LINGUISTIC AND ARTISTIC ANALYSIS OF MUHAMMAD YUSUF'S POEM "ALLOH GOZAL"

Aslanova Ozoda Ibrahimovna
Senior Lecturer, Nav DKTU

Annotation. In this article, the highly skilled use of the art of words in the work of the poet Muhammad Yusuf is analyzed on the basis of linguistic and poetic expression.

Keywords : literary type, genre, meter in poetry, rhyme, structure, category, poetic art, text construction, inversion, semantic field, stimulus, associations.

Poetry is the art of words that has always shaken confused hearts since time immemorial. A poet who made an incomparable contribution to the development of our national literature Muhammad Yusuf's work is a masterpiece of the art of words.

Muhammad Yusuf's poem "Allah is beautiful" is typical of the lyric type and is written in a simple form of finger weight. Eight is a series, and the paradigm of stability is 4+4=8. Rhyming: a+a+a+a, a+a+a+a, b+b+a+a...[1]

Based on the opinion of the literary critic K. Yoldashev: "In the science of literature, the following are the main characteristics of the lyric genre: a) expression of feelings; b) to be small in size as an expression of momentary experiences; c) characteristic of the poetic form of artistic speech; g) the monologic form of speech is the priority; d) aspects such as artistic time - "present time" are considered...

Since lyrical works mainly reflect mental scenes and appear as an expression of agitated emotions, in the process of analysis of works belonging to this type, priority should be given to the differences in the image of the system of sensations and feelings.[2]

This poem by Muhammad Yusuf is described in the style of divine love, and based on the quotations, the qualities of God are expressed through various symbolic images. We can say that the poet's poem, which begins with the lines "Orazi gul, husni hilal", is one of the masterpieces of such poems.

ALLOH GO'ZAL

Orazi	gul,	husni	hilol,
Alloh	go'zal,	Alloh	go'zal.
Mutloq	kamol,	mutloq	jamol,
Alloh go'zal, Alloh go'zal...			
Arsh	arkida	sulton	o'zi,
Beaybu	benuqson		o'zi.
Poyiga	cho'k,	ul	Zuljalol,
Alloh go'zal, Alloh go'zal...			
Diydori	bir	shirin	umid,
Azal	vujud,	abad	vujud.
Kimga	ayon,	kimga	xayol,
Alloh go'zal, Alloh go'zal...			

Nahri zilol, bag'ri bahor,
Gul chehra yor, nur chehra yor.
Oromijon, oshuftahol,
Alloh go'zal, Alloh go'zal...
Tuproqqa jon etmish ato
Momo havo, Odam Ato,
Loydan odam yasar kulol,
Alloh go'zal, Alloh go'zal...
Shoir tilak-ta'bim o'shal,
Ruhim o'shal, Rabbim o'shal,
Allohu akbar, ey Bilol,
Alloh go'zal, Alloh go'zal!.. **[3]**

The famous poet Muhammad Yusuf's **poem "Allah is beautiful" is considered a poetic work by genre.** The author's sincere love for God finds artistic expression in extremely passionate lines. In order to arouse the feelings of the reader, the poet gives the attributes of Allah by quoting the combinations "orazi gul", "husni hilal", "absolute perfection", "absolute beauty". The given units create a harmony between the attributes of God. By using the phenomenon of inversion in "Orazi Gul" and "Husni Hilal" combinations, high experiences are evoked.

The surprising thing is that the sincerity of the experiences that appeared in the author's heart reminds the heart of the lover, which appears in his tongue when he praises his beloved. If we analyze the expression "orazi gul", the word "oraz" has also expressed spiritual subtleties such as "face", "jamal", "shakl-u shamayil". The word "flower" represents beauty. From the combination and combination of these two words, in such units as "flower-faced", incomparable beauty, incomparable beauty", not only the artistic expression, but also the changed Persian form of the conjunctive combination, which is considered a syntactic combination from the point of view of language. you can see the isofali form.

Through this, we witness that the ancient Turkic base of the Uzbek language collided and interacted with a number of languages during its historical development. We can see this situation in the expression "husni hilal". In the unit "Husni hilal" we can evaluate the beautiful face as an allusion to the "moon-faced" compound, which has become a certain pattern in our language.

In the second and fourth lines of the band, as well as in the fourth line of the following bands, God's uniqueness and beauty are repeated. The placement of a full stop at the end of a verse also has its own meaning. Linguistically, it represents continuity (extrinsic property), while on the spiritual level, it expresses the uniqueness of God, the infinity of his definition (inner property).

"The sultan himself in the arch of the throne" - in this verse, it is stated that he is the only creator in the whole existence, in the universe, and his absoluteness. "Arshi ala" also means the place of aloha, heart, and soul in written literature. Ark is the residence of kings and emirs. Standing there, they rule the country. As an example, we can cite Bukhara Arch.

"Beaybu is blameless" - we can refer to the phrase "blameless Lord" that we use as ready-made material in our speech. From the point of view of linguistics, by adding prefixes borrowed from the Persian-Tajik language to nouns that are synonyms, synonyms are

created, and nouns and adjectives create contradictions. did And the emphasis is made by combining these expressions, using the indicative word.[4]

"Fall at his feet, ul Zuljalal" - always worship him, be obedient, do not forget your faith, God is reminded through the expression "ul Zuljalal". Sources mention 99 names and attributes of God. "Zuljalali val Ikram" is one of these qualities. In the construction of the sentence, the words "ul", "Zuljalal" and "Poyiga chok" have changed their place. "u", which is considered a demonstrative pronoun, is expressed in the form of "ul" used in the old Turkic language, based on the traditional principle. This principle is also applied to the language of classical literature, and it is preserved in contemporary poetry. Such forms can be found in other works of the author.

Ba'zan tirnoqlar bezagi uchun
Sahardan shomgacha qil**ur**siz toqat,
Ammo eringizni kut**gali** nechun
Topilmas tirnoqcha sabr-u qanoat.

In this poem, the suffix -gani, which expresses the meaning of the goal, is used in the style of -gali. In ancient times, the present-future suffix –r (-ar) was used in the –ur form. [5]

So, according to this principle, words are written not according to their current pronunciation, but keeping their traditional form.

"Sweet hope" is a metaphor for reaching God's will through the verse "Diydori bir shir umid". Not everyone can reach God's will, so they use this situation as "sweet hope". Among the people there is an expression "diydar ganimat". Many people understand this as lovers enjoying the presence of their mistresses (human love, an outward quality). In fact, this phrase refers to divine love. If a person fulfills the duties and actions commanded by Allah, and enjoys the eternal world with a pure heart, he will attain his deedar, i.e., wasli (inner property). The word "gain" means not forgetting to perform pure deeds in the mortal world.

The verse "Azal vujud, abad vujud" expresses the eternal existence of Allah, the creator and owner of the whole universe.

The verse "To whom it is obvious, to whom it is a dream" expresses the belief and faith of some people in God, and for some people, God is understood as a fiction, a fantasy, a made-up fairy tale. The use of internal rhymes (light and dark) in this verse created a unique artistic expression. In terms of syntactic construction, there is an inversion phenomenon. The word "Bir" fulfills its stylistic function here and comes in the meanings of "dream", "dream". The words "Azal" and "Abad" are used without any addition according to the requirement of weight. When used in the form "Eternal", "Eternal", a decimal series was formed, and the rule of the octal series was violated. The interrogative pronoun "to whom" also appeared in the verse as a stylistic function and did not express the meaning of questioning.

The attributes of Allah are revealed through the verse "Nahri Zilal, Bagri Bahor". A "river of clear water" and the "spring-like freshness" of the whole being are beautifully illustrated. The words are interconnected by means of a conjunction.

"Gul chehra yor, nur chehra yor" - the image of a beautiful, light-faced yor is portrayed. This verse has a unique expression based on internal rhymes and word repetition.

"Oromijon, oshufta hol" - "Oromijon" means calming, giving peace to the soul, while "oshufta hol" means excited, anxious. The author created a contrast by juxtaposing these two words. He was able to give artistic expression by organizing words from the point of view of

language. "Tuproqqa jon etmish ato" - the word "soil" has been used in various meanings in the works of writers since ancient times. The creation of Adam from clay and the giving of life to him are often found in examples of classical literature (Rabghuzi "Qissas-ul Anbiyo"). The word "Ato" can also be expressed as "father". "Adam" can be understood as the father of all people, the creator of the world. As an artistic art, the units "Tuproqka jon etmish ato", "Momo havo, Adam Ato" created talmeh. A rhythmic section was created based on the linguistically changed order. The verb "to do" is used in the form of "seventy", this form is widely used mainly in poetry.

The verse "The potter makes a man out of clay" once again mentions that man is made of clay. The use of the word "potter" is used as a reference to God. A potter mainly makes various objects from clay. He compares God's creation of man from clay to a potter. Also, a functional form of meaning transfer has been created through this verse.

"My wish is the same as the poet," he says. With this, he was able to artistically express "tilak" to reach God (in Sufism, the stages of reaching the truth are "Sharia, Tariqat, Enlightenment, Truth"), to reach Visoli, and to return to the original. Here, it seems as if Bahauddin Naqshbandi's phrase "dil ba yoru dast ba kor" is being emphasized, "let your heart be in God and your hand in work." "Tilak-tabim" comes in the form of a pair of words with close meaning, but these words are not actually close in meaning. The repetition of the demonstrative pronoun "that" in the form of "that" in the verses created a conditional poetic phrase based on the requirement of the content and essence of the poem, creating musicality, melody, and emphasis.

Through the verse "My soul is the same, my Lord is the same", as God created my soul, my heart is still the same, and by saying "the Lord is the same", it is possible to understand that my faith is the same as it really is. This verse also uses the art of talmeh.

"Allahu akbar, ey Bilal" - thanks to God for the purity of my heart and origin, he is addressing Bilal. "Bilal" is a historical person and is considered one of the companions of the Prophet (pbuh) who said the first call to prayer in the sources. The art of talmeh is also used in this verse. Syntactically correctly built, "Hey Bilal" came at the end of the sentence and served as an incentive. The verse "God is beautiful" given in the verses comes as a stimulus. The greatness, incomparability, and uniqueness of Allah are acknowledged. The unit "God is beautiful" in the text is considered a stimulus, and the words that come as a response to this stimulus are response reactions. Reactions are reactions that arise in the mind of the writer in relation to the stimulus. Associations are considered based on response reactions.

So, in this poem, the poet was able to reflect the inner feelings and good intentions of the Uzbek people who relied on Islamic beliefs and took Islamic views into their hearts, in his unique poetic words and musical tones.
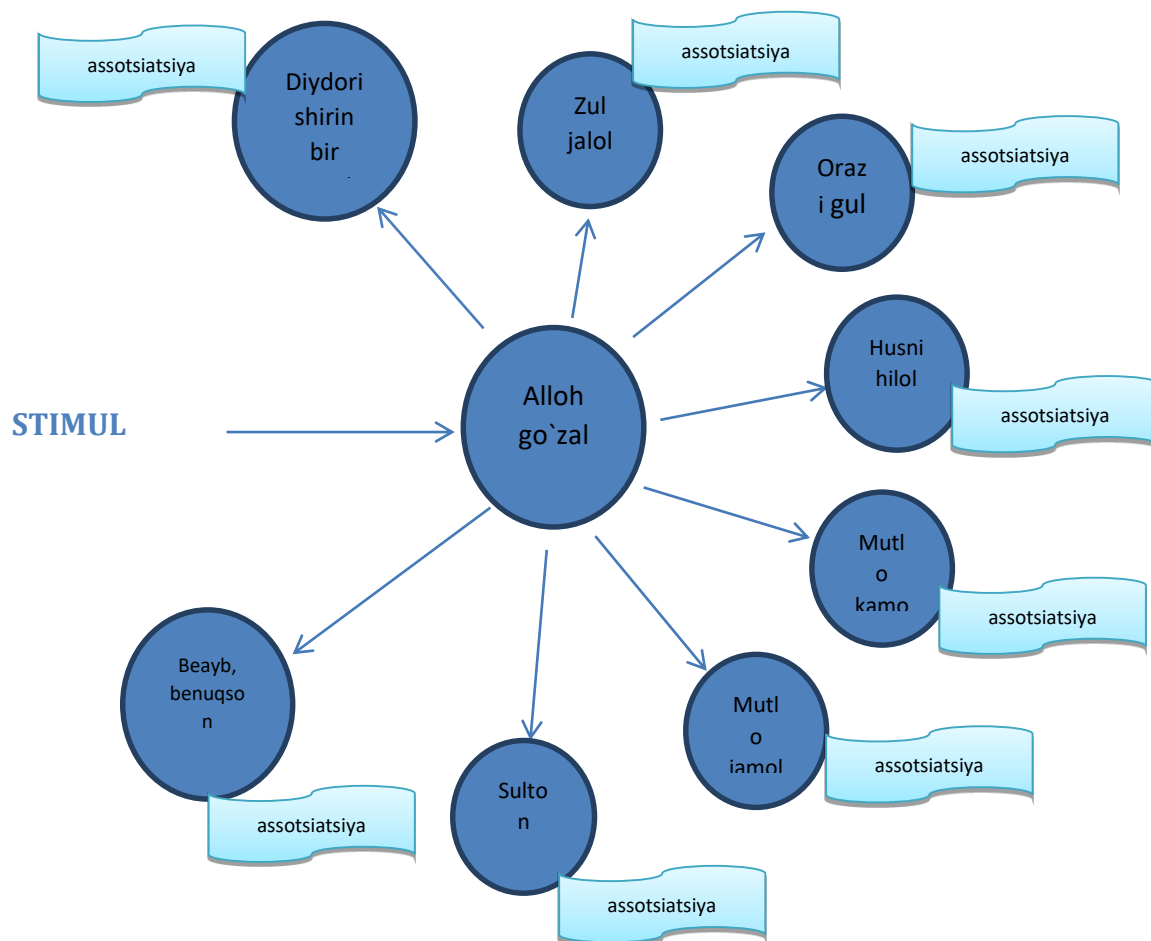
References:

1 A. Aliyev, Q. Sodikov "From the history of the Uzbek literary language". T.-1994.

2.Q.Yoldosh, M.Yoldosh "Fundamentals of artistic analysis". T.-2016.

3.Muhammad Yusuf "Election". T.-2007.

4.Scientific journal "Foreign Philology". 2/47. 2013.

5.An explanatory dictionary of the Uzbek language. M.-1981.