

Style of Appeal in Poetry

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ABSTRACT

Using the example of Rauf, the article scientifically and theoretically analyzes the stylization of address in poetry through the poet's experiences, communication and relations between man and the world, as well as issues of expression and image in the formation of artistic communication.

KEYWORDS: lyrics, artistic skill, appeal, poetic speech, stylization, artistic image

Introduction

World literature has accumulated rich experience of internal and external factors in the formation of the structure of the poem, the principles of development and poetics. It is recognized that the dialogue manual arose as a method of representation, and its development is associated with the creative influence of oriental classical literature in general, as well as world literature, in particular, Russian literature. It should be noted that dialogue interpretation is of particular importance in poetry. After all, in his thinking, the creator conducts a conversation with beings and people, animals and plants. He addresses the world as a person, and to a person as the world. It is known that this way of expression exists in works of art since ancient times and is reflected in the form of questions and answers. "Question-and-answer is a poetic art in classical literature, forming a stanza in the form of a mutual question-and-answer between two people... The art of question-and-answer is also very actively used in Uzbek poetry, it has attracted the attention of almost all our classic poets by giving liveliness and vitality to the poem" [8, 266].

Interest in the question of the relationship between thinking and worldview begins with ancient Greek philosophy. The great philosopher Aristotle, in his work «Poetics», made a broad analysis of dramaturgical genres, and in his eyes, an artistic work is considered primarily a linguistic phenomenon. After all, the development of characters and the development of events is achieved precisely in the way of expression. It has a combination of sharpness and clarity, and the amount of contrast adds clarity to the detail. The author compares the types of artistic speech to an independent phenomenon such as literary thinking. The philosopher, who divided the change of meaning of the word into four ways, notes that: "Sometimes in language practice, word alternation forms an attitude. In it, the positive tension between worldviews brings the evaluation criteria to the research stage" [1, 174]. If we pay attention, the scientist understands the speech structure as a complex, emphasizing the sign of attitude (monologue, dialogue, polylogue) as an important factor. It also equates the conflict of worldviews with the method by which the characters provide the direction of the will and directs it to the main center of understanding the essence of artistic thinking.

Main part. In poetry, the appeal made through the poet's experiences is extremely comprehensive, and the measure

according to the spirit of the creator or the lyrical hero becomes the main criterion. In it, the appeal can sometimes mean confirmation, sometimes denial, as well as concern, surprise, joy, sorrow, regret.

Қайда ўсдинг, қайда яшадинг?
Япроқ, япроқ, айтиб бер менга.
Юлқиниб ўзингни ташладинг
Нега, ахир, япроғим, нега? [5, 96]

From the reference to the leaf, it can be understood that the poet sees fate in the leaf that is cut off from the branches of the tree and flies in the air. The image of the soul in the poem and the soul of the image open up new meanings in harmony with the state of the reader. Literary critic and talented artist R. Rahmat said: "This poem is about kulfat. The poet found the necessary expression to convey the tragedy of the leaf - his closest person addresses the person who has suffered a heavy misfortune in the tone of an anguished question. At the heart of such an appeal is the meaning that he is also powerless in the face of a difficult situation" [6, 35-36].

Results and Discussions. As in all aspects of life there are formations and developments between periods, literature also shows existing types and inter-genre synthesis. In particular, epic and dramatic images are recognized as new artistic discoveries, reflected in the lyrics. «The frequent use of dialogues in the structure of prose works increases the dramatism in the narrative of events and brings the dramatic and prose genres closer to each other, ensuring the transfer of the possibilities of dramatic imagery to prose» [2, 47]. In the above poem, the poet refers to the leaf, and in the poem that begins with «Whisper to me, O wind», the main reference is directed to the wind.

Шивирлама менга, эй шамол,
Худди қалбим ёнидан оқма.
Шивирлама менга, эй шамол,
Узиб япроқларингни отма [5, 97].

The artistic detail in both poems serves to bring the leaf and the wind to the level of the image, allowing you to clearly feel the reality of the creator's imagination. In the words of Professor B. Sarimsakov, «When a word becomes an artistic image, it takes on a great aesthetic load (pressure) both in terms of content and form. If in our daily speech words like «sunlight», «rain», «snow», «wind», «water» mean simple meteorological concepts, in works of art they become the image of certain things and affect the feelings of a person, evoking different impressions and moods., they enrich our minds» [7, 35].

Therefore, from the parts of «leaf» and «wind» in both poems, every person can feel life criteria from the laws of nature, as well as understand the virtues and vices of human nature and draw appropriate conclusions from it. After all, poetic speech is a product of mental state and conflict of meaning. The harmony of relational conflict is characterized

by the uniqueness of allegory, the essence rests on the alternation of feelings and thoughts. The exchange of imagery and expression actually determines the mood of the image. In this sense, in the narrative technique, the real-imaginary comparison rises to the level of the main factor, while the criterion of perception and evaluation complement each other.

Уйғон, эй малагим, тур, ўрнингдан тур,
Оташин музларда исинайлик, юр.
Ёнғинли дарёда қулоч отайлик,
Бу ердан кетайлик, фақат кетайлик [5, 100].

If you pay attention, the qualification to which this appeal is directed will make the reader think. It is known that Malak is an angel. Here the poet does not refer to her as a lover or her beauty. Malak is his imagination, in this sense, the presence of «fiery ice», «fiery river» in the poem, the interaction of grass and water is an artistic proof. Analyzing this poem, literary critic B. Sarimsakov says: «It is known that oxymoron is created by using concepts or things that have contradictory meanings. The opposite concepts or things that make up an oxymoron never actually enter into a relationship. That is why this movement is often used to express the tension and conflicts in the mental experiences of the heroes of the work» [7, 60].

Қарагил, энг ёрқин бир юлдуз ёнар,
Ёруғ бир чаман бу... кетармиз яна.
Бу кун шоҳ эрурман, тилак тилагил,
Бу кун мен гадоман, тингла малагим [5, 100].

The «brightest star» described by the poet in these lines is the final destination of a person (soul), and the «light of a lamp» means that only justice and truth are the main criteria in this destination. It should be noted that in terms of the stylization of the address, it can be said that the essence of this poem is proportional to Cholpon's poem «Gozal».

Rauf Parfi's poem «Munojot» also has a unique image. In it, the poet prays to his creation in the form of the Sun and artistically expresses the sufferings of his heart.

Бағримда ғилдирақ темирчил ҳаёт,
Изғитқи чивғинда чидамдир бошим.
Фақат сен уйқучан томирин уйғот,
Қизимнинг қўлига куч бер, Қуёшим [5, 269].

Under the influence of this poetic appeal, it becomes brighter, more concise, and more precise. The poet's artistic discovery is also reflected in the expression of «one compact of soil» in the poem as «one palm of love». And the method of narration, which brings to a logical conclusion the subtle twists in the spirit, raises the individual aspects to the level of artistic generalization. This process achieves a certain aesthetic weight in its internal discourse connection, and it ensures the determination of the center of the idea and the integrity of the philosophical judgment-conclusion.

Poet and scientist Jamal Kamal expressed his opinion about the unique aspects of poetry in his research, citing the German poet Johannes Becher's opinion that a poem always begins where the poet begins and does not end where it ends, and the creator often forces us to share the pain of the birth and formation of the poem. states: «The colorful world that surrounds a person, the infinite objective existence is the object of knowledge and study of literature, and the human life, which includes various relations to that world, is the subject of its image» [3, 81].

In dialogue, words, meaning, tone and rhythm are mixed. The method of its application is the leading element that creates artistic efficiency, in which the improvement of the form renews the meaning and essence and makes it possible to stabilize the style. The limitlessness of artistic possibilities in the expression of thought requires the imagination to be transferred to the reader's mind. The power of information and the balance of the mental image provide clarity in the observation. At this point, it is worth noting that the rise of intellectual thinking leads to the deepening of feelings. It is difficult to separate dialogical relations from monologic thinking, as it is impossible to separate feeling from reasoning, thinking from speech, and discussion from analysis.

Мозийга урилиб синар овозим,
Умр ўтиб борар бенаф, бенаво
Наҳотки, бу – қўлим? Бу менинг созим?
Аллоҳдан сўрайман – Нечун бу жафо?! [5, 308-309].

An excerpt from Rauf Parfi's poem «Repentance» describes the servant's plea and confession to God. «Give faith to my soul, give life to my body» - the lyrical hero seeks to understand his essence. It is depicted that the human being in search of enlightenment is exhausted in the tangled path of perfection. In response to all of his band's questions, he answered, «He took a book.» The Holy Book guides mankind to the path of guidance:

Аллоҳим, лаҳза – мен, сен эрса мангу,
Таскин берганингми, шафқатингми, бу?! [5, 309].

The created ummah describes the path of destiny. «An unknown gallows built everywhere» is a product of the conflicts of the human psyche! Paths of spiritual ascension are precisely the will of man, testing his faith and leading to a higher place. «The key of the universe» actually indicates the happiness of mankind. However, the existing road is close to the «jungle», the «oceans». Obedience after rebellion brings joy to the believer. At the heart of the appeal «Allah... I died... I came to You...» the unconscious aspects of the realized essence shine. «Poetry is, in fact, the ability to clean the poem from things that have nothing to do with poetry. Because the beauty of the poem, first of all, is reflected in this purity. Purity in poetry is not purity in feeling and understanding. This is how the continuous internal connection between the poem and the poet begins» [9, 162]. In fact, inner cooperation consists in discovering harmony between the experiences of the creative soul and the worldview of the student. In the lyrics, the process of understanding is related to the process of re-establishing the current relationship. Melody, color and melodic interpretations serve to reveal emotional dimensions in the poem. However, psychological analysis in poetic interpretation is one of the factors that ensure the integrity of literary research.

Conclusion. «The poem «Repentance» has a special place in the lyrics of R. Parfi, which reflects the mental state of a person who is constantly searching for himself and ruthlessly examines his actions. This poem is a prayer to the person who was born free and lived his whole life striving for a man, for his good and bad deeds, what he did and what he did not do» [4, 377] - admits Professor K. Yoldashev. In this sense, the poet's work interprets the spiritual experience of a person who is looking for steps of perfection in internal communication. It is observed that speech types as a category of literary thinking in poetry ensure cohesion of

style and task. The relationship between the author, the text and the reader requires deep understanding. The convenience of the method of moving from the particular to the general in the perception of the literary text brings the value criteria to the main place. In this process, the artistic idea put forward by the lyrical subject is completely absorbed by the other (reader), meaning essence and clarity serves to unite the two sides. In the form of this address, the interests of the author and the reader are combined, and the synthesis of poetic perception and literary pleasure makes the matter more concrete.

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