

ABOUT A NEW ARTISTIC STYLISTIC DEVICE

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Abstract

This article examines the new visual arts.

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Introduction

In the West as well as in the Islamic East, there is a commonality of stylistic devices. In the East the art of the soul while in the West, palindrome which "uses a word in such a way that a certain meaning emerges even when it is read upside down" [Kuronov D; 2010: 211] are among such devices. If the lines of "A roza upala na lapu Azora" are read up to a certain line and beyond, the letters fall "symmetrically one on top of the other". And in the East, maqlubi mustavi of the art of the soul is one of the "overlapping" types of stylistic devices.

There is a stylistic device called tavze in the East and alliteration in the west. But now we aim to have a different approach to the subject of tavze, and we are moving towards this goal step by step.

Rauf Parfi's two-volume "Selection" includes a poem entitled "Cho'li Iroq

Уфқ ёнар, Уфқ. Уф-ф!

Карвон борар қумликда. Қум. Қум...

Туяларда ҳазин қўнғироқ,

Чўли Ироқ, чўли Ироқ

Тун... Кун... Тун...

Поёни йўқ мунгли бу саҳро

Узра хурмо

Ўсадир танҳо.

Хурмо ости ложувард булоқ.

Чўли Ироқ. Чўли Ироқ.

Юрак чапак чалади чанқоқ.

Беҳуда севиная Карвон.

Карвон учун

Энг ширин армон –

Улуғ Турон –

Ўша булоқ...

Қуриган бироқ...

Чўли Ироқ, Чўли Ироқ.

Йўли йироқ кўп ёмон...

Тун... Кун... Тун... [Рауф Парфи; 2022: 195]':

If the attention is given to the text of the poem, it gives such feeling that the slowly moving of the camels in the caravan over the sand dunes (Letters "u", "f", "q" in the lines "Ufq yonar, Ufq. Uf-f"), and the melodious sound of the caravan bell (The letters "q", "g", "ch", "l", "r" in the lines of "Туяларда ҳазин қўнғироқ, Чўли Ироқ, чўли Ироқ" and the "ting-ting" sound of a bell in the system of noun phrases "Tun... Kun... Tun...") can be heard whether the Rauf Parfi thought about giving whisper of described events in this poem or not. The same tone in Rauf Parfi's work can be found in the famous poem "Томчилар томчилар сочимга" and is very aptly analyzed in the school literature textbook. So, in this poem, with the repetition of the "ch" sound, it is as if the sound of a drop is heard. The skill in poetry, in our opinion, should not be more than that.

An appropriate question may arise whether such events are also found in our Uzbek classical literature.

Vadud Mahmud, a literary critic who lived and worked at the beginning of the 20th century, wrote in his article "Today's Poems and Artists": "Look, what did Navoi do? In the description of Majnun's grief:

Кўнглига ўгулди кўҳи андуҳ,

Андуҳи йиғилди кўҳ то кўҳ.

In this stanza, the sound of "o", the rumble of "g", the scattering of "h" and the repetition of these sounds are really like the mountain falling, scattering on it, crumbling, and the filling up and shouting of valleys after falling, aren't they?" [Wadud Mahmoud; 2007: 90]

Bahodir Karimov, a literary scholar, draws attention to the analysis of Vadud Mahmud based on Navoi's verse, which is a phenomenon of alliteration ("tavze" in oriental classical poetics). True, the repetition of sounds is important in tavze. If the nature of the event is taken into account, it is not wrong to call it tavze. But the repetition of sounds in the verses quoted from Navoi and Saiqali is not just tavze, but is distinguished by the ability to embody the described event in front of your eyes, not only to embody, but also to "make you hear The sounds of the stones of the crushed and scattered mountains (Navoi), the clashing of swords, and the image of the state of the warriors (Saikali) can be basis for what we call a new stylistic device. If we look at the essence of this stylistic device, it is necessary to pay attention to the fact that it is emerged from the repetition of several sounds, not just one sound.

If we look at the essence of this new stylistic device, its distinctive features are as follows: a) arising from the repetition of several sounds, not just one sound, such as alliteration; b) not only the image of the event reflected from the repetition of those sounds appears before your eyes, but also the sound of the happening event is heard.

It is not difficult to notice the influence of the above-mentioned observations of Vadud Mahmud in the analysis of Khayriddin Sultanov's short story "Kongil Ozodadur" in the article called "Elegance in Prose" by Bahodir Karimov, who prepared these selected works of Vadud Mahmud for publication. *“Ғулом Қундуз билан танишган, уни ҳар кун дорилфунун йўлаклариди кутишга одатланган. Ёзувчи Қундузнинг бошқаларга*

ўхшамаган табиати, латиф назоқатини Ғулом тилидан шундай беради: “Фаранг-румо бўлимидаги ҳою-ҳаваслар, ёлғон ҳашамлар унга зиғирча ҳам юқмаган эди, қиз бола боши билан бу оҳанграбо таъсиридан мусаффо қолгани мени мудом ҳайратга соларди”. Бу кўчирманинг маълум қисмида “б” товушининг, умуман, гапнинг ўзида “ҳ” товушининг ҳукмронлиги сезилади. “Х” товушининг талаффузида майинлик, нозиклик, ҳар томонлама гўзал қизларга хос латофат бор. Товушдаги ўша хусусият Қундузнинг табиати билан уйғунлашиб кетган” [Каримов; 2011: 509]. (“Ghulam met Kunduz and he used to wait for her every day in the corridors of the university. The writer describes the unrepeatable character, the subtle tenderness of Kunduz in Ghulam's language as follows: The wildest desires and false luxuries of the French-roman department did not affect her even a single bit, and I was constantly amazed that as a girl how she kept herself free from the influence of this magnificence.” The dominance of the sound "b" in certain part of this excerpt and the sound "h" in the sentence itself can be felt. *In the pronunciation of the sound "H" there is softness, delicacy, all-round grace characteristic of beautiful girls. That feature in the sound is combined with the nature of the Beaver*” [Karimov; 2011: 509].) This passage is in fact fully representative of the new stylistic device that we are analyzing. That is, the repetition of the "h" sound makes us hear the feminine movement of the mentioned girl. So, this is evidence to create an idea that there can be a different kind of artistic art than tavze.

Both wajhi shabih and vositai tashbih is omitted in Sabir Saiqali's work called "Ravzat ush-shuhado" and only a stylistic device called "tashbihi muaqqad", which consists only of mushabbih and mushabbihunbih is used [Hajiahmedov; 1998: 15].

Қирор эрди, қаро кунлар қилиб ул,

Қалам қоши қаролар бўлдилар тул.

In the cited passage, the word "Қалам қоши" is used as a tashbihi muaqqad, in it, as a result of the repetition of sounds like alliteration from the letters "q", "r", "l", it is as if the noise of the battle in the battle scene [swords clashing ("q"), bows and spears thundering through bodies ("r"), and warriors falling to their deaths ("l")] seems to be heard. In this place, it proves the level of Saiqali's skill in description, and it is necessary to think about a new stylistic device that grew out from tavze.

In one interview, the literary scholar Vahab Rahmanov spoke about the development of stylistic devices and said that he himself created some of them. But he did not mention which of them are inventions in any place of the book "She'r Sanatlari", which was ordered by the scientist himself. It can be said that this is the unique humility of a scientist. However, it should be noted here that Navoi and Babur also noted that they created something new. For example, in the work "Devoni Foni" Navoi classified certain types shuch as "Na't", "Tatabbu'", "Tavr", "Javobiya", "Mukhtara" (or "Ikhtira") [Sirojiddinov et al.; 2018: 334]. In his time, Zahiriddin Muhammad Babur also noted that some of the bahrs of Aruz were his own inventions ("mukhtare") and created special verses worthy of the bahr. This should not be attributed to modesty, but to self-respect, in our opinion. If the scientist's contribution to science is not mentioned also by himself, the proofs may wither away like a

leaf and be condemned to non-existence. Therefore, we believe that it is necessary to confess that it is an invention.

As a proof of our word, we cite another fact. Yakubjon Ishakov's treatise "Dictionary of the Art of Words" gives information about the stylistic device of "Tashabih ul-atrof" and says that it is a rather complex device of words, and therefore it is rarely found in the works of Alisher Navoi and: *"Мумтоз поэтикага доир қатор асарларда, чунончи, "Талхис ул-мифтоҳ" (Саккокий асари асосида, XIV аср), "Таржимон ул-балоғ" (XI аср), "Ҳадоиқ ус-сеҳр фи дақоиқ уш-шеър" (XII аср), "Арузи Ҳумоюн" (XV аср), "Жамъи мухтасар" (XV аср), "Раҳнамои адабиёти форсӣ" (XX аср), "Санъати суҳан" ва "Луғати истилоҳоти адабиётшуносӣ" сингари китобларда нима учундир (Таъкид бизники. – С. Х.) бу санъат ҳақида маълумот берилмаган. Ташибиҳ ул-атроф тўғрисидаги маълумот ва бу санъат қўлланилган форсий шеърлардан намуналарни фақатгина Сайид Муҳаммадризо Дойи Жовиднинг "Зебоиҳои суҳан ё илми баде дар забони форсӣ" (Исфохон, 1956) номли асарида учратамиз. Бироқ бу муаллиф ўз тадқиқотларида қайси манбаларга асосланганини кўрсатмайди (Таъкид бизники. – С. Х.)"* [Исҳоқов; 2006: 89]. (For some reason the information about this device is not given in a number of works on classic poetics, for example, "Talkhis ul-miftah" (based on the work of Sakkoki, XIV century), "Tarjiman ul-baloga" (XI century), "Hadoiq us-sehr fi daqoiq us-she'r" (XII century), "Aruzi Humayun" (15th century), "Jami mukhtasar" (15th century), "Rahamoi adabiyoti forsi" (20th century), "San'ati suxan" and "Lug'ati istilahoti adabiyotshunosī" (Ta'kid is ours. - S. X.). Information about Tashabih ul-atrof and examples of Persian poems in which this art is used can be found only in the work of Said Muhammadreza Doi Javid named "Zeboihoi sukhan yo ilmi bade dar zaboni forsi" (Isfahan, 1956). However, this author does not indicate which sources are based on his research (Emphasis is ours. - S. Kh.)" [Ishakov; 2006: 89].

Maybe, like Vahab Rahmanov, Doi Javid invented tashabih ul-atrof and did not mention its "muhtare" in his treatise.

But the device used in the fragment of the battle image taken from the epic "Ravzat ush-shuhado" of Sabir Sayqali, might be a differentiation of tavze, which is utilized in Navoi's gazals (O'TIL; 2006: 63). The word "Differentiation" is defined in the "Explanatory Dictionary of the Uzbek Language" (lat. differentia - difference, differentiation) as "Separation, division, stratification of a whole thing into different parts, forms, stages; mutual differentiation. At this point, the stylistic device used in the excerpts from the poems of Navoi and Saiqali, may be a new device that derived from tavze.

We seem to deny Bahadir Karimov. Here, the law of negation in philosophy seems to have arisen (perhaps it is true from one point of view). But B. Karimov gave an example to the students in the "Methodology of Literary Studies" classes, talking about how a scientist can create his own method. He drew circles on the blackboard (these visual effects still remain in our memories), and said to us to imagine that these are concepts/theoris/inventions of a number of scientists who created their own scientific schools and subsequent scientists, in turn, add another circle next to that circles, next generation scientists could also create their

own "circle" during researching the works of their predecessors, and one day we too can create our own "circle" (method/school) like them.

This is reminiscent of the process by which sciences create new branches during their development. This may seem strange at first. But over time, the public can accept. An example of this is our views on the new stylistic device.

This poetic device also can be found in Russian poetry, in particular, in the poem "Шуршащая песня" by Andrey Usachyov. If you pay attention to the image in it, the sound of rustling reeds, the elegant sound of gurgling water, the sound of the splashing rain are emerged from the several recurrence of the sound of "sh" in some places and a whole scene appears before your eyes like a large canvas [Usachev]:

Шуршат на дереве листья.
Шуршит камыш,
И дождь шуршит,
И мышь, шурша,
В нору спешит.
А там тихонечко шуршат
Шесть шустрых маленьких мышат...
Но все вокруг возмущены:
– Как расшуршались шалуны!
Шуршат на малышей кусты.
Шуршат им с дерева листья.
Шуршит рассерженный камыш.
И дождь шуршит,
И мама-мышь,
Весь лес шуршит им:
– Шалуны,
Не нарушайте тишины!
Но их не слышат шесть мышат.
Давно мышата не шуршат.
Они легли пораньше спать,
Чтоб не мешать
Большим шуршать!

We consider that this should be brought into science as a type of stylistic devices. And we propose to name it as "tavze'i mohirona" ("tavze'i skillfully spoken").

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