



THE POEM "THANK YOU"

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Abstract. This article analyzes Muhammad Ismoil's poem "Thank You" from linguopoetic and psycholinguistic perspectives. The study focuses on the poem's central ideas of independence, national pride, patriotism, the potential of Uzbek youth, and their achievements on the international stage. Geographical names such as Vienna, Mexico, Delhi, and Paris are interpreted as symbolic representations of international recognition and the success of Uzbeks on the global stage. The role of lexical units such as "football," "poetry," "album," and "chess" in shaping the semantic field of the poem is also examined.

The article demonstrates how short and simple sentences, active verbs, exclamations, repetition, and rhyme contribute to the poem's dynamism, musicality, and emotional expressiveness. Artistic devices such as hyperbole, metaphor, and personification are used to express the greatness of national achievements and their international recognition in an emotionally powerful manner. From a psycholinguistic perspective, the study reveals the role of these devices in evoking positive emotions such as pride, admiration, joy, and a sense of national identity in the reader. The analysis identifies cognitive models such as "independence–opportunity–achievement" and "national achievement–global recognition." In the final part of the poem, independence is presented as the primary source of all these achievements, thereby integrating and reinforcing the ideological meaning of the work.

Keywords: Muhammad Ismoil, "Thank You" poem, linguopoetics, psycholinguistics, independence, national pride, national identity, global recognition, poetic image, metaphor, hyperbole, personification, repetition, rhyme, emotional expressiveness.

The vibrant blood of Uzbek youth,
It amazes the whole world!
Art belongs to everyone, there are no barriers to it,
Uzbeks are singing in Vienna!
Football is going around the world!
An Uzbek is scoring a goal in Mexico!
Your poet is reciting poetry in Delhi,
Applause is pouring in, flowers are being scattered!
One of his albums was released in Paris,
An Uzbek artist has become famous!





The world has recognized him, raised his hand,
An Uzbek is also a chess champion!
My pen is powerless to write your description,
If there were a sea of ink, there would not be enough ink.
Yesterday these great opportunities did not exist,
Independence, honor and glory to you.

We will analyze the linguopoetic (unity of language and artistic expression) aspects of the poem "Tashakkur". The central idea of this poem is to express national pride through the youth of independent Uzbekistan and their achievements in various fields (art, sports, literature, science). Each paragraph describes the successes achieved by Uzbeks on a global scale, and in the end it is emphasized that all these achievements were achieved thanks to independence.

The following lexical layers are prominent in the choice of words. Words such as "zhosh ybir", "shozhd shar'yor", "alqish", "mashhar", "tan berdi", "ulug' ommanlar" (expressing positive emotional meaning), geographical names such as Vienna, Mexico, Delhi, Paris (denoting the name of a global place and space), and terms such as "kosh", "futbol", "poetry", "album", "shakhmat" (shaking), which denote concepts of profession and field, are used. These words connect the semantic field of the poem with the concept of global success.

The poem is mainly composed of short, simple sentences. In many cases, the possessive + interjection structure is used: Uzbeks are singing in Vienna! Uzbeks are scoring a goal in Mexico! This simplicity enhances the sense of dynamism and speed.

In this poem by Muhammad Ismail, poetic imagery such as hyperbole, metaphor, and symbolic expression were used.

The hyperbole (exaggeration) expressions in the lines "It amazes the whole world / Even if the sea is ink, there is not enough ink" make the achievements seem larger and more magnificent than they really are.

The metaphor "Applause is pouring, flowers are scattered" depicts applause and flowers as if they were raining. The world has acknowledged, raised its hand - an anthropomorphic image is used as if the world has surrendered.

Different cities (Vienna, Paris, Delhi) are interpreted as symbols of global recognition, and Independence is interpreted as the root of all achievements. The rhymed and melodic words in the poem are blood - world, obstacle - song, lol - goal. This rhyme system gives the poem a song-like tone. The frequent use of the exclamation mark (!) served to ensure expressiveness and emotionality.





The poet used stylistic dominants such as creating a world stage through different countries, confidence in the future and achievements, which were the main stylistic directions in the poem.

Yesterday there were no these great opportunities, / Independence, glory and honor to you - the final stanza is the ideological peak of the poem, interpreting all achievements as historical changes caused by independence.

The poem "Thank you" has a strong emotional tone in linguopoetic terms, is rich in metaphors and hyperbole, creates a comprehensive image through images of global space, and ultimately strengthens the idea of independence as a central idea.

The poem "Thank You" psycholinguistically serves to enhance the perception of the text in the reader's mind, activating emotional and cognitive processes. The poem has a structure that is perceived very quickly and clearly. This is due to the brevity and simplicity of the sentences, concrete images (Vienna, Mexico, Paris), action verbs (saying, singing, reading) units aimed at creating mental images in the reader like fast film frames.

The poem evokes strong positive emotions such as pride (national achievements), admiration (worldwide recognition), joy and pride. The abundance of exclamation marks (!) and expressions such as amazement, applause are pouring in enhance emotional arousal. As a result, the text is perceived not as an informational, but as an emotional experience.

The poet focuses on the activation of cognitive structures. The poem follows the following mental structures: national achievement - global recognition, a cause and effect model of independence-opportunity-success, an Uzbek - global subject identification structure is given. These schemes update the existing stereotypes in the reader's mind and strengthen a positive national identity.

In the poem, Uzbek identity (sense of self) is given as the central subject, and this strengthens the reader's identification that I belong to this group and activates the sense of collective we. As a result, not individual emotion, but collective pride appears. Each line in the structure of the poem acts as a separate "stage". Like Vienna - music, Mexico - football, Delhi - literature, Paris - art, chess - intellect. Attention often shifts to a new object, which reduces boredom and increases activity.

Psycholinguistically, hyperbole ("the whole world is amazed"), metaphorical images ("applause is pouring in"), rhythmic repetition and rhyme are used as reinforcing elements. They increase emotional intensity and bring the text closer to motivational speech.





Independence, glory and honor to you connects all previous images in the reader's mind with a single cause. This provides cognitive integration, various arguments are combined into a single concept – independence is viewed as a source of progress.

Psycholinguistically, the poem creates a strong emotional arousal, activates nationalism, works through rapid visual-cognitive images, and ultimately strengthens a positive ideological-cognitive model.

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