The degree of use of metaphors in a work of art, artistic They differ significantly from each other in terms of their expressiveness and expressiveness.

In conclusion, it should be said that Muhammad Yusuf is a unique poet, and his poems are written in folk melodies, which sharply distinguishes him from the work of other poets. The study of the skills of representatives of all literary genres in the choice and use of words is of particular importance in the development of our linguistics.

Linguopoetics is a relatively new field, and the disciplines in which this term is used have long been studied within the field of philology, which in turn has been studied within the social sciences, in particular, philosophy. Over time, the emergence of disciplines such as linguistics and poetics as independent disciplines in the form of new scientific concepts and scientific paradigms has increased the need for research between the two disciplines. This need for the field of linguopoetics is associated with the development of stylistics, which serves both disciplines equally.

Philologist B. Sarimsokov, who deeply studied the unique art of Uzbek folk oral works, the mysterious codes of law, and the issues of linguistic folklore, was a tireless scholar who advocated the constant cooperation of linguists and literary scholars in studying the problem of language art. He emphasizes: "...Whether a linguist or a literary critic, they must unite in linguopoetics, in matters of artistic (figurative) nature, and only then will they become true philologists. The problems of artistic nature are purely philological problems."<sup>1</sup>

<sup>1</sup> Sarimsoqov B. Badiylik asoslari va mezonlari. - Toshkent: TAI, 2004, 27-bet

The four signs of artistic skill, namely the idea to be expressed, the object to be depicted, the word and the phrase, are the main ones, and they are manifested in a holistic and complete way in any artistic poetic work, including in the epics of Muhammad Yusuf, which are a complex type of folklore.

These signs, directly, serve to enhance each other's creative and expressive qualities, to create naturalness. Artistic skill, on the one hand, is the art of seeing the new in real life and analyzing it with literary means, and on the other hand, it depends on a deep knowledge of the secrets of artistic art, its techniques, and thousands of sensory-visual means. When these two sides are in a dialectical relationship, when they are inextricably linked, when they serve to understand the lives of the characters they intend to portray in all their entirety and with all their specific points, when the image can excite the reader, then only then will the great truth of life find its complete and beautiful expression.

Muhammad Yusuf's epics are distinguished by their folkloric nature, realistic depiction of events, naturalness, and the incorporation of new attitudes towards national values. Such situations can be understood from the frequent use of lexemes expressing historical era, nature, belief, and nationality in the epics, the wide use of historical (historicism, archaism) words in various meanings, and the frequent appeal to the arts of our classical poetry.

Muhammad Yusuf's epics fully reflect the hidden and open struggle for independence in certain historical periods, a series of contradictory emotions, longing for and striving for our rich cultural and historical heritage, understanding of identity, and a sense of national pride and dignity. At the same time, the era of independence embodied the dreams associated with the spirituality, inner spiritual experiences, and renewal of not only people, but also creators, and every line, every word, every element used in the epics, in its meaning, through musicality and harmony, expressed love, honor and love for the homeland, loyalty to national traditions,

The lexical and semantic characteristics of folklore in the work of Muhammad Yusuf - the poet complex Attention was paid to the study of the use of words with similar meanings, similar forms, and opposite meanings in folkloric poems, as well as syntactic features - syntactic parallelism, rhetorical questions, emotional statements, inversions, ellipsis, gradations, antithesis, oxymorons, and metaphors in poems. The parameters of his poems were also analyzed. The language of the poet's work is not limited to this figurative means alone, of course. The use of poetonyms in the poet's epics, anthroponyms, toponyms, biblionyms, etc., are still awaiting their research solution.

In conclusion, it can be said that the poetry of Muhammad Yusuf is an artistic reflection of the Uzbek national culture, values, and folk way of life. The ethnographic features in it are very rich in lexical and semantic terms, have an emotional and aesthetic load. Through them, the poet reveals the spiritual world, cultural heritage, and aesthetic thinking of the Uzbek people in poetic expression. Such a thorough and figurative use of ethnographic features makes Muhammad Yusuf's poetry an important object not only for artistic but also for linguistic research.