ON SOME ASPECTS OF POETIC STYLE OF SHAVKAT RAKHMON

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.
Impact Factor:

| Country       | Impact Factor |
|---------------|---------------|
| ISRA (India)  | 3.117         |
| SIS (USA)     | 0.912         |
| ICV (Poland)  | 6.630         |
| ISI (Dubai, UAE) | 0.829 |
| PNH (Russia)  | 0.156         |
| GIF (Australia)| 0.564         |
| PIF (India)   | 1.940         |
| ESJI (KZ)     | 4.102         |
| IBI (India)   | 4.260         |
| JIF           | 1.500         |
| SJIF (Morocco)| 5.667         |

“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”),

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 virtually 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:

Гўзлаллик, поклидан уялиб,
Қисилиб, кімтініб турасан,
Қоп- көрдө өуергі суянб.
Ёл - ёрүг хәәләр сурашан. [8, 6.112]

(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:

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:

Ибтидый, ўткир қоялар...
Бу тогларнинг осмони мовий.
Бунда ғуллар фарғиштаснан,
Бунда ҳатто тошлар самовий. [9, 6.59.]

(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 қўлларни эрниб,
сеўничдан йиғилайди қийалар,
чекалар жилмай севинб,
шамолда чўмилар гиёҳлар.
Ўйноқи шуълалар – балалар жимгина тарқалар сайҳонга.
ўргимчак тўқийди толалар,
ҳирсланиб қалбингни қоқарлар кўзингга,
бунда ҳатто тошлар самовий. [10, 6.15.]

(The morning lazily opens eyes, joyfully weeping, the flowers smile, bathing in the wind.)
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”:

Умар – кумсоат хам
яримлаб қолди.
кўнглим тўлгани йўк билганларимдан
ўлар уриб йиғлайдиган кун.
ўлар уриб йиғлайдиган кун.
Кечалар тобора ойдинлашади,
қўлнинг чечаги сўлмас
шайгим келади
факат умри
кумсоат сингари тўнкариб бўлмас. [9, 6.188.]
(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,
юрагнинг оламга сигмайдиган кун,
юзинги босганча ёрининг юзига,

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 колар,
абадий нурлар
барқ үриб яшнаган дунё томонда?
Уриниб - уриниб сира тўлмаган
бир кўнгил колади
колса ҳам мендан.[9, 6.188.]

(What I leave behind,
In the world where eternal rays flourish?
A heartnot filled
No matter of many attemps) [9, p.188.]
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 - гижир,
ғижир - гижир,
айлансан қун – жонинг ҳалак.
айланасан кун - тун демай,
чархипалак,
чархипалак. [9, 6.227.]

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

In this poem, the words "гижир - гижир", "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 Shuvrat 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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