

Stylistic Devices In The Poetry Of Abdulla Avloni

Sulton Normamatov

Professor at Tashkent State University of Uzbek Language and Literature, Doctor of Philological Sciences (DSc), Uzbekistan

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Abstract: The article examines the linguistic and figurative devices used in the poetic language of the educational reformer and writer Abdulla Avloni. The linguistic features of stylistic tools such as metaphors, similes, comparisons, personification, hyperbole, and attribution found in the poet's works are analyzed.

Keywords: Occasional meaning, simile, comparison, personification, hyperbole, attribution, repetition, lexical fund.

Introduction: It is well known that one of the distinctive features of poetic language is the use of words in various figurative, symbolic, and occasional meanings, as well as the author's skillful employment of artistic and expressive means. When observing the language of classical Uzbek poetry, we can notice the frequent use of lexical units associated with the actions, emotional states, and intimate aspirations of lovers. One of the main characteristics of Jadid-period poetry was the tendency toward popularization of poetic language and its approximation to the spoken language of the people. At the same time, the active use of diverse stylistic devices according to poetic demand and purpose became another significant aspect of the poetic style of that period.

The educational reformer and poet Abdulla Avloni made extensive use of verbs with transferred and figurative meanings to express various actions and states in accordance with the content and idea of his poems. The verbs used in his poetry are mostly of Uzbek (common Turkic) origin, and their denotative meanings are easily understood by the people. This feature gave simplicity and linguistic closeness to his works, bringing his poetic expression nearer to the spirit and understanding of the people. In many cases, these verbs are used either independently or in combination with other words to create diverse figurative and metaphorical meanings, which greatly enrich the expressiveness and emotional depth of Avloni's poetic language.

We have slept for too long, now let us rise,
The dawn has come, let us open our eyes from

slumber.

Let not our time pass in vain, let us seek knowledge,
Quickly let us enter the abode of learning.

O nation, do not sleep when it is time to gain
knowledge,

For the lamp of every nation is kindled through
learning [1;57].

In these lines, the phrases carry the following meanings: "ko'z-ni yi-ray-lik" – let us wake up and free ourselves from ignorance; "uh-la-duk" – we have spent too much time without paying attention to learning; "tu-ray-luk" – let us start moving toward gaining knowledge; "il-ma yu-ray-lik" – let us take steps forward in acquiring knowledge; "ilm-ning uyiga ki-ray-lik" – let us enter the places of learning.

In his poetry, the writer skillfully employs simile, comparison, personification, hyperbole, and attribution. For example, he uses the word "bog'" (garden) in various figurative meanings: "bog'i eram" – as a place of learning, symbolizing the development of education [1;66]; "adolat bog'i" – representing the day when justice and truth are established [1;36]; "jahon bog'i" – meaning the land or realm of enlightenment [1;38]; "tarbiyasiz bog'" – indicating a country facing moral and cultural decline [1;56].

Abdulla Avloni's skillful use of similes and his ability to assign new meanings to words and phrases is vividly demonstrated in his poem "Qish" (Winter). For instance, he contrasts "the frost fallen on the ground" and "the buds on the trees" with "the flower garden longing for summer", and "the bitter wet hay of winter"

with “the fragrant musk of summer” [2;133]. In the poem, “frozen ice” is compared to the mysterious, restrictive walls of the wealthy; the accumulated snow in the yards resembles the stores hoarded by stingy landlords; the snow on the tree branches is likened to the turban on a mullah’s head; a beggar’s tears are compared to the water of a river; and the cruelty of cold is equated with the tyranny of oppressive people [2;133].

Abdulla Avloni also extensively employs the technique of listing or sequential presentation of words, which is characteristic of classical Uzbek literature. In this method, the various qualities of a beloved, an event, or a situation are presented consecutively, creating a cumulative descriptive effect. This technique is also observed in the following verses by Zahiriddin Muhammad Babur:

With your stature and your face, O graceful cypress,
One is a cypress, another is basil, one a narcissus,
another a flowerbed.

Your manners and speech are pearls and jewels,
reflecting your beauty at every moment,
My tongue seems colorful, my words vivid, my heart
cheerful, my eyes bright [3;71].

With your face and your glance, O dear one,
One is violet, another jasmine, one is basil,
In your speech, tongue, teeth, and lips,
One is agate, another pearl, one is coral [3;92].

The cited method is often used to describe the beloved’s merciless or unfaithful qualities. Abdulla Avloni also employs this technique; however, there are notable differences. First, the object or subject he describes is not a romantic or emotionally charged beloved but a real, tangible object or person. Second, the listed qualities are not exaggerated or romanticized but are realistic, reliable traits and virtues. For example, when Avloni calls people to enlightenment, he praises schools and their qualities with more than twenty attributes. He describes the “school” as: the sun of the world, the sky of the era, highly intellectual, radiant, inspiring, of noble status, charming in place, heaven and paradise (of nature), meadow and flower garden (of the world), cypress and hyacinth (of value), morning breeze (of thought), ornament of life (of humanity), calamity of misfortune (of sorrow and hardship), key and opener (of comfort), enhancer (of mind and wisdom), wise advisor (for anger and grief), harness and saw (of poverty and humiliation), leader and guide (of religion and nation).

The school is the sun of the world, the source of your
happiness,

The school is the sky of the era, the foundation of
your enlightenment.

The school is the most intellectual, radiant, and
inspiring,

The school is the abode of all blessings and power.

Whomever the school calls upon, it makes them a
writer,

The school is the place and source of justice and
diligence [1;71].

We present the attributes given to “Mother” in a laborer’s words: My parent, my refuge, my Medina, my kind one, my caring one, my compassionate one, my comfort, the cause of my existence, the spirit of my body, my eternal one, the healer of my soul, my beloved of the household, my protector, my home:

My parent, my refuge, my Medina – you were my
kind one,

My caring one, my compassionate one, my comfort
– you were all of these.

O compassionate mother, who gave me life,

The spirit of my body – my life, my eternal one, that
was you.

Alas, I could not serve your pure milk enough,

O healer of my soul, my beloved of the household –
that was you [2;220].

A similar technique of repetition can be observed when a laborer bids farewell to his wife before going to work, listing her qualities. The word “wife” is described with attributes such as caring, light of my eyes, radiant, hair like wheat, bright eyes, spring flower, my kind companion, my beloved, my confidante, my flower garden [2;125]. The repeated listing of descriptive words in such a connected sequence gives the poem a gentle rhythm, uniform tonal effect, and enhances the expressiveness of the imagery. These repeated words can appear side by side or at a distance within the text, and in both cases, they serve to strengthen the artistic impact of the poem.

Another stylistic device in Abdulla Avloni’s poetry is the sequential presentation of words belonging to a single semantic group within a verse. This technique strengthens the expressed idea, emphasizes its realism, and reinforces it through repetition. For example, to describe the richness of natural resources in our homeland, Turkistan, Avloni uses this method:

“The mountains of Turkistan are full of mines,
Inside and out, entirely bread.

In our ignorance, we called them stones,
While silver and gold were hidden within.

Josha, Zinnikh, Novshadil, Altinovgut,
Inside the mountains they lie like stones.
Oil, coal, cotton, soaps in the mountains,
Lead, clay, copper, iron all hidden.” [2;138]

In these lines, the words presented side by side or consecutively with equal weight reinforce the idea and enhance the poem’s expressive power. This method also finds clear expression in other types of words arranged in connected sequences.

1. Listing of fruit names:

Apple, pomegranate, fig, grape – your fruits,
Horse, bull, goat, camel – your animals.
All serve us,
Each is a part of grace and blessing [2;127].

The orchards are full of sweet juice,
Fig, grape, pomegranate, and nuts [2;129].

2. Listing of animals and birds:

Apple, pomegranate, fig, grape – your fruits,
Horse, bull, goat, camel – your animals.
All serve us,
Each is a part of grace and blessing [2;127].
Sheep and lambs, camel-cow, grasses on the mountains,
For riding – horse and donkey, prepared for the feast [2;148].

3. Listing of professions:

On one side and the other, the threshers,
On one side and the other, the carpenters, the hoe-workers [2;131].

4. Listing of places (natural and geographical objects):

All birds fly, reading in the meadow,
In the garden and orchard, mountains and plains, in the forest [2;130].

5. Listing of words expressing psychological states:

Anger grows day by day, comfort does not last,
Sorrow and grief head toward the fire, they rage [2;99].
Sometimes, the listed lexemes consist of contrasting or opposite words, enhancing the emotional-expressive quality and impact of the verse:
The learned and the ignorant, the poor and the king, equally,
For everything there is grief, for nothing there is a trivial grief [1;98].

Abdulla Avloni’s method of sequential arrangement sometimes serves to create a gradation of meaning within a sentence [4;132], allowing the sense to

intensify progressively. This gradual increase in meaning, or gradation, adds depth and expressive nuance to the poetic language, enhancing its emotional and aesthetic impact. Below are some examples of such cases:

1. Gradation of psychological states:

Sigh > cry > wail:

Sigh, cry, wail – the pain of the heart is expressed,
The world knows not, coming into it is no mere noise [1;99].

Patience > tears > loss of life:

Patience in my heart, tears in my eyes, life has left my body,
I burned from within, no strength remained to move [1;123].

Sigh and lament > wail of the oppressed:

What can I do? This overwhelming grief, I have no remedy!
Who am I? This sigh, lament, and cry of the oppressed – all mine [1;124].

2. Gradation of meanings expressing intimacy or closeness:

Companion > dear one > soul and body > remedy and support:

My companion, my dear one, my soul and body, my remedy and support... [1;177]

3. Gradation of place or spatial concepts:

Meadow > garden > orchard > flower-garden:

The birds sing their songs upon seeing you,
In the meadow, in the garden, in the orchard, in the flower-garden [1;165]

4. Gradation through repetition of a single word:

Only through knowledge can one be saved from ignorance,
In the valley of people lies shame upon shame [1;113]

As we have observed, the enlightenment-era writer Abdulla Avloni had a deep knowledge of the Uzbek literary and folk language, which is clearly reflected in his poetry. This is seen in his use of verbs and actions in various figurative and symbolic meanings, as well as in his skillful employment of simile, comparison, personification, hyperbole, and attribution. Moreover, in his poetic language, the author often arranges words belonging to a single semantic or conceptual group in a connected, sequential manner within the verse. This technique strengthens the conveyed meaning, enhances expressiveness, and logically emphasizes the importance of the subject being discussed. Although

this linguopoetic method is also found in classical Uzbek literature, in Avloni's poetry it acquires new semantic dimensions. In conclusion, such stylistic devices were directed toward expressing the main aspirations of the era and the goals and ideas of the Jadid movement. They expanded the stylistic and expressive possibilities of Avloni's poetic language, bringing it closer to the folk language and sensibilities, and ensured its readability and accessibility.

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