

# **Stylistic Features of Poetic Texts**

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## **Abstract**

This article, entitled "Stylistic Features of Poetic Texts," is aimed at studying the stylistic features of poetic texts, with particular attention paid to identifying stylistically specific language units based on poetic texts.

**Keywords:** Poetic content, poetic text, style, stylistic specification, poetic semantics.

## **INTRODUCTION**

The poetry of Muhammad Yusuf was an important event in the literature of the 90s of the 20th century. It is true that many articles about the poet's life and work have been published in the press. However, most of the published articles are dedicated to the bright memory of the poet. There are only a few scientific studies that deeply analyze his work from an artistic and linguistic point of view. Muhammad Yusuf differs sharply from the works of other poets in that he is a unique poet, and his poems are written in folk tones. The study of the skill of all representatives of fiction in the choice and use of words is of particular importance in the development of our linguistics. Through this aspect, the individual style of writers and poets is clearly visible. Therefore, in Uzbek linguistics, such aspects as the peculiarity of the artistic speech of our creators, the extent to which they use language tools, are studied as the main topic. Primarily, prose works form the basis of the research studied to date.

We can acknowledge that all these works possess high scientific potential and quality. It is advisable to pay special attention to poetic works from the point of view of scientific research. At the same time, the issue of increasing their number is considered one of the urgent and important problems in the field of linguistics. This, in turn, creates opportunities for expanding the linguistic analysis of literary texts, systematic study of literary heritage, and a deeper understanding of the richness of language.

Among these works, it is scientifically appropriate to cite G. Muhammadjonova's dissertation "Linguopoetic Study of Uzbek Poetry of the Late 80s - Early 90s" (2003). In this scientific work, along with the works of such poets as Shavkat Rahmon, Usmon Azim, Azam Uktam, Iqbol Mirzo, the poetry of Muhammad Yusuf is also partially analyzed from a linguopoetic point of view.

This research can serve as an important basis for a deeper study of Muhammad Yusuf's work, since his poetry has not yet been sufficiently analyzed from a scientific point of view. Therefore, we also tried to study the poet's work and aimed to analyze from a linguistic and stylistic point of view the level of use of common language expressions in his poems and the skill of using artistic means of expression.

Also, in Dilfuza Shadieva's candidate dissertation, the topic "Linguopoetics of Muhammad Yusuf's Poetry" (2007) is developed in detail. In this scientific work, Muhammad Yusuf's poems are analyzed from a linguopoetic point of view, and his skill in using artistic and

figurative means of language, as well as the common language, is deeply studied. The author of the study paid special attention to the poet's role in the development of the Uzbek language. In this work, Muhammad Yusuf's use of antithesis, the practice of using synonyms, phrases, and folk proverbs in his poems is also described in detail. In the study, the author also paid special attention to the fact that there are aspects in the poet's work that have not yet been fully studied and await solutions.

Over the past years, a number of scientific works have been carried out aimed at studying the language of literary works. These studies analyzed the methods of studying the language of a literary work, its goals and objectives in different ways. For example, the above-mentioned candidacy

In their work, Kh. Doniyorov and S. Mirzayev showed two main aspects of studying the language of a literary work:

- Linguistic point of view - this aspect is aimed at identifying the processes of growth and change of the literary language, grammatical categories and lexico-semantic transformations of words, proving theoretical ideas and using the language of fiction as visual material.
- From a stylistic point of view, the writer's art of word choice, the skill of revealing and individualizing the character of images through language, as well as the writer's attitude towards the national language are analyzed. Through this, scientific conclusions are drawn about the writer's unique language and artistic skill.

Thus, when studying the work of Muhammad Yusuf, it is necessary to pay attention to these aspects: it is important to determine how he used figurative means, how he created words and phrases using the richness of living language. These aspects are clearly manifested in these research works.

We can undoubtedly acknowledge that Muhammad Yusuf made a significant contribution to the development of our national literature and culture, raising the spirituality and consciousness of our people, fostering self-awareness, national pride, and noble qualities in the hearts of the younger generation through his brilliant talent, unique works of art, and exemplary social activities.

The highest virtue of Muhammad Yusuf's poetry, in my opinion, lies in its pure and pristine sincerity. The poet's sincerity and folk spirit not only make his poems shine, but also give them unique beauty and freshness. One of his best qualities is that he is far from indifferent, not indifferent to life, and also expresses his feelings openly and directly. It's a foreign concept to him to sit idly by, submissive to heartbroken, weeping nature, or fate. He sought to immediately express in pencil what he saw or hated.

The power of poetry cannot be measured by any criteria, because it has the power to influence the most delicate feelings of a person. Of course, such an opportunity is inextricably linked with the poet's artistic skill. German poet and thinker

Goethe put forward the idea that "a poet is an actor who plays an infinite number of roles in lyrics."

Among the poets who define the leading principles of modern Uzbek poetry, Muhammad Yusuf's poems fully confirm this idea. In modern Uzbek poetry, the principle of deep perception of life and the artistic expression of perceived life in new forms and tones is clearly

visible. Muhammad Yusuf holds a firm place in the history of our literature as a poet who embodies these very principles in his work, possessing a unique style and artistic explorations. Thus, summarizing the language and style of Muhammad Yusuf's poetry, it can be said that *in terms of language*: simple, folk, natural words and style of expression, wide use of modern vocabulary;

- *in terms of style*: simplicity, sincerity, connection with the people, passionate and heartfelt expression;
- *thematically*: Homeland, national pride, social problems, spiritual values, etc.

Having completed the analysis of the linguistic aspects of the artistic realization of linguistic possibilities in the poetry of the People's Poet of Uzbekistan Muhammad Yusuf, we will now continue a deep analysis of the linguistic features of the poetry of the Hero of Uzbekistan Erkin Vakhidov, its peculiarities in language and style, as well as the linguistic structures of the means of artistic expression.

The diversity of Erkin Vohidov's poetry lies in the fact that, as a true patriotic poet, he takes pride in the beauty of our language and clearly expresses it in his poems.

Tinglayman ko'p o'zbek so'zlarin

Xorazmcha talaffuzini.  
Xush ko'raman u yer qizlarin  
"Qo'ysangiz-a" degan so'zini  
Ular buni aytса muloyim,  
Tillaridan asal to'kilar...  
Xoramlik qizlarni doim  
"Qo'ysangiz-a" degizgim kelar.

In this poem, the poet praises the beauty of the Uzbek language, mentions the uniqueness of the Khorezm dialect, and expresses in an extremely beautiful language that our language is rich in dialects, and each region has its own dialect. Continuing to analyze the poet's poems, we also witness that the use of case endings in the Uzbek literary language is unique in the poet's poems.

Buloq ona Yer siynasidan

She'r singari qaynab oqadi.  
Suvning kumush oynasidan  
Mehrim bo'lib quyosh oqadi.  
To'yib ichdim suv bilan go'yo  
Dilga singdi yurt muhabbati.  
Tashnaligim qondi-yu, ammo  
Yana ortdi qalb harorati.

Note that the first line of this poem is written as: "Buloq ona Yer siynasidan," the sixth line as: "Dilga singdi yurt muhabbati," the eighth line as: "Yana ortdi qalb harorati," but in accordance with the grammatical norms of the modern Uzbek literary language, the above sentences should be written as: "Buloq ona Yer siynasidan," "Dilga singdi yurting muhabbati," "Yana ortdi qalbning harorati." As we can see, the poet Erkin Vakhidov used the

genitive case suffix in his poem in three places without a sign and gave poetic speech in a peculiar norm. Next example:

Sado deydi: sochlarin yoyib,  
Nechun quyosh kezar parishon?  
Tong chiqar-u kech bo'lar g'oyib,  
Ne izlab u kezadi jahon?

In this example, the poet used the accusative case suffix "Sado deydi: Sochlarini yoyib" in a peculiar way. The use of this case ending in the form **-n** in artistic style, in particular in poetry, gave the text expressiveness and poetic tone.

We can also see the use of the accusative case in the following poem by the poet.

Egam, ismingni aytmoq ***jur'atın*** bergil zabonimga,  
Ko'ngil – xomush sadaf, dur ***jilvasin*** bergil bayonimga.  
Tarahhum ayla mendek bedil-u mahzunga, lutf etgil,  
Charog'i subh ber shomimga, gul ***faslin*** xazonimga.

It is known that in fiction, even auxiliary words can perform an important function and acquire a significant meaning. For example, words used in a sentence to express syntactic relations such as means, purpose, cause, time, space, etc., are called postpositions. Prepositions can be used synonymously with case endings when connecting words.

On the example of the poetry of Muhammad Yusuf and Erkin Vahidov, the linguistic possibilities of the Uzbek literary language, especially the aesthetic and expressive functions of grammatical means in poetic speech, were analyzed. It was shown that the artistic interpretation of the national spirit and dialects of language occupies an important place in the poetry of Erkin Vahidov. The poet strengthens the naturalness, musicality, and expressiveness of poetic speech by using genitive and accusative cases in an unmarked or abbreviated form. It is also determined that postpositions and grammatical means acquire not only syntactic, but also semantic-expressive load in an artistic context. In general, poetic texts are a field worthy of linguistic in-depth research, demonstrating the richness and flexibility of the Uzbek literary language.

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