

The use of apostrophe in the works of Omon Matjon

Sarvinoz Abdusharifova
Urgench State University

Abstract: In this article, based on the poetry of the People's Poet of Uzbekistan, Omon Matjon, verses related to the art of apostrophe - that is, personification - are analyzed. The analysis and interpretation reveal how this figurative tool reflects the poet's unique artistic mastery.

Keywords: Omon Matjon, personification, apostrophe, analysis

According to Dilmurod Quronov's "Glossary of Literary Studies", which defines one of the most widely used poetic devices - apostrophe - in the works of poets, it states the following:

"Apostrophe (Greek: apostrophe - a turning away) is a literary device in which an object or phenomenon is addressed as if it were a living being."

Such a stylistic figure is formed based on addressing something as if it were alive [1:32]. That is, through this figurative device, the creator brings to life an inanimate object or an event, addressing it to artistically express their purpose, thoughts, inner feelings, and emotions. In particular, Omon Matjon, like many other poets, effectively uses the poetic device of personification in his works.

> You enter the garden, the flowers open their hearts,
Standing like your sister-graceful, expectant.
Your greed and desire surpass all bounds:
You trample through. The garden is left in sorrow.
What can I say? To the selfless flowers
That gazed kindly at all with pure hearts,
But the stray, who wandered the garden all his life,
Brought shame to a thousand flowers-mercilessly.[2:95]

In this first stanza taken from the poem "Mezon", we can observe a high example of personification. The flowers, as if they were sisters, open their hearts and stand expectantly and gracefully-this vividly illustrates the poetic device.

> The sky moans in the night,
The gardens are filled with snow.
Spring promises it
The last song of the storms.[2:97]

In this stanza, through the use of personification, the poet breathes life into nature. The moaning of the sky and the falling tears (snow) filling the fields is a clear example. Here, the poet attributes the human characteristic of moaning to the sky, effectively utilizing the apostrophe.

> Dew drips from the stars,
When the Earth meets the horizon,
With my eyelashes,
I wrote the word "mother" in the sunlight-like a poem.[3:116]

These lines also beautifully depict personification in describing dawn. The dew falling at daybreak, the sun rising from the earth, and the meeting of the horizon are rendered with liveliness through personification. In the poem dedicated to Zulfiya, beginning with *"Men she'r yozsam..." ("If I write a poem...") *by Omon Matjon, unique examples of personification can be seen throughout all the stanzas:

> If I write a poem,
 I won't write it on paper anymore,
 But on that blazing fire over there.
 The bright slogans of the flame, its fiery accent,
 Will silently speak of the burning in my heart.[4:9]

The emotional turmoil of the lyrical subject is like a fire, and the flame's voice, its language, silently conveys the burning passions of the heart. It speaks of the silent rebellion within. In the following stanza, the lyrical hero says he will no longer write poems on paper, but on the muddy and torrential waters of the great Jayhun river. So that his deeply buried, overflowing, and unspoken feelings may awaken in the shore-breaking waves:

> If I write a poem,
 I won't write it on paper anymore,
 But inscribe it on the muddy, overflowing waters of Jayhun:
 Let the emotions I've never fully expressed,
 Awaken in its shore-breaking waves![4:9]

In the third stanza, the poet declares that if he writes a poem, he will no longer write it on paper, but instead on warm, freshly plowed soil. So that the grass and flowers may embrace his verses and carry them for examination to the moody spring:

> If I write a poem,
 I will no longer write it on paper,
 Let me write it on freshly plowed warm soil:
 May the grass and flowers embrace my poems,
 And take them to the moody spring for judgment![4:9]

In the final stanza of the poem, the lyrical hero says that if he now writes poems on paper, he intends to give them to children, so that his poems may become kites soaring in the vast blue sky:

> If I write a poem,
 If I now write it on paper,
 Let it become a kite – I will give it to the children deliberately:
 So that my poems, from the depths of the deep-blue sky,
 May call out to you in a soft voice.[4:9]

There is another form of personification known in literary criticism, which is described as "dialogization" or "making something speak." This artistic device involves giving speech to animals or inanimate objects by likening them to human beings [2:41]. Examples of this device can be found throughout Omon Matjon's poetry collection "The Path of the Bird" (Qush yo'li).

Conclusion:

This poetic device is widely used in the works of Omon Matjon and serves to enhance the artistic expressiveness and emotional depth of his lyrical poetry.

References

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