

10-27-2020

POETIC WORKS AND RHETORICAL QUESTIONS (On the example of Erkin Vahidov's epic "Nido")

Nilufar Istamovna Adizova
teacher, department of uzbek linguistics, BSU

Follow this and additional works at: <https://uzjournals.edu.uz/buxdu>



Part of the Arts and Humanities Commons

Recommended Citation

Adizova, Nilufar Istamovna (2020) "POETIC WORKS AND RHETORICAL QUESTIONS (On the example of Erkin Vahidov's epic "Nido")," *Scientific reports of Bukhara State University*. Vol. 4 : Iss. 5 , Article 8.

DOI: 10.52297/2181-1466/2020/4/5/8

Available at: <https://uzjournals.edu.uz/buxdu/vol4/iss5/8>

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in Scientific reports of Bukhara State University by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact sh.erkinov@edu.uz.

appear in these publications. The promotion of the ideas of school, education, culture, enlightenment was at the center of these articles. During these trips, during his stay in Crimea, Behbudi met Ismail Ghaspirali, the founder of the idea of Jadidism and a great thinker of Russian and Crimean Tatar Muslims.

All this has a great impact on his political views and thinking. What did Mahmudhoja Behbudi and his comrades Fitrat, Munavvarqori, Ibrat and others want? First of all, they tried to reform and renew the country, which was lagging behind in development. They stressed the need for education reform, in addition to political reforms.

Mahmudhoja Behbudi's numerous articles in newspapers such as "Samarkand", "Hurriyat", "Sadoi Turkiston", "Oyna", "Hurshid", "Najot" put forward the idea of large-scale political, economic and educational reforms in Turkestan. He sharply criticized the old traditions of the local population, which hindered development, the "old-timers" who could not give up the old views, those who opposed the reforms and innovations. The "ancient" strata of society had expelled the enlightened and the jadids as infidels on charges of attempting to undermine values and discriminating against Muslims. In his articles, Behbudi said, "No, it is not so, we are also Muslims, we just want progress, prosperity, enlightenment. Opportunity is running out, we have fallen behind, we have to strive for innovation, we have to absorb innovation. Because of our backwardness, we became a colony, we were subjugated. Now, instead of pretending that our past is great, we must draw the right conclusions from our mistakes and look for ways to develop. It is time for others to respect us, to communicate with them on an equal footing, and to think about what we can do to protect the interests of Muslims."

Conclusion. The arguments and theoretical considerations presented in the article can be widely used in bachelor's, bachelor's, "History of Uzbek literature", master's degree in "History of Jadid literature" special courses and lectures, textbooks, textbooks, collections. The scientific conclusions and results of the article can also serve as a source for students to write term papers, dissertations, master's dissertations in the field of literature. Researcher B. Kasimov quotes in the Uzbek Soviet Encyclopedia the author's will before the execution: "We know our destiny, but we look forward to death because we are proud to feel that we have done what we can to our poor people in our lives. If our lives are needed as a sacrifice for freedom and the happiness of the people, we will gladly welcome death. Opening as many new schools as possible, working tirelessly in the field of education and the well-being of the people will be the best sculpture for us "[2, 39 - 43bb].

REFERENCES

1. *The role of M. Behbudi's legacy in the promotion of national ideas A collection of scientific articles. Tashkent, 2014, pp. 48-67*
2. *Qosimov B. Colleagues (Behbudi, Ajzi, Fitrat) - T.: "Sharq", 1994, pp. 3-38*
3. *Qosimov B. National Awakening: Enlightenment, Courage, Devotion. - T.: 2002, 6-9 pp*
4. *Karimov N. Maqmuchoja Behbudi. Landscapes of XX century literature Tashkent: Uzbekistan, 2008. 38 p*
5. *Valixanova V.S. Djadidizm: vozniknovenie i sushchnost // Istoriya natsionalnyx politicheskix partiy Rossii. - M., 1997, pp. 56-79.*
<http://www.tafakkur.net>
<http://doka.uz>

UDC: 808.1:

POETIC WORKS AND RHETORICAL QUESTIONS (On the example of Erkin Vahidov's epic "Nido")

Adizova Nilufar Istamovna
teacher, department of uzbek linguistics, BSU

Abstract:

Background. This article analyzes the Uzbek poet Erkin Vahidov's ability to use rhetorical forms of questioning on the example of his epic Nido. This linguopoetic theme demonstrates the

poet's ability to describe the lyrical hero's experiences through the rhetorical forms of interrogative sentences, to ensure that the events of the work are effective and colorful. Through his jeweled approach to linguistic units, his unique style and the boundless possibilities of our language have been criticized. In addition, this article analyzes in detail the specific methods of expression of the poet's inner experiences and compares them with the methods of expression of other literary figures. The role of the rhetorical question in his work and the extent to which this linguistic combination enriched the poet's work are illustrated. The role of rhetorical questions in linguistics and its significance are also covered in detail in this article. Additionally, besides the poems of E. Vahidov, some other examples for rhetorical question will also be stated and analyzed in a detailed way.

Methods. The article uses component, differential-semantic, observation and comparison methods to determine the respective poet's ability to use rhetoric questions.

Results. 1. Detailed information on the science of rhetorical questioning and its role in poetic works such as epic.

2. Analysis of the poetical characteristics and the use of literary arts in the epic by Erkin Vahidov, "Nido".

3. The essence and aesthetic value of rhetorical forms of expression

4. Having been informed with some examples of rhetorical questioning in the literary works.

Conclusion. The beloved poet of the Uzbek people, the creator of the twentieth century Uzbek poetry Erkin Vahidov in his epic "Nido" from rhetorical interrogations to increase the influence of the feelings of the lyrical hero, was able to use the work effectively and appropriately, giving it a unique charm, expressing the hero's experiences in brighter colors.

Keywords: rhetorical interrogative forms, interrogative pronouns, poetic speech, methodological purpose, emotional coloring, variety, mood.

Introduction: We know that rhetorical questions are usually used in speech when no answer is required or when the answer to the question is known to the speaker and sometimes it is necessary to emphasize that answer. Rhetorical interrogative sentences serve to express the speaker's attitude to reality, feelings, and emotional state at the time of the interrogation. In rhetoric, too, rhetorical interrogatives are uttered with a special tone, a different spirit, such as joy, pride, anger, hatred, persuasion. Dozens of rhymes are combined with emphasis.

From the general rules of linguistics it is known that, a rhetorical question is asked just for effect, or to lay emphasis on some point being discussed, when no real answer is expected. A rhetorical question may have an obvious answer, but the questioner asks it to lay emphasis to the point. In literature, a rhetorical question is self-evident, and used for style as an impressive persuasive device.

Methods. The article uses component, differential-semantic, observation and comparison methods to determine the respective poet's ability to use rhetoric questions.

Results. 1. Detailed information on the science of rhetorical questioning and its role in poetic works such as epic.

2. Analysis of the poetical characteristics and the use of literary arts in the epic by Erkin Vahidov, "Nido".

3. The essence and aesthetic value of rhetorical forms of expression

4. Having been informed with some examples of rhetorical questioning in the literary works.

Discussion. Rhetorical interrogative sentences use the grammatical forms of simple interrogative sentences (that is, sentences that are asked when something is not understood, when something needs to be clarified, and, of course, require an answer) [3; 2]. This means that both pure question sentences that require a specific answer, affirmation or denial, and rhetorical questions that have an answer in themselves or do not require a logical answer, emerge through the same grammatical forms. For instance:

1. Using interrogative pronouns:

Pure question: “*Nega men bu arzimas xatoga yopishib oldim?*” (Why did I stick to this trivial mistake?) (E.Vahidov. From the book "Fondness of word")

Rhetorical question: “*Ruh to ‘g‘riso ‘z bo ‘lgani uchun shohdan yiroqda, shaxmat taxtasining chekkasida turadi. Shunday bo ‘lgach farzin kabi kajravlar, egri qadamlar shoh oldidan joy olsa ne ajab?*” (The soul stands on the edge of the chessboard, away from the king because it is wrong. Why shouldn't the crooked, crooked steps take place in front of the king?) (E.Vahidov. From the book "Fondness of word")

2. Using questionnaires:

Pure question: “*Gap ko ‘p, ko ‘mir oz degan iborada men chuqur ma‘no, tagdor fikr ko ‘rmadim. Suhbat cho ‘zilsa, sandalning cho ‘g‘i sovib qolgani uchun shunday deyiladimi*” (I didn't see a deep meaning in the phrase "there's a lot of talk, a little coal." If the conversation drags on, is it because the sandals are cold?) (E.Vahidov. From the book "fondness of word") [2,11]

Rhetorical question: “*Chiqqan tovush chapillasa chapak, qarsillasa qarsak bo ‘ladi. Buni anglash qiyin emas, lekin ko ‘ksimizda gursillab urgan yurakni yurak deyish to ‘g‘rimi yoki urak? Yurak yuradimi, uradimi?*” (If the sound is clapped, there is applause. It's not hard to understand, but is it right to call a heart beating in our chest a heart or a heart? Does the heart beat or beat?) (From the book "Fondness of word" by E.Vahidov) [2,4]

3. Using the interrogative tone:

Quarantine extended?

You?

At first glance, all the interrogative pronouns used in our language seem to be used to ask, know, and understand something from the listener for the purpose of expression, and in certain speech situations they always seem to be needed. Indeed, it is. However, we also have a constant need for questions that do not require an answer to a logical question, which can easily be considered as an integral part of the richness of the Uzbek language vocabulary, one of the linguistic possibilities of speech. There is always a need for two places in the speech to use rhetorical questions. These are in oral speech and fiction. (Sometimes in popular speech (publicist style), the uplifting is also used to express the spirit.)

This technique is often used in the literature. This term is defined as a kind of turn of speech, a figure designed to enhance the expressiveness of speech. “A distinctive feature of these phrases is their conventionality, that is, the use of interrogative, exclamation, etc. intonation in cases that essentially do not require it, due to which the phrase in which these phrases are used acquires a particularly emphasized shade that enhances its expressiveness. So, a rhetorical question is, in essence, a statement expressed only in an interrogative form, due to which the answer to such a question is already known in advance” reads the literary dictionary.

Directly in rhetoric, the science that studies oratorical speech, such questions have been applied, probably from its inception. Already in the IV century BC, the ancient orator Demosthenes often puzzled his listeners with such remarks: "So when, finally, citizens of the Athenians, will you do what you need to do?" or "Why am I saying this?" After such a question, the audience froze in silence, everyone waited for what the speaker would say next. This way the listeners focused on the speech, and the essential thoughts were better remembered.

Rhetorical interrogative pronouns are used in fiction, in more poetic speech, to express the specific stylistic purpose of the artist, which makes the verses more attractive, increases the stylistic value of the poetic work, and increases the impact of the logic expressed.

Rhetorical questions have long been used in oratory, literature and journalism. The ancient Roman orator Cicero began his accusatory speech against the conspirator Catiline with a rhetorical question: "How long will you, Catiline, abuse our patience?"

In addition to rhetorical questions, sometimes rhetorical exclamations are used ("O times, about manners!") And rhetorical question addresses ("Poet! Do not cherish the love of the people").

It should be noted that, a direct question asked necessarily implies an answer. But not all questions require an answer. A rhetorical question, as well as a rhetorical exclamation and rhetorical address, are peculiar turns of speech that enhance its expressiveness. A distinctive feature of these

phrases is their conventionality, that is, the use of interrogative, exclamatory, etc. intonation in cases that essentially do not require it, due to which the phrase in which these phrases are used acquires a particularly emphasized shade that enhances its expressiveness. In the practice of oratory, techniques have long been developed that are not only a strong influencing tool on listeners, but also have expressiveness and emotionality. One of these means of speech is a rhetorical question, which is asked to the audience with a special expression. Addressing the audience with a rhetorical question is an effective technique. It turns the monologue of a speaker or writer into a hidden dialogue with the audience, as it activates the attention of listeners or readers. The audience is invited to participate in the conversation, in the discussion of the raised issue.

The unsurpassed master of depicting Russian nature with the help of words is the writer I.S. Turgenev. With special subtlety and sensitivity he describes the beginning of the day in springtime and precedes it with a rhetorical question: Do you know what a pleasure it is to leave in spring before dawn? Horses soundly slap their feet through the puddles, the coachman whistles. In the dark gray sky, stars blink here and there, a damp breeze occasionally comes in a wave, the restrained indistinct whisper of the night is heard. And who are the judges? (A.S. Griboyedov) Isn't every blade of grass filled with fragrant juice, and every linden seed beautiful? (K. Paustovsky). Russia, where are you rushing? (N.V. Gogol) A rhetorical question occupies a special place in the work of S. Yesenin. Let's observe: Whom to regret? After all, every wanderer in the world will pass, enter and again leave home.

Indeed, the widespread use of such expressions in poetic speech has a special place as a sharp means of depicting the poet's feelings: pain, emotions. Like many other stylistic figures, rhetorical questions add expressiveness and color to speech bring it closer to lively emotional human speech. Therefore, this technique is regularly used in various genres of literature, as well as, epics. We will try to prove our point by considering the rhetorical interrogative sentences used as an expression of the poet's aesthetic goals on the basis of the epic "Nido" by the People's Poet of Uzbekistan, Hero of Uzbekistan Erkin Vahidov.

Steps,
Steps,
Heavy steps...
The soil vibrates from the impact of boots.
Where are so many people going?
How far they have come!
"Look, do you see?"
My dad!
"Dad"!!!
My voice never comes out but
I run - steps go backward. [1, 28]

In the above verses, the lyrical protagonist seeks answers to the anguish that is going on in someone's heart, and even seems to be waiting for answers from the reader. At first glance, the questions seem unanswered, but the poet reflects the answers to the pains that torment the heart of the lyrical hero in the form of rhetorical questions in the form of verses:

Sore throat,
Bitter pain,
I'm standing in the middle of the road.
At this time—
The train screams.
Stop, people!
Where are you going?
Where is my father?!
A blue light flashes above me...
I wake up scared
My mother is with me.

Kind hands
 Fire in my head:
"Why are you crying?"
 My only one, my dear?
 The night is long, sleep,
 Close your eyes [1,30].

Through these verses, the poet's anguish in the heart of the lyrical protagonist seems to answer endless questions:

These days, of course
 It will pass.
 Human injury
 It's over.
 Mother Earth again
 One day he will live.
 The world is full of light
 Full of blood [1,31].

In another part of the story, the lyrical protagonist is immersed in endless fantasies, as if asking his mother for answers to the questions that are troubling his heart, adorning his imagination with sweet thoughts about his father, trying to soothe a broken heart:

Thoughts lead to thoughts,
 My mother fills in the blanks with questions.
"Tell me, is my father a hero?
A warrior who also destroys mountains?
Does he have a gun in his pocket?
Do you have a lot of medals on your chest?
Does my dad fly?
Will he parachute from the skies?
 Grabbing a sharp steel sword,
 Fearing the hearts of the enemies,
Will he fight alone?
Five stars burning in his hat?
Tell me, does my father love me?
Will he bring a mare when he arrives?
Leading my foal in the streets,
Can I have something for a cold?
 Let those days go by quickly,
 Tell my father not to dream. [1,31].

To the reader of the epic, these questions may seem like the lyrical protagonist (the poet himself) was asked by his mother, but in reality it is a message to the whole world and an expression of the salvation he seeks. The lyrical protagonist goes back to the beginning of his twenty-year dream: as if answering the questions of the baby's imagination, full of wonder and excitement, it is obvious that he wants to confirm the sweet ending he has woven from the listener. how much is it possible Is it possible to correct the terrible mistakes of the war, which dried the pillows of twenty million Uzbeks, separated children from their fathers, young brides from their husbands, women from their livelihoods, and mothers from their children ?! Is it true that the Cold War, which wounded the world, is really warm?!

The answer to the questions of the Black War is always clear: destruction, endless separation, yellow orphaned patience, harmony... harmony... harmony...

The essence and aesthetic value of rhetorical forms of expression are reflected in these aspects. Forms of rhetorical appeal were used in almost every part of the epic Nido, and it served to enhance the emotional color of the poetic work. The lyrical hero's letter to his father is simply unreadable. When you read it, you don't feel like reading it again, because the letter has already

pierced your heart. Now you can see the hearts of the children of war in the pajmur that has touched the "lead of desire", you can deeply feel the tragedy and pain of the terrible war through the heartaches of a baby.

Dad!

I miss you very much.

I miss you with both eyes.

Will you come sooner or later,

My mother said,

Is that true, tell me?!

We adults deceive children in many places, and we think that they "Forget, forget, because they are children" In fact, even the biggest mistake of adults is at this point.

Dad,

I saw you in my dream that day.

You came on a white horse,

You asked for water.

I told this to my aunt.

Dad said he was coming,

Is that true? [1,36]

To be honest,

I miss you so much,

I miss you with both eyes,

Will you come sooner or later?

I look for,

Dad, of course keeling "[1,37].

Do you know what the hardest thing in the world is? What is waiting, waiting for a beloved? Waiting for him, waiting for him to drink, unaware of his fate or not, like a yellow leaf trembling on a tree branch. In these verses, a rhetorical question is used for reflection. The author or lyric hero, in whose mouth the author puts such reflections, asks a number of questions to himself in order to better understand his own state.

Waiting...

The nights of separation are very long,

The road to separation is long.

I go out a hundred times a day,

My eyes are sad

Is the letter coming?

Even when you get up in the morning,

Even at sunset,

Can't stand even at night,

I look at the door,

It pains.

I look forward to

Is the letter coming? [1,37]

Here we see a series of rhetorical questions, the answers to which the hero already knows. Elsewhere in the story, the poet uses rhetorical forms to paint a horrific scene of war:

Around silence,

Only the river

They hit the shore.

Mysterious night, the whole being

Like a magician.

It's four o'clock tonight

How far is it?

Where to hurry

In this cold, in this damp?

It's snowing,
It's raining,
There is night only in the universe... [1,40]

Here rhetorical questions help to strengthen the impression of the reader, make him put himself in the place of the lyrical hero and, together with him, recall the terrible events of the recent past. In the last part of the epic, the poet's address to the world becomes an irresistible call:

Do not kick the ground; do not kick the ground...
We are fantasies
Flowing in waves
A story we read about those days.
But to the dead

**Poetry, what good is a friend,
if it simply "blends in" with everything else out there?**

A thousand years of glory,
An honor to say a thousand years,
The departed will not return to the world.

Why not bend

If a man leaves.

If the poet (E.Vahidov) did not use rhetorical questions in this epic and used only the narrative method, would the epic "Nido" still be effective? We don't think the answer is yes. Such forms of rhetorical appeal in a work of art are invaluable in vividly expressing the experiences of the lyrical hero, exaggerating and articulating the aesthetic goals of the artist, as well as giving it color, and most importantly, "infecting" the reader with the lyrical hero's excitement.

Rhetorical questions in literature are as important as they are in daily language, or perhaps even more so. The reason is the significant change a rhetorical question can bring about. The absence or presence of a rhetorical question in some of the most famous lines in literature would change the impact altogether. Some examples of rhetorical questions in literature show that writers sometimes ask questions, and then goes on to answer them to produce a desired effect.

Romeo and Juliet (By William Shakespeare)

"This but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet"

A very good example of rhetorical question in literature is from Shakespeare's *Romeo and Juliet*. Here, Juliet makes a statement that a man's name does not define him as a person. She draws attention to this issue by asking two important rhetorical questions, as noted in bold.

As it is analyzed above, Writers employ rhetorical questions for rhetorical effects, and we cannot easily quantify the impact rendered by a rhetorical question. The idea becomes all the more powerful, and our interest is aroused to continue to read and enjoy the technical and aesthetic beauty that a rhetorical question generates. Moreover, it is a requirement in persuasive speeches.

This type of questioning is placed not to receive an answer, but to draw the attention of the reader or listener to what is important at the moment. Lomonosov wrote in his work "Rhetoric" that a rhetorical question "is not for testing the unknown, but for the strongest depiction of known things." Often this is due to the need to convey various emotionally expressive meanings.

Conclusion. The beloved poet of the Uzbek people, the creator of the twentieth century Uzbek poetry Erkin Vahidov in his epic "Nido" from rhetorical interrogations to increase the influence of the feelings of the lyrical hero, was able to use the work effectively and appropriately,

giving it a unique charm, expressing the hero's experiences in brighter colors. As it is stated, "The effectiveness of rhetorical questions in argument comes from their dramatic quality. They suggest dialogue, especially when the speaker both asks and answers them himself, as if he were playing two parts on the stage. They are not always impassioned; they may be mildly ironical or merely argumentative: but they are always to some extent dramatic, and, if used to excess, they tend to give one's style a theatrical air." [5,201] That is, Erkin Vahidov gains his aesthetic goals through using the rhetorical questioning in his epic "Nido".

REFERENCES

1. Vohidov E. *Epics*. –Tashkent, 1973.– 416 p.
2. Vohidov E. *The charm of the eye. The world of books № 19 (166) October 9, 2013* *Spiritual-enlightenment, socio-political newspaper*) www.kitobdunyosi.uz
3. Karimov S.A. *Artistic style and means of expression of language. Study guide*. - Samarkand: SamSU Publishing House. 1994. - 72 p.
4. Sayfullayeva R., Mengliyev B., Bakiyeva G., Kurbanova M., Yunusova Z., Abuzalova M. *Modern Uzbek literary language. Textbook*. - T.: Science and technology, 2013. - 403 p
5. Gardiner, J.H. (John Hays), 1863-1913. *Manual of composition and rhetoric*. Boston; London: Ginn & Company, © 1907, p. 500
6. Gideon O. Burton, Brigham Young University. "Rhetorical questions!". Archived from the original on 2007-10-26. Retrieved 2007-10-19.
7. Macmillan. p. 67. ISBN 0-333-44070-6.
8. Moon, Rosamund (1998). *Fixed expressions and idioms in English: a corpus-based approach (Oxford studies in lexicography and lexicology)*. Oxford University Press. p. 158. ISBN 0-19-823614-X.
9. Fergusson, Rosalind; Partridge, Eric (1994). *Shorter dictionary of catch phrases*. Routledge. p. 25. ISBN 0-415-10051-8.
10. "Javier Gutiérrez Rexach," *Rhetorical Questions, Relevance and Scales*, "Ohio State University, 1998" (PDF)

UDC: 82.091-32

COMPARATIVE ANALYSIS OF THE NOVELS "THE WINTER OF OUR DISCONTENT" AND "ADOLAT MANZILI" ("JUSTICE VENUE")

Ganieva Orzigul Khayriddinovna
teacher of the english literature department, BSU

Abstract:

Background. John Steinbeck and Adil Yakubov are the prominent literary representatives who greatly contributed to the development of world literature. Their works reflect the psyche of the period to which they belong, the contradictions of society, different characters and destinies, changes, disagreements or imbalances between society and man. In the process of studying literary works, specialists dive into the creative ocean of writers and enjoy the gems of this world.

Methods. In the following article there have been drawn some views about the comparison of the novels "The Winter of Our Discontent" by John Steinbeck and "Adolat manzili" ("Justice Venue") by Adil Yakubov. The similarities between the literary themes, main idea, conflict, title and characters of the works are discussed in the paper.

Results. In the novels the authors showed the fate and feelings of people belonging to different classes in the society, besides they expressed the problems of the time, too. Both novelists created their works at a time when the spiritual, moral and social situation in the country was complicated. The main characters fight against injustices and frauds that occur in public life and everyday life. In Steinbeck's last novel, unlike Adil Yakubov's work, there is much more pessimistic spirit. The protagonist, Ethan, is a very pure-hearted, humorous man who enjoys life. However, until the end of the novel, Ethan cannot retain his positive qualities. But Adil Yakubov's protagonist Suyun Burgut (Eagle) keeps his personal features and stays proud.