



The Skill Of Using Words In Sonnets

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ABSTRACT

This article is devoted to the study of Rauf Parfi's skill in using words and the artistic-aesthetic features of his poems, in which the specific aspects of the poet's poems, the content-essence, imagery, and the transfer of image tools are discussed. special emphasis is given to the expression through.

It is emphasized that Rauf Parfi's sonnets are the product of associative thinking, thinking through metaphors, and the use of original symbolic images are characteristic aspects of the poet's style. It was mentioned that the reason why Rauf Parfi took the sonnet genre as the basis for his work is the poet's desire for complexity, and the situation in which he forms an enigmatic way of thinking by using appropriate words in this genre. It is also emphasized that the limited volume of the sonnet is the limit for the word-loving artist, its specific features are the expression of difficulties on the path of a person striving for perfection, and it is also necessary for the necessary conclusions and stops.

The article focuses on the use of symbols in Rauf Parfi's poetry, associative thinking, and the main goal of the poet is to hope to see every child of the nation in the process of striving for perfection. The idea that Rauf Parfi, as a poet, is responsible not only for the nation, but also for the whole of mankind, and that is why he is recognized as a sensitive poet who made an incomparable contribution to poetry, formed the essence of the research

Keywords:

Metaphor, associative thinking, metaphor, sonnet, figurativeness, symbols, philosophical generalizations, poetic perception, lyrical hero, poetic image, symbols, art-image tools, oxymoron, etc.

Introduction

Despite the fact that the sonnet genre is poetry subject to strict rules, it is known that the influence of its gradual development on the human mind has been increasing. In the process of continuing the artistic experiences of Western artists in the traditional way, the desire to express social problems and to reflect these issues on a wider scale in Uzbek national sonnet writing grew stronger. That is, coverage and description of almost all problems of life continued to increase. It gives a more special aesthetic burden to the traditional function of

the sonnet. They tried to enrich it with extraordinarily beautiful allusions and new symbols. In the sonnet, along with the traditional themes, the range of new themes expanded.

Literature Analysis:

A number of scientific studies have been carried out on the changes that have taken place in the development of the current national poetry, in particular, its formal research, artistic and aesthetic views. "Modernism is not a living phenomenon" by O. Sharafiddinov. ("Literature

and art of Uzbekistan", 2002, April 18) N. Karimov's "Specific features of the development of 20th century Uzbek literature and national independence ideology" (- Tashkent: 1993), B. Nazarov's "Abdulla Oripov. A literary portrait. / History of 20th century Uzbek literature. (- Tashkent: Teacher, 1999. - B.462 - 482), Umarali Normatov and Ulug'bek Hamdam's "The need to see the world in a new way" (World literature, 2002. No. 12), N. Rahimjonov's "Tendensii razvitiya sovremennoy uzbekskoy poezii" (- Tashkent: 1989. - p. 42), J. Jumaboeva's "Psychological image skills in 20th century Uzbek poetry" (- Tashkent: 1999. - 48 p.) and other scholars' research on lyrics It shows that the principles of research have deepened. Many issues such as formal researches, artistic skills, individuality of the creator, gradual development of artistic thinking, nature of poetic image in modern Uzbek national poetry served as the basis for the research.

There have been a number of articles and studies devoted to the specification of the sonnet genre, but no fundamental research has been done on the art of the Uzbek sonnet. B. Mikhailichenko, who was particularly concerned with the specific features of the sonnet, wrote "Theory of the sonnet genre. (Samarkand, 1995); Poetics Uzbek sonnet. (Samarkand. 1999. - 120 p.) research can be called an anthology of a unique Uzbek sonnet. Mikhailichenko's theoretical views on Russian sonnet writers' works may have a special place in genre research.

Abdulla Sher's article "Secrets of the Sonnet" ("Uzbekistan literature and art. 2009. No. 43. - P. 1-4.) focuses on the issue of the genesis of this genre and traces its origin to the genre of Eastern literature. 'azal connected with the classic seven-verse examples.

Also, Hamid Mirzaev, one of the researchers, commented on the sonnet series in the article "The series of sonnets in Uzbek poetry" ("Uzbek language and literature". 2007. No. 1. - P. 65-68), and the issue was discussed by Osman Nasir, R. Parfi elucidates sonnet categories through research. Attention - focuses more on the interpretation of the poetic idea. B. Aliev's article "Analysis of spirituality in the sonnets of Rauf Parfi" ("Collection of actual problems of

Uzbek philology. Khojand: 1993. - B. 61-64). In Rauf Parfi's sonnets, the philosophical spirit in the sonnets is partially studied in terms of problems of individual style through the issue of psychological analysis

Research Methodology

In this article, the artistic-aesthetic features of the Uzbek sonnet are studied based on perfect examples, the poetic features of the sonnet genre, in particular, the issue of the use of artistic image tools or artistic arts in it, which allows the genre to be artistically perfected.

The conclusions of the research are to imagine the specific trends of Uzbek poetry in the second half of the 20th century and the current stage, to determine the place and influence of the sonnet genre in this process, and to understand the possibilities of its connection and interaction with other genres, this about, B. Boyqabilov, R. Parfi, Fakhriyor's sonnets are of great theoretical and practical importance.

Comparative-typological, artistic analysis and cross-sectional methods were effectively used in the article.

Analysis And Results

In the Uzbek sonnets created in the following years, the proportionality of the poetic expression with the changes that occurred in the national psyche is noticeable. Considering that the sonnet is a Western lyric genre, it is not difficult to see that the artistic experiences that arose as a result of the gradual development of Western traditions were the factors in the formation of the Uzbek national sonnet.

When it comes to the skill of using words in the sonnet, it can be recognized that Rauf Parfi's potential is higher than all others. The origin of the Raufona style is connected with new formal researches in poetry. Rauf Parfi's poetry is mainly related to the nature of imaginative thinking. A way of thinking based on imagination is considered one of the primary signs of the nature of artistic-aesthetic thinking. Artistic thinking is created as a result of the relationship between the creator and social reality and existence. This phenomenon shows

the identity of the creator through his way of thinking. In this sense, "literature proves that it is a form of higher consciousness and a form of spiritual and social life at the same time" [21, 257].

The artistic-aesthetic expression of these situations appears in poetry in its own forms and methods. Most of the poetry of Rauf Parfi, a unique artist of words, is a product of imaginative thinking.

Imagination arises due to situations such as the use of metaphors, reference to symbols, and the use of contrasting methods in poetry. "The main difference between symbol, image and metaphor, in our opinion, is the special repetition and strict meaning of the word - symbol. And the image in many cases performs the function of a metaphor, if it is in the context of renaming, in this case it becomes a symbol and can enter the flow of symbolic actions when it means open and hidden meanings" [21, 209]. In particular, metaphorical images serve to shed light on the psychology of emotional thinking in Rauf Parfi's poetry, and reveal the nature of symbolic images. In the poet's sonnet, which begins with the lines "I'm old, now I'm hanging", the poet's artistic perception is shown in the form of metaphors. The sonnet uses metaphors such as blue wood, honey-sun, winter, spring, and leaf. They occupy an important place in the interpretation of complex imaginative poetic images.

I am blue-eyed. I'm hanging now
I will rise again full of magic
I will write Mehra's wing,
I fill the worlds with love [13, 209]

In Rauf Parfi's poetry, instead of the poetic image of a tree, the original Turkish word *ogoch* is used in many cases. As you can see in the above lines, the image of the poet's creative time is represented in the light-blue form, that is, in the expression of the experiences of the lyrical hero. The state of creation at the time of creation is likened to a green tree. When talking about a green tree, the poet creates an associative state. The sentence "I hang out now" raises a question by itself. What does the lyrical character want to hang on the tree branches and what does this state mean? It turns out that the lyrical hero in "Zangori *Ogoch*" wants to show its fruits. It is in

these fruits that he revives again. Fruits invite the sun to ripen, an ancient Turkish concept - Mehrani. And Mehra shakes the fruits. Poetic observation thus becomes a product of creativity. In the second quatrain of the sonnet, the mood of the lyrical hero is expressed in tragic lines. The metaphor of "winter" and such epithets as "the eternal white stone on the head" and "covered in bloody clouds" remind us of the frosty and miserable conditions of a person. Epithets such as "frozen fire" and "quick mornings of darkness" come to the metaphor of "spring". And this indicates that the spring of human life is also legal, frozen in ice. This quatrain of the sonnet is the climax. Unlike an ordinary person, an artist gives a different meaning to every scene. In particular, he can draw unique thoughtful scenes through his deep gaze in the description of the seasons. In the tercet part of the sonnet, the lyrical hero, as a creator, gives his identity and individual aspects to poetic forms such as leaf, people, crowd, poet, branch:

I will stay with the universe forever,
If I die, my voice will crackle in my body,
I will cut off the brightest star.
Crushed and humiliated, I am at the bottom,
Alone, I am the people, I am the crowd,
I am a poet, after all, I am a king, my servant. [13, 127]

The eternal stay of the creator in the universe is definitely the result of his creative products. If the examples of creativity become universally important, the personality of the creator will belong to eternity. To cut off the brightest star is to possess a shining star in the sky of creation, which is a sign of eternity. The use of the epithets "crushed" and "humiliated" in the poetic image of a leaf is a sign of the artist's humility. This situation is considered the solution of the sonnet. When the poet finds his identity, and when he has his "I", he rises to the level of "king" of his day. It seems that the original lyrical work "Gives words and images to speechless sensations, gives them a special life". As seen above, natural phenomena such as tree, winter, spring, morning, wind, cloud, storm, and rain in Rauf Parfi's poems were able to rise to the level of the poet's favorite images. These

images in the world of the poet's imagination are useful in describing the state of experiences that we perceive. But according to the second aspect of the matter, we often see that the oxymoron method is used in the description of contrasting situations. This tool is one of the important factors in the emergence of associative thinking. Poems using oxymoron:

Wake up, my angel, get up
Let's warm ourselves in the fiery ice. [14, 375]

Forget everything, everything is good.
A resurrected death freezes my blood. (61)

The sky is shining, the sky is high
Such a silent cry in my heart. (63)

What a beautiful, ugly sound. (92)

Complex imaginative thinking also occurs through symbolic images in the poet's poems. In the collection of sonnets called "Siovush", the throne is interpreted as a basis for terrible massacres for bloodshed. Siovush is a symbol, i.e., a symbol of the king's generation, who renounced his pleasure and throne, and sacrificed his life for the good. And the pen is interpreted as a creative person who can speak pure words.

You took revenge on the pen. You
thought of the word
Is the end of the month in your
hands?! (103)

In the poet's poem "Abdurauf Fitrat", the ghosts in the verse "Black night, ghosts, blood in eyes and hands" are another symbolic expression of the wicked as an aid to the description of the tragic situation in the psyche of the lyrical hero. The great mountains in the verse "Oh, my great mountains, oh glorious Turan" are considered to be the symbol of the sons of the country, who will support Turkistan. It seems that the manifestation of imagination in the poet's poetry in the form of symbols, contrasts, and metaphors ensured the quality of the poet's poems. In the collection of sonnets "Munojot" by the poet, the poet has effectively used the types of contrasting movements in addition to comparative movements. In the

sonnet, such expressions as "my hell-garden", "justify my anger", "jafo" are among them. In addition to these, there are also examples of tazad art such as sayad - sayd, moment - mangu, earth and sky. Also in the poem:

I deserve your wrath, my hell-garden,

I am a depository wall, pass through, laugh at me. [12, 136]

through the praise of my hell-garden in his verses, the contrasting situation - the original land of torment is serving as a garden of pleasure for him in the presence of God. The lyrical hero, who is a helpless slave before God, is ready to receive the punishment of his sins by appearing in the form of a slow fire that can be stomped on or blown out. But talking about the oceans, clutches, the gallows built for him, the key to the universe in his hand, he says:

"Punishment is your friend, betray."

Oh God, I'm a moment, you're forever,

Is this your comfort or compassion?! [12, 136]

In this way, Habib suggests that he can get the key to good luck if he exposes the betrayal, that is, all the sinful people on earth can live thinking about their own pleasure like slaves. But this tone frightens the slave even more, that is, this non-momentary slave confesses that he is powerless before the eternal God. By reminding his created servant of the pleasures of the mortal world, he indicates that he has a choice. But this seems to be another reference to the sins committed by the servant. "The hero of the poem is a traveler on the path to perfection. He wants to know where and how he can reach the truth." [14. 377]

Rauf Parfi's collection of sonnets called "Barno Bonu" uses an oxymoron in contrasting situations.

How beautiful is this ugly sound,
The melody did not rot my whole body,

I suffocated, moaned, trembled
unconsciously [12, 53].

The lyrical hero of this poem is looking for medicine for his sick soul. In this case, a woman's love acts as a salve. What is the reason

why the sound, which can give a little hope to the hero's broken and damaged, mysterious disappointments, is both beautiful and ugly? Because the world of his imagination is a picture reminiscent of hell. In the kingdom of hell, the sound of a beautiful melody on a drum is a rare thing. On the other hand, the hero's mood is tense. Softness does not match this tension. That's probably why this beautiful melody is inappropriate for a troubled soul, it chokes and trembles for some reason. The truths of the life of the lyrical hero, his bumpy ways, his injustices are used as special metaphors for his situation.

Because the black winds over my head,
Why is there no light like a needle
in the sky?
Maybe it's the dreams that haunt me,
Open your bright eyes, O infinite
[12, 54]

"Black winds" in verses are the negative flow of life, "light like a needle" are metaphors with the meaning of truth, "creeping dreams", "open your eyes" are apostrophes, terrible dreams and endless dreams are adjectives. It turns out that grass species were used. In the last tercets of this collection, there is a wonderful melodiousness - a special kind of alliteration:

Thunder is from Turon, floods are
from Chin,
Rainy loneliness, from the dust,
I prayed and worshiped.
The world of peaches is at the tip
of a spear...
Their world is a lie, I really died...
Dear God, I miss you so much. [13,
93]

During the poem, it is not the letter, but the unit of the wasl and the narrator, that is, the piece "chin" provided the melodiousness of the tercets. According to Islamic philosophy, the mortal world is a lie, the world of trials, and the eternal world is the real world. According to the lyrical hero, it is possible to achieve the Truth in the real world. With this, it is emphasized that it is inappropriate for the hero to seek truth from the mortal world. The "peach-colored world" in the Tercet is not bright in color, the skin is thin,

the world inside the flames is at the tip of a spear, that is, the deposit is represented in a state that will be in a state of disarray, not one day. This deposit is a false world. The words of the moving lyrical hero explain that his mental state is sincere by "really dying". As the cause of this situation, God cites longing.

Also in the sonnet "dark look", "cold whisper", "dear sound", "colorful voice", "beautiful murmur", "stuttering world", "black winds", "terrible dreams", "many non-traditional epithets such as "rainy loneliness" are used, each of them is used to reveal the poetic situation, social environment and tragic situation of the lyrical subject that the poet is referring to. Depicting the unique aspects of poetic thinking through unique figurative meanings is a sign of the poet's high skill and poetic observation. Rauf Parfi's collection of poems "Tawba" is almost made up of poems in the sonnet genre. "Repentance" is actually the name of the poet's poem consisting of three sonnets. It is called "Munojot" in the variant in the magazine. A legitimate question arises as to why the sonnet genre was chosen as a form for the poet's prayer or repentance. The main reason for this is that the sonnet is a genre that adheres to strict rules, and its limited volume is the same limit for an artist who is sensitive to words. Also, the compositional structure and specific features of the genre may have attracted the poet. That is, the node in the construction, the rise, the culmination, the state of the solution. This composite construction is the term for the expression of difficulties on the path of a person striving for perfection and the necessary conclusions and conclusions he draws. Most of the poet's poems in the collection "Repentance" can be said to be a reflection of the conclusions of a person with full faith and high faith, who came by examining his life and psyche.

In general, the reason why Rauf Parfi paid so much attention to the sonnet genre is that the poet is well acquainted with our classical literature and the traditions of Western literature. The possibilities of this genre were very close to the psyche of a sensitive poet. The fact that the original sonnet appeared under the influence of traditional Eastern ghazal writing,

the attitude towards the sonnet in the work of Western predecessors, that is, the fascination of this genre of most great artists, in particular, this genre in the works of Petrarch, Dante, Shakespeare, Pushkin and Khokozas if the application causes it, perhaps. In general, Rauf Parfi chose the sonnet as the form of the last examples of his work. If we compare the sonnets of B. Boyqabilov and the works of Rauf Parfi, it is permissible to recognize the incomparable talent and art of the latter, paying attention to the specific features of the genre, i.e. composition, content, artistry. B. Boyqabilov attaches more importance to some external features - for example, the fact that it has 14 lines, the culmination, solution, and key parts of the composition are described rather shallowly. earns. Accordingly, Rauf Parfi's sonnets have an incomparable place in contemporary Uzbek poetry.

Boyqabilov on the topics of homeland, friendship, nation, and social life. Rauf Parfi's sonnets are in a philosophical direction, and the main themes are perfect human satisfaction, human will, the fate of the nation, the poet's identity, the feeling of the Motherland, the sufferings of love, and the pains of emigration. In Fakhriyor's poems, among several sonnets with a philosophical content, there are also sonnets on topics such as traditional love, emigration, loyalty, loyalty, social problems, spiritual silence, and loneliness. possible In Fakhriyar's artistic drawings, the manifestation of special forms can be seen. Metaphor plays a special role in the poet's sonnets. Metaphor is a combination of concepts in imagination (N. Eshanqul). Fakhriyor's poetry can also be called poetry based on metaphors. Because Fakhriyor does not think with words, but like his teacher, mainly through metaphors. "Metaphor is a clash of two symbols" [20, 92]. You can find unique examples of metaphors in such columns as "Wind transparent as a mirror", "The sky leans on the edge of the pond", "The stars wash away the dust of the Milky Way", "The sky is cracked by swallows", "The shadow leans on the upright dwelling". possible The poet used metaphors such as "blood", "flower", "love", and "heart" in his sonnet, which begins with "A rustling sound in my throat":

The sound of blood gurgling from
his throat,
flower is my last word.
The beginning, the end,
love is the bread you gave me. [20,
93]

In this place, the bloody sound or the metaphor of blood is actually the name of the flower, the name of the flower, the flower is the symbol of the lover. . For the lover, the beginning of love was the end of that love, that is, he reached his end at the beginning of his love. The reason why love is compared to dust is that the lover's heart is in chaos.

I will pin it to my chest,
my heart is a heel - cracks.
You don't love me, don't read
fairies will be rocky [22, 94]

When love is fixed, i.e., when it settles in the heart, the heart is filled with its zalavor or carrying a hadik and it bursts like a "heel". Another meaning of the word "compensation" can be found here. In other words, he is in love with the unrequited love of his wife and is paying for his loss with his heart. This situation is once again proved and clarified in the tercet parts of the sonnet:

My heart is a ransom - I will pay
My salary, my wealth, my loss.
I keep my eyes on my word. [20,
94]

Also, from these verses, it becomes clear that the heart of a lover is a symbol of his wealth, wealth, and existence, and that his heart is paid for love. The poet's achievement is that he was able to describe the classic and traditional theme of love in a sonnet using metaphors and poetic images. In the sonnet called "Hadik" dedicated to the interpretation of the poet's sufferings in love, he used the passionate art of word repetition. Metaphors of flower, heart, farewell are also used here:

Tomorrow, tomorrow, tomorrow
Goodbye, goodbye, goodbye.
Goodbye, flower, fairy tale,
Be patient, patient God. [20, 102]

The metaphor of the packaging of the heart is taken from another sonnet of the poet, and it is useful in interpreting the fact that love

is a work of the heart, its suffering, and the rupture or damage of the heart it symbolizes.

I rubbed the packaging of my heart on my eyes,
My heartaches have become dust,
the cup of my eyes is not full.
I smeared the deceptions of love in my eyes
I mainly cheated the longings I felt. [20, 94]

The lover whose hearts are darkened by love, who have become a package, now wants to fill the insatiable eyes that yearn for a lover with packages that have left the traces of that love, and in the eyes full of longing, "sensiran", i.e., shine longings are reflected. Here, another metaphor of "loving feelings" is used, they are given as a symbol of emotions that longingly believe in love and believe in love. The poet ends the last tercet, which is the key of the sonnet, saying "Our eyes are black, my words are black." That is, by pouring "heartaches" into the eyes that want love from the vision of unrequited love, the eyes became black or full, and the words, in turn, became black with the eyes. It becomes clear that he is doomed to be. This is the state of emigration that Fakhriyor describes in a unique way in his sonnet, which begins with "I lost you in dreams", that is, by alleging that "emigration is full like a moon", he points to the fact that the days of separation and emigration are increasing day by day. Allusions to that painful journey of love are given in the sonnet beginning with "Sen o'tmading".

Every person has his own pain and sorrow, his own world in his heart. The painful pain at the bottom of most people's tongue and the appearance of this pain and sorrow indicate the presence of a soul in this person, which means that the feeling of love is not foreign to a person. The heart given to the lover is the place of love, and the woman to be loved is the queen of the lover's heart. That's why the knees are doomed to kneel only before Love. Even a head higher than a mountain is forced to bow before that love.

The soul gave the woman a gift,
To burn him is life like a candle.
The only thing that was not given was the visal. [20, 109]

the solution of the problem is reached. All the qualities worthy of a man have been enumerated, including the life intended to burn out like a candle, to risk his life for a woman, for his love. The only missing element of the plot, the key to the matter, is the sentence "The one thing that is not given" is given in the last verse, which is developed and brought to a climax as it is counted one after the other. In the remaining two tercets, the problem comes to a solution. The "whole performance" of the sonnet is summed up in its last line. This gradation and consistency is characteristic of Fakhriyor's sonnets, which begins with his gaze into the blue eyes of the heavenly creation. Since the main issue in the sonnet is that God created existence from his eyes, this situation is described in the poem. According to the ancient Islamic belief, the mountain, garden, and meadow appeared from the words of Allah, and it is given in the form of a sign that creation began when He said "Yaral". And from the lightning strike given "as a product of Allah's anger" it is indicated that stones were created, this situation is considered the peak of tadrig.

The rains seeped into the ground,
God created existence from the beginning.
Lightning flashed, stones broke
God created existence from stone.
[20, 95]

Tadrij goes down from the first tercet, but here a new worldview is clearly expressed. Although "Blessings" seems to spoil the experience a little, the love philosophy of the lyrical hero is embodied in this stop. Because in worldly love, the hope of success remains an unattainable dream. That is why we understand the love shown in Fakhriyor's sonnets as "divine love". In the above sonnet, the movement of thought is highlighted as steps in it, but the thought is expressed in a figurative, emotional emotional state.

Along with specific types of tashbeh, one can find examples of almost all types of artistic arts - ilmi sanoe in Fakhriyor's sonnets:

Tomorrow, tomorrow, tomorrow
goodbye, farewell to the middle.
Goodbye, flower, fairy tale,
Be patient, patient God. [20, 95]

The word "tomorrow" in this quatrain is an example of the art of return, while the word "vido" is an example of the art of return, while the flower and the heart tomorrow can be an example of the art of exclamation. Farewell, and the flower serves as a metaphor. Sabir and sabr are examples of the art of enthusiasm. The skill of the poet is known from the fact that he used five arts in one quatrain. Fakhriyor's sonnet, which begins with "Cranes passing over the face of the moon", also uses several artistic arts.

Cranes flying across the face of the moon,
captive and oppressed heart.
The flowers also pass, scratching my heart,
goodbye, flower, spring, summer.
[20, 108]

The metaphor of the face of the moon is used in this poem both in the sense of time and in the sense of time. That is, months have passed, a long time has passed, and if there are cranes passing by the face of the moon in the sky, it is given in the sense of the situation at night. Although the heart is a human organ, the lover himself is understood in this place. The heart also served as a metaphor. The words "prisoner" and "oppressed" and "springtime" and "summertime" are also examples of threats. The word flower is an example of the art of exclamation, and the word "goodbye" is an example of the art of compliments. And in the next quatrain:

The stars are pulling away like coals,
the clouds come gala and gala.
The heart longs, the heart longs,
Oh, I'm sorry, I'm sorry. [20, 106]

This quatrain uses the arts of metaphor, tashbih, takrir, iltifot, nido, tazad. Ash is a metaphor, coal is an allegory, gala is a repetition, woe is a compliment, alamjon-alam is an exclamation, yor-zor is an expression, a word can be an example of the arts of return. Seven arts are used in this quatrain.

Spring is lost in the paths of hope,
Hope is lost on the spring roads.
No rust from the heart, but tears

His eyes are closed like a sick patient. [20, 91]

In this quatrain, the diagnosis - the spring is lost, the hope is lost, the eyes are closed and the path of hope is a metaphor, rust and ahor - tazad, like a patient, like a stone - allusion, as well as a rosary is used in the first stanza. There are many original expressions in the art of veteran sonnets.

The heart aches and misses,
misses and hurts,
A dream is formed from hope. [20, 92]

In the verse, tarde art is used. Here is a special meaning of longing or longing, that is, when a lover is suffering from the agony of Hajr, the lover comes to his eyes and the feeling of longing disappears. sh hits. In the case of longing, first the lover comes to the eyes, and then the pain arises from longing. As a result, a dream is formed. Even when it is formed, it is formed out of hope. Because as hope fades, it turns into a dream, it's natural. A special form of tazad can be found in the tercet part of another sonnet.

Now he stayed for what days and nights?

He worships and leans, he burns and misses.

I tried to boil it, but I burned it.
[20, 99]

Usually, adoration and longing are different concepts. A lover gives his heart to the night (the season of pilgrimage, the evening of Hajr), falls in love unknowingly and throws the soul into a vortex of suffering. Because the other side, that is, the sky, does not want to give him the Moon (lover). Therefore, he is doomed to burn himself. In it, washing and burning, draining and burning - tazad. Many examples of excellent examples of diagnostic art can also be found in sonnets.

Moony night, love will pass,
pass me, I will not pass him.
The moon makes clothes from the rays -
Oh, this hijran, I can't take it off?
[20, 105]

Love is a feeling, it is difficult to regret something because it is not human. In this place,

she is giving up her lover. Or he is putting a person through his head. And Ai wants to dress like a young skilled craftsman, but in turn, this dress also turns out to be a dress of emotions - a dress of hijran. The clothes cut by the moon will never come off on the lover. Because the Hijran happened under the testimony of the moon, it was sealed in the heart.

Gorges rumbling, laughing,
gurgling flowers -
It is a flower that wakes up the
gardens.
The fields turn blue - the frost
remains,
- tickling the sun makes the grass
laugh. [20, 204]

There are also excellent examples of diagnosis. That is, the valleys hum like a cannon, and the flower laughs like a person, and the gardens wake up with thunder, but for some reason the fields wear blue. The reason is that the frost stayed, because she was in a white dress, and the field was also in a white dress, and they became a couple with the frost. But when spring comes and the field turns blue, it is natural that the frost will be lonely. The field took the form of azadar because it was separated from the frost. The grass strives for light, grows tall and reaches the level of saluting the sun. Another quatrain that uses the best examples of revitalization is:

Tiiramoh gardens are humid,
crazy soul that wanders and
crushes.
The rain turns into gray silence,
There is a burning sensation in
you. [20, 97]

The word tiyramoh literally means dark moon, and the word rutabli means moisture, dryness. As Ruhunat is given the quality of madman, this word means mad souls. Gidir - in the presence of emptiness, doubt and bad intentions in the heart, the following meaning can be understood in this quatrain. That is, crazy souls or ghosts roam these unpleasant gardens every day, as if they are disgusted by being wet or immersed in darkness. Silence, in turn, sheds tears, its youth has taken the form of rain, and for some reason it is sadir, that is, desolate, lonely. A doubt creeps in the heart of the lyrical hero. In fact, the

poetic images of silence, spirituality, and wandering are revived in this animation. In fact, silence is a state of life, spirituality is a new metaphor, that is, a special interpretation of the word "ghosts". Gidir is the name of feeling. In this sonnet, the spirit is given the character of a person. The maddened silence is given the grace of a sane. Gidir is characterized by the metaphor of burn. From the interpretations, it becomes clear that the essence of the poem is the predominance of humor in the heart of the lyrical hero for some reason. Losing the land in autumn, which is the season of Hijran, the humid moments of the coming ninety-day winter, and the darkness of the dark three months have a negative effect on a painful and sad heart. Both wandering and crushing emotional experiences make this situation worse. The silence has its effect in the form of heavy rain. In fact, this oppression and silence pulls the wounded soul even more and fills it with doubts and suspicions.

In the next quatrain, the winter between them and the lover, which is a poetic image, is shown, which means that after it leaves, the cold will leave and spring will come again. Hamal comes and the lover is comforted by this, but in return he is forced to part with his beloved in the autumn season and sacrifice himself for her happiness.

Fakhriyar's poems prove how diverse and complex human experiences are. According to the essence of modern sharia, man is imagined in the world of entanglements and complications. In the poet's poems, there are many unique allusions and new allusions. In particular, "The longing for hope is burning", "The moon will be eclipsed in the sky", "I have a twinkle in my eyes, I have a heart in my throat", "My heart is tired of searching", "It is silent like a shard of clay". life", "Flowers pass away, spring ends" are among them. Khunyo means mourning, badar means full moon, and kutarar means old, bows, full.

Conclusion

The following conclusions can be drawn regarding the artistic features of the sonnet genre, which is uniquely formed in Uzbek poetry:

➤ "Uzbek sonnet" shows a compositional "series", but it cannot be included in the series of "praise" poems. This was based on the variety of situations and the scope of topics reflected in them. In modern Uzbek poetry, there are original examples of sonnets in the works of R. Parfi and Fakhriyorar, and the skill of using words in the analyzed samples can be a proof of this.

➤ In Uzbek poetry, efforts were made to enrich the sonnet genre with extraordinary allusions and new symbols during its development. In particular, landscape images seem inappropriate for sonnets, but examples of landscape-sonnets appeared in Uzbek poetry. In sonnet poetics, comparative and contrast forms of movements are used more. Contigual forms of migration were used only in some places.

➤ Rauf Parfi's sonnets arose as a product of more imaginative thinking. Associations are formed due to the use of metaphors in sonnets, reference to symbols and images, and the use of contrasting methods. In the poet's poems, natural phenomena such as trees, winter, spring, dawn, wind, clouds, storms, and rain can rise to the level of the poet's favorite images. The fact that these symbols from the world of imagination come to the poet in the description of the state of experience is also proven in the sonnets.

➤ In the sonnets of Rauf Parfi, a serious problem is posed, the experience is described through the world of imagination. Philosophical sonnets include the main themes of perfect human satisfaction, human will, concern for the fate of the nation, the poet's own world, the sanctity of the Motherland, the sufferings of love and the pains of emigration.

➤ The modernist style prevails in Fakhriyor's sonnets, human experiences are described using specific forms of artistic means. The fact that in the poet's

sonnets, along with specific types of allusion, examples of most types of artistic arts can be found, is a proof of the artistic level of these examples of creativity.

So, the Uzbek sonnet has improved artistically and aesthetically. Sonnet writers have their place in this development.

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