

### Linguopoetic Features of Analogies in Anwar Obidjan's Poetry

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**Abstract.** This article reflects on the linguopoetic properties of analogies in the poetry of Anwar Obidjan in Uzbek children's poetry. Nowadays, the use of the poems, stories and works of the ADIBS pays off so that young people can think independently and freely.

Literature is such a powerful force that high human feelings open the bud in the hearts to enjoy its magic and damage. Majestic aspirations, wings to noble goals, enthusiasm for the heart, an elegant weapon that gives reason to the psyche are also artistic creations.

The people's poet of Uzbekistan Anwar Obidzhon is one of the writers who made a worthy contribution to the development of Uzbek fiction and, among other things, our literary language of the independence period. In poems by Anwar Obidjon, created on various topics, the hidden possibilities of the Uzbek language, the distinctive subtle meanings of language units are manifested by various means of linguopoetic properties, charm, staining, expressiveness, emotional-expressiveness in foiling. The appropriate use of linguopoetics in the work of Anwar Obidjan, which creates unique images and provides the artistry of the language of his poetry, testifies to his high skill in the use of words. Doctor of philological Sciences, professor A.As Rasulov noted: Anwar Obidzhan is a unique artist who has a place, style, views, heroes, readers in the new Uzbek literature. He became a mature poet, an artist of words in search of his identity!

Since language is a powerful tool that affects the listener, the science of linguistics is inextricably linked with literature. Linguopoetics-studies the artistic yesthetic tasks of linguistic units, the connotative function of language, used in works of art. Artistic language as a comprehensive object has the property of dividing into functionally graded parts, fragments. In practice, however, only some fragments of this object are given to the analysis of artistic speech. So, artistic speech is a broad concept, and the language of a work of art is an outline, a fragment of artistic speech. Since it contains the expressive function of language, it covers the artistic-

aesthetic function of all sath units of the language system. From this, linguopoetics is divided into such types as phonetic poetics, lexical poetics, syntactic poetics. The task of linguopoetics is to study these areas separately and also highlight their relationship.

The analogies used in Anwar Obidjan's poetry are unique, captivating the reader with their charm, giving him pleasure. This is a sign that the poet is well versed in the hidden possibilities of our language, the means by which emulation is formed. It is known that our language has lexical and grammatical means that produce an analogy. Like lexical means, until, like, yanglig, bamisoli, bamisli, example, copperplate, monand, just like, naq, as if, equal, compare, remind, say, divide, one, exactly, itself, tus, lesson, in case, chu, andoqki and others, when entering grammatical means – day (-dek) -dak-dag (-dog')- say,- dan,- dir,- dir,- namo,- simon,-mother,- omuz,- li,- li,- Cha, (- larcha,- Chalik, - Chasi) etc. An exalted example of a poetic image involving tools such as emulation fertile –Dec, -saro, can be seen in the poet's poem —moodll. As we read the poem before our eyes, a boy in love is embodied, standing on the lip of a ditch under a willow. Blowing wind, mountain leaves, grass, moon in the blue and a piece of cloud, the smell of mint – simply the elements of nature connect like folk in the eyes of a poet and become a chain of means depicting the spirit of a guy in love. Man and nature combine to form integrity. The result is an unexpected poetic landscape. Here is the initial case:

The Swan of a quiet ditch,  
Mourning on my head.

First of all, the choice of units as the basis for the analogy, the unexpected comparison of calm, tranquility on the lip of the ditch to the quiet in the cave, and the appearance of the willow, the ratio to mourning, brings some kind of mahzun to the reader's heart, giving him a hint of the inner experiences of the lyrical hero. In the case of the lexeme —likell, which raises the analogy in the following stanzas, this content is further enhanced.

In his poem Orom olar bezavoll, Anwar Obidjan uses the following metaphors when giving the image of yor as well as when describing the inner experiences, state of the lyrical hero:

Orom olar bezavol,  
Dilbarim oq kaptardek.  
Yumuq turar ko'zlari  
Ochilmagan xatlardek.  
Orom olar bezavol

In the example given, the image of the yor and the lyrical hero is embodied using lexical and grammatical means that produce an analogy. In the early verses, yor is likened to a white pigeon, and his eyes to unopened letters. The poet refers to the beauty and purity, innocence of the charming by pretending to be a white dove. The comparison of the eyes in the fist position to unopened letters also further fills the initial imagination, decorating it. In the poem Anwar Obidjan —lucky breedll, the dog is depicted, in expressing his attitude towards it —as if using the word creates an analogy and embodies the image of a dog, which in the imagination of a reader is proud of a copper chain:

Erk unga yot bir tuyg'u,  
Hayot go'yo soxta sir.  
Go'yo uning faxri shu  
Bo'ynidagi mis zanjir...  
Omadli zot

It is observed that Anwar Obidjan also used the verbs —comparell, —mengzatmokll with the role of the existing series of lexical and grammatical means in generating analogy:

Po'rtana deb oshiq qalbini,  
Buyuklarnio'xshatdim toqqa  
Lola dedim yorning labini  
Va mengzatdim oyni o'choqqa.  
Ikki so'z bor — yo'qdir taqqosi,  
Qiyos yo'qdir noyob ma'danga:  
Onaginam — onaning o'zi,  
Vataginam o'xshar Vatanga.  
Po'rtana deb oshiq qalbinil

During the reading of the poem, we witness the coming of a series of analogies – the pourtana of the heart of love, the mountain of the great, the tulip of the yorla, the furnace of the moon. At the end of the poem, however, it is revealed that in reality the poet's goal is not to produce an analogy, but to emphasize that mother and motherland cannot be likened to anything. It is felt that the analogy was important in the appearance of this goal on the surface.

From the work of the poet, many can be found analogies that give a linguopoetic image of nature and human attitude, human psyche, inner experiences. But the means of generating analogy, although diverse, serve to one task—the realization of the poet's goal, to increase the artistic-aesthetic impressiveness of the poetic text.

Conclusion. Issues of methods of creating images on the poetry of Anwar Obidjan were subjected to analysis as a separate direction. In this, generating satirical laughter is the means of analogy that are indicated on the basis of a clear analysis and interpretation of certain poetic works.

The fact that today in Uzbek linguistics there is extensive research dedicated to the linguistic analysis of artistic texts indicates that this area is developing rapidly in the image.

Metaphorical meanings that are actively used in poetic texts are personified on the basis of common meanings. Their subjective attitude to the possibilities of foiling is evident in poetic texts.

The arrival of language units in poetic texts in the function of metaphor, metonymy or synecdoche and the performance of a linguopoetic task depends on the communicative purpose of the speaker or writer. Linguistic units expand the scope of their meaning in poetic texts in a way that suits the purpose of the author.

In poetic texts, the means correctly chosen by the author will have their own subtleties of meaning. The fact that a number of words and phrases in our language have an emotional-expressive nature makes it possible for them to participate in poetry as a linguopoetic tool. Therefore, the units of language chosen by Anwar Obidjan for a certain methodological purpose, in addition to ensuring a quick and correct understanding of thoughts by the reader, also give rise to figurativeness. In the poetry of Anwar Obidjan, the means that arise on the basis of portable meaning are important in opening up the content of the work, figurative expression of character-traits of heroes.

In general, no matter in what direction the works written for children are written, it is necessary that they all serve the education of the younger generation.

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