

**TEXT OF THE SONG AND ITS POETICS**

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**Abstract.** In every era, song has been the spiritual food of peoples. That's why they paid attention to the song genre even in BC. However, we cannot observe such features or aspects when it comes to its text or poetics. In this article, the poetry of Muhammad Yusuf, who has an important role in the art of Uzbek singing, is studied through on the base of this features. Muhammad Yusuf's poems became important at the end of the 20th century. The poems he created began to be sung by singers. The poet focuses on the rhythm that creates musicality in his poems. That's why his poems quickly turn into songs. In addition, the poet pays attention to the linguistic features and content of the poem, and as a result, the songs begin to sound like a work rich in artistic content. In this article, such features are researched and the place of Muhammad Yusuf's poetry in Uzbek singing is defined.  
**Keywords:** song, text, word, sentence, sound, rhythm, poet, lyrical character, spirit, content, image.

**Introduction.** In today's studies, research is being carried out on the text of the work. In these studies, the text of the work is analyzed based on the views of both linguistics and literary studies. However, the text of the song is not considered in such studies. Although considered, there is a lack of complete analysis of the role of the text of the poem. In literary studies, the concepts of poetic content and song text are researched on the basis of several studies, in which the essence of the content of the text of the poem [1], its use [2], the research of creators in this regard [3]; [4]; [5]; [6]; [7]; It will be possible to follow the articles implemented in [8]. However, in these works, poetic content is studied from the point of view of a certain characteristic of its essence. In Uzbek literary studies, that is, the poetics of songs created on the basis of Muhammad Yusuf's poetry has not been researched. This shows the relevance of our research. This issue is of scientific importance as it is studied for the first time in literary studies.

**- Review of literature on the topic.**

M.O.Isakovskiy's study "About poets, about poems, about songs" is considered important in the study of this problem [9]. Because this research is a research conducted on this problem of Russian literary studies, it talks about the research of Russian poets in the field of singing. Although Muhammad Yusuf is the author of many songs, any research is not done in this regard.

**- Research methodology.**

This article uses the works of Uzbek literary experts on poetics, as well as the fundamental researches of Uzbek and Russian philologists in this direction. Historical-logical and dialectical methods are used in considering the problem on which the work is based.

**- Analysis and results.**

One of the unique features of the language of poetry is musicality and melodiousness. Rhythm, rhyme, stanza, word repetition, intonation, sound repetition, etc. can be cited as the main elements that create musicality.

V.G. Belinskiy "The content of a lyrical work... can neither be told nor explained... the music you hear... if you don't play a musical instrument, how can you explain another person an understanding of the tone of that music?" If you start to play it... it will express itself with its own language" [10; 45], he said.

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"Poetic speech is exciting, effective, passionate, that is, unusual speech... This feature - passion - is characteristic of all works written with poetry. The poem expresses not an ordinary situation, but an extraordinary situation, a strong feeling, an exciting thought" [11; 299].

The measure, standard, laconism, vividness, exciting emotion in poetic speech create melodiousness, and rhythm appears as the main symptom. Rhythm is the presence of a noticeable melody in a literary work. Although poetic speech is close to other literary genres in terms of content, it is close to the art of music in terms of melody.

T. Boboev recognizes rhythm as one of the factors that create musicality in poetry and analyzes the issue on the example of finger-weight poems. "Such elements are divided into two groups according to their functions: a) main elements: rhythm (beat), weight, rhyme, clause; b) auxiliary elements: intonation, poetic syntax, poetic arts, movements...» [12; 196].

Melody is felt when the poem is read. Most of M. Yusuf's poems are witty and have a song-like charm, and their melodiousness and musicality are unique. U. Hamdam expresses the following thoughts about this: "The power of Muhammad Yusuf's poems can be felt precisely with the help of melody... the melody does not live in the shell of words, but first of all, it vibrates in the bosom of the experience that created the poem. To understand the poem, in fact, is to listen to this melody with our ears" [13; 47].

Therefore, "Poetry is wisdom in terms of being an extract of thought, music in terms of finding a way to the heart, emitting a harmonious sound from it" [14; 153].

Маъюс куним / кўзим тушса, 4+4=8  
 Куяр осмон, / тушунмайсан. 4+4=8  
 Мени само / тушунгайдир, 4+4=8  
 Сен эй, инсон / тушунмайсан... 4+4=8 [15; 126]  
 4+4=8 when I have a sad day / my eyes drop  
 Burning sky, / you don't understand. 4+4=8  
 May God understand me, 4+4=8  
 You, man / do not understand... 4+4=8 [15; 126]

Each stanza of the above paragraph taken from the epic "Ancient Well" by Muhammad Yusuf has eight syllables and is divided into two stanzas. Scheme 4+4=8. This scheme is exactly repeated in the remaining stanzas of the poem. Let's focus on the last stanza of this poem:

4 4  
 Губоримдир / бўйи райҳон, 4+4=8  
 4 4  
 Миноримдир / тилим бийрон. 4+4=8  
 4 4  
 Мени дунё / тушунгайдир, 4+4=8  
 4 4  
 Сен эй, нодон / тушунмайсан. 4+4=8

The even and consistent repetition of this scheme played an important role in the rhythm of this poem.

D. Kuronov also focuses on the issue of rhythm in Muhammad Yusuf's poetry and expresses the following points: "The number of syllables in the verses and their arrangement significantly affects the rhythmic intonation characteristics of the poem. Also, due to this, there is a variety of weights in the finger system. For example, in scales with a small number of syllables, a playful, slightly violent tone occurs:

Кейин не бўлди      What happened next (2+3)  
 Кейин тўй бўлди      Then there was a wedding (2+3)  
 Қолмади сирлар      No secrets left (2+3)

It should be emphasized that rhythm is a general concept. Each poem is born with its own rhythm.

Russian literary critic S. D. Blukhatov notes the following forms of rhythm depending on its role and function in the text of the poem:

a) percussion rhythm; b) the rhythm of imagery; c) rhythm of sound; g) stanza rhythm or strophic rhythm [17; 105].

In our literature, rhythm and beat are sometimes used interchangeably. For example, T. Boboev uses beat instead of rhythm. D. Rajabov reacts to this issue in his candidate's thesis on the topic "Interrelationship between artistic image and rhythm": "A beat is a phenomenon related to a specific place and point. While repetition is an important feature of rhythm, a beat is distinguished by its single execution. A rhythm can be formed from the repeated repetition of beats. The beat falls into one place in the poetic speech and its effect "spreads" like the chain rings formed by a solid body thrown into water [18; 9].

So, means phrases, sentences, and verses that are emphasized with emphasis.

Момом сенга олов ёкқан,

*My grandmother burnt you*

Қора қумғон, қора қумғон.

*Black pitcher, black pitcher*

Бобомни ҳам ўзинг боққан,

*You supported my grandfather*

Қора қумғон, қора қумғон. [15; 170]

*Black pitcher, black pitcher*

In this poem, the beat falls on the phrase "black pitcher", as a result, the rhythm of the beat is formed. There is also a situation in the poem where a person concentrates all his strength and hits one point. In some poems, the poet focuses all his attention on one point and emphasizes that point. In the above poem, emphasizing the "black pitcher", a strange picture of the history of a family is created. This creates a certain rhythm in the poem, that is, the beat rhythm.

As an example of the rhythm of imagery, poems such as "Uzbek girls", "This cruel..." can be cited.

Бу Момо ҳаводан уларга одат:

*This is accustomed to them from the Mother nature:*

Ушласа Гул ушлар қўлини фақат,

*If she holds, the flower holds her hand only*

Куёвга чикмаган ўзбек қизларин

*Unmarried Uzbek girls*

Ўпса фақат шамол ўпар юзларин [15; 84]

*Only the wind will blow your face*

Any poetic line taken separately is a simple prosaic sentence, it becomes known that it is a poetic line only within the context of the stanza. "Unmarried Uzbek girls" gives the impression of an ordinary speech when taken separately. However, the position of this line in the stanza and the text of the poem is incomparable. Because this verse summarizes the figurative observation of the whole poem in one point.

Нозик белда қирқта кокили фақат,

*Only forty braid hairs on a thin waist,*

Силаса ёмғирлар силайди фақат,

*The rain is only caressing*

Кўрса фақат осмон кўрар кўзларин –

*Only the sky can see your eyes -*

Куёвга чикмаган ўзбек қизларин.

*Unmarried Uzbek girls.*

Each verse reveals new characteristics of the image of an Uzbek girl. From verse to verse, from stanza to stanza, the oriental national melody grows stronger. As a result, a figurative rhythm emerges around the image of an Uzbek girl. In such lines as "Smiling light falls from the cheeks of flowers//Secrets hide even from roses//After the sun sets, from lonely gardens//In vain, look for traces of secrets", if the expression does not seem to melt, the rhythm of national imagery is polished. At this point, the speech is not limited to syllables, stops, and rhymes. In addition to these, the rhythm of spiritual imagery is manifested.

Кўнгли дарёдай кенг, меҳри улуғвор,

*My heart is as wide as a river, my love is glorious,*

Дугонаси Ҳаё, синфдоши ор.

*Her friend is charm, classmate is shame.*

Айтинг, фариштадан нима фарқи бор,

*Tell me, what's different from an angel,*

Куёвга чикмаган ўзбек қизларин?..

*Unmarried Uzbek girls*

The above four verses, taken alone, would be a simple piece of speech. However, each couplet, stanza, which appears to be a fragment of this simple speech, in addition, realizes a new rhythm of figurative expressiveness in the whole text of the poem.

"A verse is not only a rhythmic-intonational unit, but also a unit of meaning" [19; 228]. A verse that is not connected in terms of musicality and melody cannot be a rhythmic piece.

At first glance, Muhammad Yusuf's poetry writing technique is relatively simpler than other poets' poetry writing techniques. For example, the whole poem revolves around the verse "Uzbek girls who have not married". We can see this in dozens of his poems, such as "Zebijan", "Wonderful world", "The cruel", "Wooden Cradle", "In the field". This ordinary and simple manner of the poet in creating a poem creates a unique musicality and melodiousness, as well as a serial, interconnected and intertwined rhythm of imagery.

Бу бешафкат, 4 *This is cruel*

Бу беозор дунёда, 7 *In this carefree world*

Бу шундай кенг, 4 *It is so wide,*

Бу шундай тор дунёда, 7 *In this narrow world*

Кимлар келиб, 4 *Who was born*

Кимлар кетар дунёда, 7 *who passed away*

Қўнғизнинг ҳам Ватани бор дунёда, 11

*The beetle also has a homeland in the world,*

Нега йиғлар қримтатар дунёда?.. 11 [15; 86]

*Why does the Crimean cry in the world?!"*

At the beginning of the poem, the poet gives the impression that one verse is divided into two. However, between the first verse and the second verse, more than a simple pause is required. The poet is trying to convey an important idea through the 4- and 7-syllable lines. He is not deliberately putting poetic verses into different syllables. The rhetorical question in the last stanza puts an end to the uneven number of syllables in the stanzas. This is the rhetorical question, that is, "Why does the Crimean cry in the world?!" after the verse, it is necessary to shorten the pause. After all, the intonation in the poem should speed up a bit now. For this reason, in the next three stanzas, we see a stair-step pattern of four- and seven-syllable verses. The poet has developed the idea he wants to

express in the above four stanzas and brought it to the highest point, now it is necessary to gradually lower that rhythm.

Ким ёлғиздир? 4 *Who is alone?*

Маскани йўқ эл ёлғиз. 7 *Nation without its country is alone*

From the fifth stanza of the poem, a change in rhythm, slowing down can be felt. By the sixth stanza, exact first stanza in the poem is repeated. Only the fifth stanza changes in the form "World is a market without a gate". The end of the poem ends with the verse "Why does the Crimean cry in the world. In this line, the words "cries" and "Crimean Tatar" can easily be replaced. Doing so would not contradict the rhyme, because the endings of both words are consonant with each other. However, the rhythm based on the 4+7 scheme was disturbed to some extent. "Why are Crimean Tatars crying in the world?" The fact is that the sentence "why Crimean Tatars" consists of 6 syllables, if it is pronounced in the form of "why Crimean Tatars are crying in the world", that is, if the Crimean and Tatar words are said with a pause, the effectiveness of the rhythm decreases. Pronouncing words by lengthening, dividing and shortening them according to the requirement of syllables is characteristic of aruz weight. The finger weight is not very good.

It can be seen that Muhammad Yusuf's poems written in joint weight have acquired a special charm from rhythm. For example, the 8+4 rhythm in the poem "Red Apple" attracts attention with its playful musicality.

Баланд шохда қизил олма 8  
Пишган экан. 4  
Узиб олиб қарасам, қурт 8  
Тушган экан. 4 [15; 54]

*Red apple is ripe on the high horn  
When I picked the apple there is worn on it*

The mixing of two groups in the poem does not break the weight, the poem does not lose its musicality, but it acquires a melodiousness, different from the previous simple weights, because there is a certain regularity in the structure of this poem: syllables 8 and 4 are constantly repeated throughout the poem.

In oral speech or performance, the same poem can be said in the form of 6+6. However, this creates a change in rhythm, requiring a reduction in the pause that occurs after the headstand.

Баланд шохда қизил 6  
Олма пишган экан. 6  
Узиб олиб қара 6  
сам қурт тушган экан 6

*Red apple is ripe on the high horn  
When I picked the apple there is worn on it*

It should be noted that there is a specific rhythm in this order as well. But in the content and text of the poem there is confusion. The continuation of the poem can also be seen in the 6+6 scheme. But when the pause that creates the rhythm is separated from the pause that comes in the pronunciation, the poem becomes fake. The poetic skill of the poet is that he chooses the 8+4 scheme he created. The scheme of 6+6 does not give the expected effect of the poem. When it was put into a 6+6 scheme, the first and third stanzas were to be sung slowly, and the second and fourth stanzas were to be sung very quickly, and a certain artificiality was felt in the rhythm. Of course, we can't show this situation in writing in the form of  $2 \times 2 = 4$ , but in pronunciation, oral speech, and khyrgyi, it is clearly shown, and the poet's skill in creating rhythm becomes clear.

The presence of rhythm in a poem, the emergence of musicality through it, does not mean that it is always sincere. For example, let's look at the poet's poem "Sevar Ekan" (She loves me).

Билардим деб айтди у, *She said she knew*  
Билар экан қизлар ҳам. *As far as girls know*

Кулардим деб айтди у, *She said she was laughing*  
 Кулар экан кизлар ҳам, *The girls are laughing too* [15; 78]

Although this poem has a unique rhythm, the poetic content is shallow and the level of impact is weak.

Above, we recognized intonation, poetic syntax, poetic art, movements as one of the factors that create musicality in poetry. The textbook "Introduction to Literary Studies" states the following points about it: "The melody often comes from the poet's mood in moments of inspiration, the way of describing life" [20; 37]. Muhammad Yusuf, like other poets, attaches great importance to the power of words in moments of inspiration. He skilfully uses conjunctions and glosses of vowels and consonants to create unique moods and tones in his poems. Sometimes, when connecting one word with another word, we feel that there is no connecting word in between. It can be seen that the giving of words in place of a separate meaning gives new power to the phrases. The speech act is perceptibly sounding like someone's conversation, rich in facial expressions and intonation decorations attract our attention. Freedom of speech and the nature of poetry, as a result of emotions rich in excitement, is of particular importance.

Muhammad Yusuf works based on the meaning power of words. Widely uses conjunctions that are not noticeable and do not have meaning power. These conjunctions make no sense in the style of other writers or in their poems. The conjunctions **Ҳам, ҳамда, гоҳ, гоҳида, ё, ёхуд** (*too, both, and, sometimes, or*) are important in the poet's poetry. These conjunctions are used in any verses of the poems created by the poet, which makes the verses more meaningful. As an example of our opinion, let's look at the poet's poem "Navoi":

Хитобларга кўмилиб ҳотам.

*I'm buried in chants.*

Буюк шоир дейиш-ку осон.

*It is easy to say that he is a great poet.*

Ҳеч кими йўқ Навоийни ҳам,

*Neither has Navoiy anyone too*

У ҳам мендек бир ғариб инсон... [15; 81]

*He is a stranger like me too...*

In this poem, the poet assigns such a responsibility to the auxiliary word **ҳам (too, as, such)** that this responsibility served to show the loneliness of the lyrical hero and Navoi in the poem. In addition to auxiliary words, the poet skillfully uses alliteration signs in his poems. In Muhammad Yusuf's poetry, it can be observed that more attention is paid to consonants than to vowels. In the poet's poetry, consonant letters m, n, q are given more and stronger emphasis than other letters. In addition, the poet pays attention to vowels. Vowels appear in different pronunciations in each verse and occur in a pattern of systematic repetitions. For example, in the poet's poem "Zebijan" this order is shown as follows:

Ой юзли ёр ойдек ўғил туккан оқшом

*The moon-faced woman gave birth to a son like the moon*

Мадаминбек тортиб олди отимни ҳам,

*Madaminbek took away my horse too,*

Дардимга дард кўшилди воҳ, ғамимга ғам –

*Pain added to my pain, oh, sorrow to my sorrow*

Зебижонни суяр эдим, Зебижонни!.. [15; 93]

*I loved Zebijon, Zebijon!..*

In the first verse of the poem, the vowel **sound o** is used 4 times, in the second verse 3 times, in the third verse the vowel **sound a** is used 6 times, and in the fourth verse the vowel **sound i** is used 5 times. A similar phenomenon can be observed in the example of consonants. This view is expressed in the poem "Devoted" as follows:

Бу шундай бевафо дунё, бу ҳаёт,  
*This is such an unfaithful world, this life*  
 Тунда туғишганинг тонгда етти ёт.  
*At night is your sibling, in the morning your enemy.*  
 Балки тақдир шудир, балки шу қисмат,  
 Maybe this is fate, maybe this is fortune,  
 Биздан рози бўлинг руҳи нотинч зот. [15; 73]  
 Be pleased with us, restless soul

In the first couplet, the consonant letter **b** occurs 3 times. In the second verse the consonant letter **t** is used 6 times, in the third verse the consonant **b** is used 2 times, in the fourth verse the consonant letter **t** is used 2 times. In this poem, one can also observe a situation where vowels and consonants meet together. The vowel **i** is used 5 times in the third verse and 5 times in the fourth couplet.

Or the arrangement of vowels and consonants in the poet's verses can be observed as follows.

Суйганимни бир бойвачча тортиб олди.  
*My love was taken away by richman*  
 Тилло берди, тиллога от сотиб олдим,  
*He gave me gold, and I bought a horse*  
 Тулпоримни туёғига ётиб олдим,  
*I lay on my horse*  
 Зебижонни суяр эдим, Зебижонни...  
*I loved Zebijan, Zebijan*

Let's see it in the table below

Sentence order	1	2	3	4
Number of sound T	2	4	3	-
Number of vowels O	3	5	2	2

In this poem, the poet describes the situation of a enamored boy who exchanged his beloved girl for a horse, but this exchange did not help him overcome the pain of separation. And with the help of the sound **T**, he expresses pain of poem

If a poem has a number of syllables, a rhythmic pause, a radif, rhyme, but if there is no poetic reflection, then there will be no musicality and consonance in this verse. So, although the emergence of musicality and consonance in poetry is connected with rhythm, it is not limited to this. There are points that need to be paid attention to, such as the consistent development of poetic observation, the clarity of the image, the novelty of figurative and expressive means, sincerity and naturalness of emotional experience, expressed as a whole, musicality and consonance will not arise if they do not come to a single form and solid condition. If a poem has a number of syllables, a rhythmic pause, a radif, rhyme, but if there is no poetic reflection, then there will be no musicality and consonance in this verse. So, although the emergence of musicality and consonance in poetry is connected with rhythm, it is not limited to this. These aspects of the issue of creating musicality and melody, of course, are a separate research topic. Since our main work is the study of the poetic skill of Muhammad Yusuf, we will confine ourselves to the above comments on the issues of rhythm, musicality and melody.

Muhammad Yusuf's skill was evident not only in his epics, but also in his poems that became songs. If we look at such poems as a form of poetic skill, first of all it is necessary to understand the meaning of the word song. "Song is a poetic-musical genre in a broad sense; the most popular type of vocal music, based on the form of a band, as well as the general expression of poetic works intended for singing... the compactness of the range of the melody, the musical development based on the form of the band (or band-chorus), the commonality of word and melody intonations in the tone system, in the poetic text it is distinguished by the expression of the development of ideological-emotional content in a general way (as an artistic end). Another unique aspect of the song is the interplay between the poetic text and the melody. It consists in the fact that it is based on structures of the same size (in the poem - stanza, in the melody - period). The poetic texts of the song are distinguished by the clear composition, the expression of a certain complete thought in each clause [21; 200].

Muhammad Yusuf's poetry is distinguished by its meaningfulness, musicality, closeness to the heart, and it is recognized by many literary experts. Literary critic N.Karimov emphasizes that in the poetry of Muhammad Yusuf, along with simplicity and reflection, the colors of Uzbek national life and human qualities characteristic of simple and ordinary people like him dominate [22; 16]. The essence of the poet's poetry is the fact that they glorify and appreciate true love, the value of spiritual and moral purity, fidelity and loyalty are described naturally and sincerely. Muhammad Yusuf said in one of his interviews: "I don't write songs. I don't even think that this poem will become a song when I write it. "Samarkand", "Care remains...", "Faizulla Baba" were also poems. "It never occurred to me that they would become a song." We will try to prove the above thoughts of the poet through the poem "I am unique". This poem of the poet was composed and performed by Uzbek national singer M.Khalikov. This poem consists of five stanzas. M.Kholikov performs the song in three verses, and the chorus is not found in the poet's poem, so that he added these verses and changed the poem:

Ёнимда қол, ёнимда қол, Stay by my side, stay by my side  
 Қалбимдасан гўзалим . You are in my heart, my beautiful.  
 Ёнимда қол, ёнимда қол. Stay by my side, stay by my side.  
 Ёнимда қол, ёнимда қол. My only love.

In addition, the poet shortens the second verse of the first stanza to "You have a lot of sparkers". The second stanza of the poem is in the form of "Хуснинг ошиқлари – адоларинг кўп» and consists of eleven syllables. A similar situation can be found in the fourth verse of this paragraph. M.Kholikov also includes the fifth line of the song "But I am unique". In the poet's poem, the stanzas consist of quatrains, and the fourth line is emphasized as "But I am one, I am unique." In addition, the third and fourth stanzas of the poem are not performed in the song. The final stanza of the poem, which is considered the climax of the performance, has also been changed. In the poem:

Суймоқ бу – гулханда куймоқ азали,  
*To love is to burn in a bonfire,*  
 Мен шаҳар эркаси, сен тоғ гўзали.  
*I am a city man, you are a mountain beauty.*  
 Эслаб юр ёдингга тушган маҳали –  
*Remember always in your mind-*  
 Шайдоларинг кўп-у, мен биттадурман!..  
*You have many sparker, but I am unique!*

In a song:

Севмоқ бу гулханда куймоқ дегани,  
*To love is to burn in a bonfire,*



Жонингдан оташлар туймоқ дегани.  
*It means to ignite fire from your soul*  
 Бир умр ёнингда турсайдим сени,  
*If I could stay by your side for a lifetime,*  
 Аммо мен танҳоман. In execution:  
*But I am lonely.*

Such a change of the last clause in the performance undermined the meaning of the poem. The verse "If I could stay by your side for a lifetime," is the opposite of the song's verse "But I'm alone" and gives the listener a wrong idea. Nevertheless, this song was well received by our people and is still performed by several singers.

Muhammad Yusuf's individual style is close to the art of singing. The poet first of all pays attention to the words of his poems. As a result, simple (and at the same time deeply poetic) soft, easy and freely sung verses are created. He tries not to use long words in his poems that are difficult to pronounce (like words that are difficult to pronounce when singing, for example, kasim, taqqa). As a result, the rhythm in his poems is clear and correct. The evidence of these considerations can be observed in the poet's poem "Purple":

Сен ё сув бўйига // чўккан гулойим, 6+5  
*You are either by the water // my drowned girl*  
 Сени ё кўклардан // тўкмиш худойим, 6+5  
*Oh my God, who dropped you from the sky*  
 Булбулнинг патидай // баргинг мулойим, 6+5  
*Like a nightingale's feather // your leaves are gentle,*  
 Бинафша, бинафша, // хоксор бинафша. 6+5  
*Purple, Purple, // mild Purple*

The poet tries to enrich each verse of his poems with new content. Sweet feelings evoked by the violet shimmer from verse to verse, attracting attention with its soft and strange freshness. Various allusions and similes with their poetic tone encourage the tired soul and clear the dust from the mirror of the soul. Each stanza forms complete, completed sentences.

Эрка кийик, майлими бир эркаласам,  
 Мажнун бўлиб, саҳроларда еталасам,  
 Бу дунёда бирдай ғариб мен ҳам, сен ҳам,  
 Эрка кийик, майлими бир эркаласам?.. [15; 74]

The deer's eyes full of woe attract the thoughts of the lyrical hero (sparker). The sparker realizes that he is a particle of nature, that love does not make him in common with nature. In "Layli and Majnun", Majnun talks to the animals about the lack of love. Strangeness, poverty, and the passion of love create the need to depict the image of the lyrical hero (lover) and the image of a deer in parallel. The whole world of pain is reflected in the sparker's eyes, and the gaze of the deer reminds him of his identity. Although the first stanza in the quatrain is repeated in the fourth line, it serves as a molding and strengthens the emotional impact of the poem, creating the unity of "deer+mad", "desert+stranger". The location of "Deer+Majnun" is "desert", the quality is "strange". The poet chooses words so accurately that each stanza shows a new and new emotional process with short and clear words. M. Isakovsky's work "About poets, about poems, about songs" states that the same condition is the main condition of singing [9; 92].

Not only the lines and conjunctions in the poem, but also every word indicates the success or failure of the song. The word "deer" in this poem becomes "ohu" (deer in Uzbek literary vocabulary) in the song version. "Deer" is a closed syllable, "ohu" is an open syllable. The word "deer" cannot be pronounced in a long song, and "ohu" can be pronounced both short and long according to the melody

of the climax. Therefore, the national khofiz of Uzbekistan Fakhridin Umarov finds it necessary to turn "deer" into "ohu" in the performance and ensure the success of the song.

Muhammad Yusuf does not want to fill his poems with excessive details. He gives up details that are not well stored in the memory. He also tends to create eventful poems. The main reason for this is that if some event or fate is clearly shown in the poems that is read or sung, it will have an eternal place in the hearts. Such poems (or songs) are interesting to listen to or sing. Here is an example from the work of the poet:

If I go to Samarkand  
I will visit Ulughbek.  
He is always bleeding  
Whom can I tell my feelings?..[15; 51]

We have heard this song performed by M. Azimov not once but several times. Seeing Ulugbek's life, his dreams and heartbreaks through the eyes of a poet, we are deeply saddened. The song took a strong place in our souls and became a part of our hearts. Because both the text and the melody carries something especially new. This is not only the relationship between father and son, but also the love born in the process of this song. As we listen to the song, the complexity of human life, the "sorrow and mourning" (by A. Oripov) emerges from the example of the fate of Ulug'bek. We think about life and death, destiny and fate, love and devoteness, father and son, deeds and consequences. The fate of Ulugbek teaches us about our identity, we make some conclusions from the endless vortex of thoughts, our soul is freed from the worries of livelihood and real life for a moment, clarity comes to our hearts.

In most of Muhammad Yusuf's poems, verses and stanzas are often repeated. This feature is one of the factors that motivated his poems to become songs. For repetitions (refrains), easy to acquire, clear, smooth, musically attractive words, verses, and stanzas are chosen that quickly reach the listener and reader. At this point, it is necessary to pay attention to the number of syllables. For example, verses with short syllables give speed and lightness to the tone of the poem.

Above, we expressed the opinion that the poem is as important as the melody to the song. If the poem being written is connected with folk's oral tradition (that is, using its vocabulary, speech styles, traditional images), it becomes an achievement of the creator. Because whether it is a poem that is sung or read, the course of oral tradition helps to increase its value even more.

Violet met spring by the water.  
Matchmakers came to see a marriageable girl.  
Violet, my violet, like maiden's braids.  
Whisper in my ears if there is a girl for me.  
We will have a lavish wedding party by the water,  
You yourself will dance for us...

Muhammad Yusuf was able to create a song with a new melody using the core of folk art. The tone of this poem, created in the form of a joke, is in tune with the folk's oral tradition, with all its wealth and desires. In a word, a poem is written in the tradition of folk art.

"Violet" as an image detail helped to express the joyful spring mood of the hero. Muhammad Yusuf succeeds in revealing the poetic idea in this poem, as in his other poems, through a characteristic detail. Deep imagery is not characteristic of Muhammad Yusuf's style. This is the reason for the clearness and simplicity of this poem.

There is a poem "Violet" written by Mohammad Rakhmon for children. It reflects on the meaning of life under the pretext of children's search for violets. Muhammad Yusuf through Muhammad Rahman's "Violet" renews the content established in the literary mind. He brings out the national spirit and the color of folk customs ("To marriageable girls // Matchmakers have come", "We will have a big wedding // On the banks of the ditches") from the image-detail of "Violet".

Uzbek national singing creates a calm tone with its intellectual weight, while modern pop singing has an emotional impact on us with its light weight and tone. We cannot set the ghazals of our classical poets to pop music. That's why about ten musical instruments take part in the performance. As a result, the content of the text is buried under the noise of the music. Folklore samples are performed in both directions. For example, if the song beginning with the line "Sunbulayu, sunbula, orab olay gul bilan" is sung in the style of national singing, popular samples of folklore can be seen in the songs performed by Mahmud Nomozov. Another important aspect of Muhammad Yusuf's poetry is that these works can be performed both in the art of national and pop singing. Because in these poems, thought fills and saturates the feeling, and the feeling fills the thought.

In a song, unlike a poem, several art forms come together and become harmonious. a) text; b) melody; c) execution; g) dance, when all art forms are combined, a song is created. As a result of this harmony, the song relies on brevity (3-4 minutes) as much as possible, while starting to affect the audience in all aspects (melody, text, dance, performance). Otherwise, the expected effect will not occur, the opposite effect will be observed. For example, most of the poems of the singer-poet N. Narzullaev or B. Bobomurodov consist of 3-4 stanzas of four lines, which can be called Harmonic for the song. However, it is difficult to say this about Muhammad Yusuf's poems. A poet often does not take into account the performance of his poems when writing them. "He writes until he is exhausted, until the silver waves of the stream flowing from the fountain of inspiration run out" [22; 17]. Muhammad Yusuf's poem "Fifth son" performed by different singers consists of nine stanzas of six lines, i.e. 54 couplets, the poem "My motherland" consists of 80 couplets, the poem "Bobodehkhanim"( My granddad farmer), consists of 16 stanzas with 9 couplets. Of course, in this place, the artist (poet, composer, singer) created a song from the poem based on his taste, outlook, performance style. Let's say that when turning the poem "My Motherland" into a song, the artist cannot fully perform the existing text (80 lines). Otherwise, the song becomes a dull, nerve-wracking noise. True, the full-length epics performed by the Bakhshis did not seem boring to the fans. However, at this point it is necessary to look at the issue in a slightly different way. This is primarily a period-related process. The pace of today's era, the intensity of time does not allow one to sit down and listen to epics (the merit of the Bakhsh is that they performed a number of functions such as books, television, radio, singers, poets of their time) In modern singing, the syncretism that we mentioned above, that is, the gathering of a number of art forms into one point, the fact that documentary (clip) is also becoming a component of the song (television, video), creates certain complications in expanding the horizons of the art of singing. For example, in song "My Motherland" performed by S. Nazarkhonova, various scenes of life related to the history and present of our country are being edited into the song, so that the art of singing is now going beyond the stage. Every innovation entering the art of singing leaves the impression that it comes at the expense of a further shortening and compactification of the text of the poem. These aspects of the matter are related to the science of art.

**Conclusion.** In conclusion, the poems (songs) created by Muhammad Yusuf are characteristic of folk melodies. The poet's poems have an independent artistic value apart from music. Muhammad Yusuf's poems (songs) are works with clear poetic content. It does not detract from the meaning of these works when they are sung.

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