

**TROPES IN THE POEMS OF USMON AZIM**

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ANNOTATSIYA: Mazkur maqolada O'zbekiston xalq shoiri Usmon Azimning badiiy mahorati bilan bog'liq masalalar ilmiy o'rganilgan. Uning ayrim she'rlaridagi troplarning badiiy estetik vazifalari tahlil qilingan. Shoirning bir vaqtda bir nechta badiiy tasvir vositalaridan foydalanish mahorati yoritilgan.

Kalit so'zlar: metafora, mubolag'a, ramz, poetik mahorat, anafora, oksimoron, parallalezm

ANNOTATION: This article is a scientific study of issues related to the artistic skills of the People's Poet of Uzbekistan Usmon Azim. The artistic and aesthetic functions of the tropes in some of his poems are analyzed. The poet's skill in using several artistic means of illustration is highlighted.

Keywords: trailway, metaphor, exaggeration, symbol, poetic skill, anaphora, oxymoron, parallelism

АННОТАЦИЯ: Данная статья представляет собой научное исследование вопросов, связанных с художественным мастерством народного поэта Узбекистана Усмона Азима. Анализируются художественные и эстетические функции тропов некоторых его стихотворений. Подчеркивается умение поэта использовать несколько художественных средств иллюстрации.

Ключевые слова: тропа, метафора, риторика, символ, поэтическое мастерство, анафора, оксюморон, параллелизм

In the language of every nation, tropes are used effectively. It is worth noting that translations "... give literature many colorful qualities, such as gloss, charm, impact, and color. As the sun is reflected in a drop, the artistic power of an artist can manifest itself in a single trope taken separately" [1:157]. In our classic literature, tropes are considered as one of the characteristics that show the artist's artistic skill. Literary critic D. Kuronov stated: "...in terms of artistic-aesthetic functionality, enhancement of imagery and expressiveness, metaphors that are the product of the author's associative thinking, which acquires metaphoric meaning only in a certain text context, occupy a special place" [2:275].

It is known that "... the beginning of the XX century marked the beginning of a new era in Uzbek literature. Cholpon, a bright star of Uzbek poetry, really made a great revolution in Uzbek poetry" [3:576].

The poetry of the People's Poet of Uzbekistan Usmon Azim is rich in metaphorical images [4:350]. Metaphors, which are considered the leader of artistic image tools, are often found in his poems. In the poet's poems, several artistic image tools can be seen at the same time. Including metaphor, metonymy, synecdoche, simile, revitalization, qualification, exaggeration, antithesis, parallelism, irony.

Butoqda shamol yirtidi,
Shovullagan sharfini.
Barglar uchdi havoga,
Chizib Xitoy harfini [5:203].

In this simile, the sound of the wind is compared to the rustling of a scarf on a branch. In the next line, at the same time as revitalization (Leaves flew to the air), another simile is used, the flying of leaves in the air is likened to drawing (writing) Chinese characters. It is known that Chinese characters are written in a pictographic form, their appearance is a unique analogy of falling autumn leaves. Any creative person resells metaphors in the process of seeing the world, recreating it in a sense, that is, in the creative process[6:537].

Quyosh charqalaydi – yartqu tarzli –
Keng zangor afsunni tutgancha kiftga,
G'ayrati beqiyos – kurrai arzni
Bog'lab ko'targusi bir zarrin ipga [5:146].

In this passage, the metaphor "The sun shines", "creature-like", "wide blue", "incomparable energy" adjectives, and the revival of the "Broad blue spell" into a "holding kift", "A golden thread that binds and lifts" uses exaggeration (minimization) to create a spring landscape through artistic means.

Usman Azim's historical poem "Twenty-fifth Year" describes the 30s of the 20th century, when the Uzbek people fought for freedom and independence. The artistic image tools used by the poet in the poem are considered an important image tool in reflecting the historical realities of that time.

Shamol ko'zdan oqqan yoshlarni
Olib uchar dashtning ichiga.
Yurtsiz qolgan g'arib boshlarni
Dushman ildi nayza uchiga [5:268].

Often in our poetry, the wind from natural phenomena is used as a symbol of passing time, a passing period. In the excerpt from the poem, the poet expresses the system of authoritarianism that has fallen on our people in the form of the wind. The "wind" that "flew away" the "young people who flowed from the eyes" "into the steppe" is a symbol of the reigning era, which destroyed the will of Erk. Through the adjective "homeless" and the synecdoche of "strange heads" used at the same time, many great figures who sacrificed themselves for the freedom of the country are personified. The terrible tragedy of these devotees is further exaggerated by the exaggeration "The enemy is at the tip of the spear". Therefore, the tools of symbol, qualification, synecdoche and exaggeration in the poem fulfilled the tasks of clarifying the reality of the historical period, creating an image of the tragedy of the selfless people who fought for independence, strengthening the meaning and increasing the emotional impact.

Bu nima ko'rgulik?
Bu nima ko'rim?
Ming o'lim – tug'ilish,
Yuz mingdir o'lim.
Kenglik – bir devordir,
Cheksizdir – torlik.
Ulug'lik – qo'rqinchdir,

O'kinchdir xorlik[5:288].

If in the poem, an antithesis is formed based on the antonyms of birth - death, breadth - narrowness, greatness - humiliation, this contrast is a rhetorical question (What is this beauty? What is this? death), exaggeration (A thousand deaths is birth, A hundred thousand deaths), simile (Width is a wall, Limitless is a narrowness. Greatness is scary, Abomination is humiliation) becomes stronger with the help of. "In the history of Eastern classical literature, the majority of works were written in the didactic genre - instructional content. In them, special emphasis is placed on the fact that the good word serves as one of the most appropriate means for spiritual and moral education. The opportunity for the continuation of this tradition appeared in the literary environment of the years of independence" [7:486].

Gullading – bir yorug' yulduzday yonib,

Gullading – bo'ylaring taraldi sevinch.

Gullading – "haq" degan bir qatra yoshday,

Gullading – falakdan harakat ichib,

Ich-ichiga o'sgan kamtarin toshday [5:344].

The flowery anaphora in this passage provides the unique rhythmicity of the poem. Similes used together with repetition (like a star, like a drop of water, like a stone) serve to reveal the content and increase the emotional impact of the poem. The "blossom" of a tree characteristic of the natural world is transferred to a person, so the poet creates an oxymoron such as "Blooming in the sky, O tree", "the tree of my soul" at the beginning of the poem. The blossoming of a tree in the soul is the renewal of the soul, the familiarity with beauty, and the ability to control lust. After all, the main aesthetic task of literature is to educate the feelings of the human heart, to acquaint a person with beauty.

Yuraginning horg'in vazni,

Dunyoga sizga ayon.

Ba'zan bahor, ba'zan hazin

Kuz bag'irida namoyon[5:47].

In the metaphor of the "tired weight" of the heart, the inner state of the poet and his heartaches are expressed, while "sometimes spring" and "sometimes sad autumn" are used side by side, intense and lively in the poet's mental world. sometimes reflects a quiet and sad mood. In this, the poet uses the image method of parallelism. Therefore, every person is compared to the contrast of joy and sorrow, joy and regret, hatred and love - spring and autumn in the world of the soul.

Men o'ngda kun ko'rmoqning

Topolmadim imkonin.

Tushimda uchay desam...

Umr tushdan ham qisqa [5:223].

Words with contradictory meanings are expressed through antithesis, the contradiction that emerges on the basis of right and dream, and when the poet writes about the philosophy of living, he uses his own litota (reduction) type of exaggeration of the confession of the lyrical hero who has not been able to in the hardships and trials of life. creates a deep meaning: Life is shorter than a dream. Following in the footsteps of the Poet Masters Sirajiddin Sayyid, Usman Azim, Eshqobil Shukur, Mirza Kenjabek, becoming a worthy follower of them, it is simple those who write masterpieces from the words have a great talent[8:1034].

In short, in Usman Azim's poetry, each artistic image has its own importance. On the basis of the above analysis and study, it can be said that the use of more than one artistic image means in the poet's poems, in particular, the movements, serves to fulfill the following artistic and aesthetic functions:

- 1) to strengthen the meaning of the poem,
- 2) increase emphasis and aesthetic effectiveness,
- 3) expanding the scope of thought,
- 4) to arouse aesthetic pleasure in the student and develop his artistic taste

We looked at the poet's ability to use more than one artistic image in some of his poems in the book "Autumn". Visual arts and poetic arts are of course very important in revealing the poet's innate talent and poetic skills. In this respect, the poet's poems in this book can be studied separately.

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