



EPITHS IN THE POEMS OF MUHAMMAD YUSUF

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Abstract: This article talks about original epithets, which are one of the poetic aspects of Muhammad Yusuf's poetry. The epithets in the poet's poems are analyzed and interpreted. The poetic function of epithets in poems is clarified.

Key words: poem, poetics, epithet, poetic function

Poetry is a tool that serves as the main bridge in conveying feelings and feelings that have not yet been shared with anyone to the heart of the reader. The dreams that are born of pain, on the other hand, the dreams that blossom, leave this heart and reach the heart. As you familiarize yourself with Muhammad Yusuf's verse, you will witness that the poet was able to serve this purpose to the maximum extent. The reason for this is simple: the artist skillfully uses visual tools and arts that have not yet been used by anyone else, so that the metaphors and images used by him are easily digested by every soul of the poet. It serves as a unique mechanism for reaching the heart of a poetry lover without any obstacles or pitfalls.

As one of the factors determining the poetic development of Muhammad Yusuf's poetry, it is worth highlighting the original qualities used by the poet. In the poem "We will be happy", the poet attributes the beauty of the beloved to basil, and the aroma of basil involuntarily strikes the reader's mind, and such a unique image expression cannot help but surprise one. The lyrical hero, that is, the lover, is so attached to his lover that the "smell of basil" is always in his nose: even when he is walking or standing. He even wants her to fly on his way, so he asks his friend to walk down his street:

Rayhon hidlaringni

Yo'llarimga sep,
Kut meni,
Har oqshom,
Ko'kka oy chiqqan.
Faqat,
Yig'lamagin,
Gunohim ne deb,
Aybing –
Onang seni
Chiroyli tuqqan!..

When the poet talks about basil, we don't know whether it was because his mother's village appeared in front of his eyes in all its glory, or because he remembered the smell of his mother's bosom, which reminds him of the beauty of heaven, there are many things. In his poems, he often shows a sense of fragrance, sometimes simplicity, sometimes sincerity.

1 Юсуф М. Сайланма. – Тошкент: Шарк, 2015. – Б. 33.

Muhammad Yusuf does not go far in search of an epithet², he looks for it from his surroundings: from the village, from the hills, from the banks of the stream, and finds it and uses it to create a picture close to his heart. Most of the time, they do not use words of the adjective group, but use the words of the noun group, as a result of which the phenomenon of characterization occurs. Describing a Belarusian girl in the poem "Anjelika", he can't help but apply such epithets to her hair as gentle, soft, blue and green to her eyes. Characterizing hair as "sunbul" (a tender plant that grows by the water's edge) and eyes as "mint" achieves originality in use:

Tunlar ko'chib, zafar tong otar bo'ldi,
Chehrasiga termulamiz – to'yamaymiz.
Sinfimizdan bir suluv ketar bo'ldi,
Sochi sunbul, ko'zlari yalpiz³...

The symbols of softness and gentleness in sunbule are activated in hair, and the symbol of greenness in mint is activated and comes in the form of a sign of the eye, i.e. quality. Before Muhammad Yusuf, we witnessed poets comparing the blueness of the eye to the sky, the sea, and glass, but before and after that, no one used mint for the eyes in a descriptive way.

In one place, the poet compares the fading light of the lyrical hero's eyes to a candle, and he applies the adjective "dim" to the candle, so that the image of his psyche is clearly embodied before our eyes, besides, through the description of the candle, we are reminded of the transience of life. refers to:

Tuzalmas bu dardim mening,
Umidim yo'q.
Xira shamdek ko'zlarimda
So'nmoqda cho'g'⁴.

In his poems, Muhammad Yusuf widely uses the names of colors in the form of adjectives, and at the same time manages to express the symbolism associated with colors. For example, in the poem "love is like a tulip" he refers to the girl's dress with the epithet "red":

Men o'sha gumbazga boshimni suqdim –
Qizil ko'ylakli bir qizgina kular⁵...

First of all, this provides a logical balance to "tulip", which is compared to love in the poem, secondly, this color conveys a symbolic meaning as it expresses love among poetic symbols⁶, and thirdly, "red" in the same verse and based on the harmony of the "q" sounds in the words "girl", he brings out the art of alliteration⁷.

In the poem "Sleeping Girl", the adjective "black" is applied to the earth, and this color has acquired a negative meaning in this place. It is customary to use the adjective "black" in relation to the land embraced by a person who has lost his eyes from the world, and the land used with this color is manifested in the way that it swallows everything into its bosom and condemns it to nothingness:

Qaro yerga qo'yib bosh,
Bir qizgina uxlaydi.

2 Хотамов Н., Саримсоков Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. – Тошкент: Ўқитувчи, 1979. – Б. 354-355.

3 Юсуф М. Сайланма. – Тошкент: Шарқ, 2015. – Б. 229.

4 Юсуф М. Сайланма. – Тошкент: Шарқ, 2015. – Б. 43.

5 O'sha kitob. – В. 40.

6 Турдимов Ш. Халқ қўшиқларида рамз. – Тошкент: Фан, 2020. – Б. 133-134.

7 Исҳоқов Ё. Сўз санъати сўзлиги. – Тошкент: Зарқалам, 2006. – Б. 57.

Ko‘zlariga to‘lib yosh,
Hur qizgina uxlaydi⁸.

This poem was written in memory of Nurkhan, one of the first Uzbek women artists, and it is felt that it was created under the influence of her tragic death.

Black color does not always have a negative meaning, if it is applied to eyebrows, eyes, hair, etc., it acquires positivity and serves for the beauty of the beloved. In the poem "Male Deer" we can see that the adjective "black" is used in relation to the eye: "Your eye is black, My eye is black..."

In the poem "A Girl Weeps", the mental state of a girl who is tired of the insults of an unfaithful person and is crying at the source of the spring is described in a harmonious way with the state of the willow tree, which is bowing its head to the spring. In order to deepen the willow's situation, which he is currently struggling with, he is given the adjective "gloomy". As a result, a lyrical confidant object is provided for the soul in unfaithfulness: the girl yearns for the "sad willow", pours out the "sigh of the heart" with the "tears", "faded love writes about "sufferings":

Bir qiz yig‘lar buloq boshida,
Ma’yus majnuntollar qoshida,
Ko‘ngil ohi ko‘zin yoshida:
Bevafo ko‘p ekan dunyoda⁹...

In some poems, it is also noticeable that adjectives are expressed with an adjective combination:

Tovoniga tushgan kokillar,
Qizginaga qo‘shilib yig‘lar,
Bir so‘z dilga sanchadi tig‘lar –
Bevafo ko‘p ekan dunyoda¹⁰...

The poet uses the adjective "fell on his heels" instead of the long adjective, which saves the artist from a simple, simple image, and while emphasizing the girl's hair, which is equal to her height, hints at her extra beauty. In addition, the poet makes the girl cry with these "heels falling on her heels" and increases the artistic quality of the poem due to the personification of her short hair.

In another poem, the adjective "Majnun is a stranger" referring to the desert is also expressed by an expanded adjective combination.

In conclusion, it should be noted that Muhammad Yusuf's poetry is rich in unique adjectives, in general, original metaphors and images, which is one of the aspects that has ensured a wide audience of poetry lovers. One of the main reasons for this is that the epithets, which we are trying to analyze and research today, are free of unnecessary silences and popular. In general, the artistic aspects of Muhammad Yusuf's poetry, despite the ongoing scientific work, are considered one of the urgent problems that await research aimed at their illumination and study.

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⁸ Юсуф М. Сайланма. – Тошкент: Шарқ, 2015. – Б. 47.

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¹⁰ O‘sha yerda.

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