

## Sonnets in the Work of Abdulla Sher

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**Annotation:** This article analyzes and interprets sonnets and writer's thoughts about sonnets from the work of poet and translator Abdulla Sher.

**Keywords:** sonnet, high skill, artistic scale, miraculousness, imagination, free movement, contemplation, sonorous song, natural scenes.

The sonnet entered Uzbek poetry at the beginning of the 20th century. Its first example can be found in Usman Nasir ("Yana She'rimga" 1935). Later, poets such as Barot Boyqabilov, Rauf Parpi, Ergash Muhammad, Mirpolat Mirza also wrote in this genre. Along with them, Abdulla Sher also took part in this genre.

The sonnet is a poetic form that can give "width in narrowness" and requires high skill, its violation in a certain sense means either the poet's lack of skill or his avoidance of difficulties. But there is another important aspect that cannot be overlooked: the four parts of the sonnet are a unique artistic scale, they contain a person, his life, love, sorrow, joy, bravery, surrounding him. can accommodate natural scenery. That is, the sonnet is an artistic-aesthetic whole that can reflect the characteristics of beauty and ugliness, grandeur and depravity, tragedy and fun, miraculousness and imagination.

The term sonnet is derived from the Italian word "Sonetto" and the Provençal dialect "Sonnet" and means song, sonorous song. It was first used as an independent poetic genre by Giacomo da Lentini, one of the poets of the Sicilian school, at the beginning of the 13th century. So why didn't the sonnet appear in the Middle Ages, before or after? What motivated the creation of an artistic work based on such a strict law? Our assumptions are as follows.

That is, the sonnet is an artistic-aesthetic whole that can reflect the characteristics of beauty and ugliness, grandeur and depravity, tragedy and fun, miraculousness and imagination. Meanwhile, as noted in Becher's article above, the first quatrain contains the thesis, the second quatrain contains the axylthesis, and the tercets contain the synthesis. In other words, the first quatrain reflects a certain emotional state, compatibility, the second quatrain reflects a negative state, and the tertets appear as an artistic conclusion that reconciles the contradictions in them. Although such divisions are not always clearly visible, they are to some extent internal and ensure the constant presence of a common dialectical process in the sonnet.

Thus, the sonnet is a fixed form based on a dialectical system, both in form and content, and it cannot be broken up or broken into fourteen-line poems of various forms. After all, in the sonnet, the content-essence is subordinated to the form-phenomenon, the form dominates the content. For this reason, in the sonnet, the primary attention is paid to the form, the poet must first of all subjugate the form, not the content. The formation of the content of each sonnet is a process that requires skill and work, just like saddling a horse for the first time<sup>1</sup>.

In addition to his journalistic articles on the sonnet, Abdulla Sher also wrote directly in this genre.

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<sup>1</sup> Abdullah Sher. Secrets of the Sonnet." "Literature and Art of Uzbekistan" newspaper. No. 43 of 2009

In particular, the writer's collection of poems "Pronoun of Love" (2010) was called a book of romantic sonnets.

Love refreshes and rejuvenates the human heart. Love is a supreme blessing that has the power to harmonize a person's soul with his body and his body with his soul. The poet expresses this high feeling in his sonnets.

Ko'nglimning ko'kini bossa zulumat,  
Yalindim osmonga, oyu chaqinga,  
Duolar ayladim sening haqinga,  
Senga baxt tiladim, o'zimga-sabot.  
Sevgisiz hayotni demadim hayot,-  
Nafratlar o'qidim qilichsiz qinga,  
Chorladim daryo deb, keldim yaqinga,-  
Sahroi umrimni aylading obod.  
Gullarga aylandi shunda kunlarim,  
Bulbullar bo'g'zidan chiqdi unlarim,  
Qanotdek yoyildi qo'llarim mening.  
Men uchib yuraman o'shandan buyon  
Boshingda bamisli qanotli osmon,  
Quyoshni aylanar yo'llarim mening.

(From the poem "You" 1990)

Although this collection of Abdulla Sher was created in the most complex poetic form, at first glance, the works in it give the impression that they were written very easily. However, at the root of each verse lies the author's many years of research and long-term creative research. The collection of unique and beautiful artistic interpretations of human love introduces the reader to another new side of the poet.

The collection "Pronoun of Love" consists of a series of sonnets dedicated to Eternal Spring - Love. Sonnets are divided into four according to the name of the book-series, that is, they are expressed by four types of personal pronouns: "I", "You", "He", "We", "Me" - feelings and experiences of the lover; "You" - the image of the lover, beauty, grace, "She" - the attitude of the lyrical hero to animate and inanimate things such as life, nature, love, agyar, lover; "We" includes the processes of behavior of two lovers striving for unity in the bosom of the universe.

This category is not written in one shot. It was created over many years, depending on the inspiration. Therefore, just as the sonnets in the book are connected by a common tone, each of them also has its own "periodic" tone.

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