

**THE RADIANCE OF POETIC ARTS IN THE WORKS OF
MUHAMMAD YUSUF**

SamDPI Boshlang'ich ta'lim kafedrası o'qituvchisi

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Abstract

This article examines Muhammad Yusuf as a unique and multifaceted creative figure. It analyzes the poet's distinct position in Uzbek literature and explores his poetic oeuvre. Furthermore, the paper discusses various poetic arts (rhetorical figures), provides examples of their application within the poet's verses, and elucidates their contextual meanings.

Keywords: poetry, poet, creative mastery, apostrophe, trope, verse, exclamation, personification, repetition, antithesis, allusion, poetic arts.

Introduction

One of the greatest discoveries made by humanity is the book. Through fiction and belles-lettres, it is possible to penetrate the deepest corners of the human soul across the globe. Poetry, as a key genre of the lyrical form, enriches our spiritual world, opens our inner eyes, and makes us realize that others possess a soul just like ours.

In the vast garden of Uzbek literature, Muhammad Yusuf is a creator who earned a permanent place in the hearts of our people through his poems. As a People's Poet of Uzbekistan, he lived intertwined with the grief, aspirations, and destiny of his nation. Although the poet lived a relatively short life, he left behind an immortal poetic legacy. He won the unparalleled respect and love of the Uzbek people with his verses, many of which were transformed into iconic songs. Muhammad Yusuf entered the hearts of a wide readership as the author of nearly ten poetry collections and numerous song lyrics, including *Tanish Teraklar* (Familiar Poplars, 1985—his first collection), *Bulbulga Bir Gapim Bor* (I Have a Word for the Nightingale, 1987), *Iltijo* (Supplication, 1988), *Uyqudagi Qiz* (The Sleeping Girl, 1989), *Halima Enam Allalari* (The Lullabies of My Grandma Halima, 1989), *Ishq Kemasi* (The Ship of Love, 1990), *Ko'nglimda Bir Yor* (A Beloved in My Heart, 1990), *Bevafo Ko'p Ekan* (Infidelity Abounds, 1991), *Erka Kiyik* (The Gentle Deer, 1992), *Osmonimga Olib Ketaman* (I Will Take You to My Sky), *Kumush, Kokilingni Kim Kesdi* (Who Cut Your Tresses?), and *Aldov* (Deception).

The poet's works demonstrate a masterful application of classical poetic arts. Below, we examine such figures as *nido* (apostrophe/exclamation), *jonlantirish* (personification), *takrir* (repetition), *tazod* (antithesis), and *talmeh* (allusion/literary reminiscence) utilized in his verses.

Analysis of Poetic Arts in Muhammad Yusuf's Oeuvre

1. Nido (Apostrophe / Rhetorical Exclamation)

The poetic art of *nido* provides an opportunity to directly, powerfully, and vividly depict the deep emotions and passions within the human soul. When internal feelings surge like a storm, the lyrical hero may address any object or phenomenon in the world, nature, their own soul, or an interlocutor.

*Yurtim, ado bo'lmas armonlaring bor,
Toshlarni yig'latgan dostonlaring bor.*

*O'tmishingni o'ylab og'riydi jonim,
Ko'ksing to'la shahid o'g'lonlaring bor.*

(My Motherland, you have endless griefs,
You have epic tales that would make stones weep.
Thinking of your past, my soul aches,
Your bosom is filled with martyred sons.)

In these lines, the poet utilizes the *nido* device by addressing his country directly with the word "*Yurtim*" (My Motherland). Through this single word, he appeals to the nation and to the ancestors who lived with the desire for freedom but passed away with unfulfilled dreams.

2. Jonlantirish (Personification)

Personification is a descriptive method formed by transferring human characteristics to inanimate objects, natural phenomena, animals, or birds.

In the subsequent line of the stanza quoted above, the poet refers to a history that "*makes stones weep*." Here, by applying personification to a solid physical object—a stone—he transfers the human capacity for crying to an inanimate entity. The history is portrayed as so tragic that even stones shed tears. Furthermore, using the phrase "*Ko'ksing to'la*" (Your bosom is full), the poet employs a trope (metaphor) to reflect with deep sorrow on the numerous sons of the nation who fell as martyrs on the stage of history.

3. Talmeh (Allusion)

Talmeh (derived from Arabic, meaning "to glimpse" or "to point at") is one of the widely used artistic devices in classical poetry. In this figure, the poet succinctly conveys a broad meaning by referencing a well-known historical event, story, legend, or literary work. Thus, *talmeh* is recognized as the art of expressing extensive meaning with few words.

*Samarqandga borsam men agar,
Ulug'bekni ko'rib qaytaman.
U qon yig'lab turar har safar:
Men dardimni kimga aytaman?..*

(If I ever go to Samarkand,
I will return having seen Ulugbek.
He weeps tears of blood every time:
To whom shall I tell my grief?..)

These lines serve as a beautiful example of *talmeh*. By invoking the toponym *Samarkand*—the "beauty of the earth"—the poet invites the reader to look through the pages of history. Through the figure of the great astronomer and ruler Mirzo Ulugbek, a painful historical past is recalled. These lines manifest a state of rhetorical anguish and profound sorrow.

4. Tazod (Antithesis)

Tazod (also known as *mutobiqa* or *mutazod* in Arabic, meaning "opposition") is one of the most effective and widely used tools of artistic depiction, found in both prose and poetry. It manifests through the juxtaposition of diametrically opposed concepts, words, or expressions.

*O'tar qancha yillar to'zoni,
Yulduzlar — ko'zyoshi samoni.
O'tar inson yaxshi-yomoni,
Mehr qolur, muhabbat qolur.*

(The dust storms of many years will pass,
The stars are the tears of the sky.
Humans, both good and bad, will pass,
Only kindness remains, only love remains.)

In these lines from the famous poem "*Mehr Qolur*" (Kindness Remains), the poet utilizes

tazod through the words "*yaxshi-yomon*" (good-bad). This contrast emphasizes that both the virtuous and the wicked are merely transient guests in this life, and that everything worldly is fleeting.

5. Takrir (Repetition)

Takrir (literally meaning "repetition") is a lexical poetic art that involves the deliberate recurrence of a specific word or phrase within a poem. The primary function of this device is to emphasize and reinforce the core meaning and essence of the repeated words.

Qorachug'da porlagan o'sha,
Iqboliga chorlagan o'sha.
Dunyoni tor aylagan o'sha —
Mehr qolur, muhabbat qolur.

(That which shone in the pupil of the eye,
That which summoned one to their fortune,
That which made the wide world feel narrow—
Only kindness remains, only love remains.)

The device of *takrir* is vividly employed in this stanza through the recurrence of the demonstrative pronoun "*o'sha*" (that/the one). Through this repetition, the creator powerfully underscores the idea that only eternal, sublime feelings endure forever in this world.

Conclusion

In conclusion, this study demonstrates that Muhammad Yusuf masterfully integrated classical poetic devices—integral components of traditional Uzbek literary heritage—into his modern verse. As one analyzes his poetry, it becomes evident that every poetic device used across the lines serves a specific aesthetic function and conceptual purpose. Muhammad Yusuf was a beloved poet of the people who understood human hearts better than his own and infused this deep empathy into the core of his verses. It is this artistic mastery that ensures his poetry remains truly immortal.

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