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METAPHORICAL IMAGES IN OSMAN AZIM POETRY

Abstract: *in this article, the people's poet of Uzbekistan Usman Azim's poetry has scientifically analyzed the diversity of metaphorical images, the poet's skill in creating images. In the article, the author draws metaphorical images from the poet's collection of poems "autumn" for artistic analysis. In the poems of the poet, many come across – focusing on the meaning and essence of the image of autumn, the metaphorical features of the image of autumn and the leaves associated with it are illuminated.*

Key words: *image, metaphor, metaphoric, metaphorical image, autumn, leaf, human life, poetic skill.*

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Introduction

Any creative person resells metaphors in the process of seeing the world, recreating it in a sense, that is, in the creative process. It is necessary to study the process of creating a poetic image of the poet, the relationship between being and thinking, landscape, and emotion. Because any poet "develops an unexpected inner resemblance to us, as a result of which what we know is that the phenomenon is depicted before our eyes in a whole new way, it manifests itself to us the edges of the non-Scorpion"[1.B.71]. Therefore, it is important to study the occurrence of metaphorical images, which are the main features of an artistic image, to correctly understand and analyze its function.

The poetry of the people's poet of Uzbekistan Usman Azim is rich in metaphorical images. In the poems of the poet, the harmony of nature and man, existence and spirit, landscape, and mood are expressed through metaphorical images. The poet trees, mountain-stones, spring water-yu speak with river billows, birds-with clouds, distant stars, picturesque are enshrined with flowers. In his poetry, the garden (tree, leaf, root), the mountain (field, steppe, Stone), The Sun, dawn, rain, wind, star, birds (crane), flowers (scarlet, rose), the seasons are widely used.

In poetry, the seasons, in particular, the autumn, occupy an important place as a special artistic image. Usman Azim also creates poems "a lot" and "an abscess" about autumn. He says in one of the literary conversations about the collection of the poem "autumn": "I look at the whole world from the world of autumn. Therefore, I call this book "Autumn", Let me tell you even if it is a boon, it is a very rare book. But not everyone understands..."[2.48.]. His series "autumn garden", "autumn garden", "autumn garden "and" poems from Autumn Gardens " are devoted to autumn.

Javob topdi yozgi shamollar,
Dunyo toldi o'sib, ko'karib.
Bog'ichiga yigit shamollar,
Nafis kuzni keldi ko'tarib.

"Growing up" "has turned the world into a world full of "bruises" – autumn. But when autumn comes, only, cold wind, criterion, rain, after flowering yellow sagging before the eyes of the reader about the uniqueness of this season, "Young winds" "Awakens a warm mood through the elegant autumn image that comes to" raise". It should also be noted that "autumn for the poet is not just a golden season of nature, but also a yellow Love Waiting for the moments of visual, a sheet of saffron of the life book, a bizarre season,

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which is being released before the winter, it seems. So autumn rises to the level of the image that serves to reflect the soul experiences of the poet Usman Azim, who is trying to philosophize this transitional life in different colors and colors"[3].

After the poet, Abdulhamid Sulaymon o`g`li Cho`lpon, who started the direction of symbolism in the Uzbek poetry of the 20th century, most often refers to the image of the poet Usman Azim. If in the creativity of the steppe the autumn symbolizes the tragedy of the nation, the grief of dark, then in the poetry of the poet the new poetic expression of this season is manifested. In the collection of poems "autumn "the Chinese poet Zhang Keszo's" is going away Spring..." his choice of Egypt as an epigraph shows the provisions of the poet's goal. At the same time, in his poems about autumn, the poet makes heated debates about the man and his life, about the world of existence and absence, about life and death, and on the example of autumn reflects the exact and miraculous wonders of the human inner world. Autumn is the embodiment of man. The hysteria of this image is that the poet does not portray autumn in different ways, reflecting the similarities of human life through the seasons, especially autumn. Russian scientist N.D. Arutyunova wrote: ...the metaphor is not an instrument or a weapon, but the basis of poetic thought"[4.16].

Kuz – Navoiy devoni. Bedor.
O'qi. Yig'la. Qiynasa dardlar.
Qator-qator kuzgi daraxtor,
Daho yozgan fojea baytlar.[5.184]

It is known that in poetry, the stages of human life are compared to the seasons of the year. The tide has its symbolism: spring and Summer - Youth and navel and goodness; autumn and winter – old age, like despair. Great meaning is embodied in the poet's analogy of the whole season with the "Devon" of Hazrat Alisher Navoi. In his famous "Tsar's Office" arranges and names the stages of life in comparison with the seasons. In the demo" Badoe ul-vasat", the poet summarizes poems about the autumn of life – childhood and post-secondary youth. The fact that a person can not return to childhood forever, the realization that youth will never return, the tortuous conclusion of a life lived for a quarter of a year, the feeling of the coming old age again is as heavy as reading and reading the "Navoi wall". After flowering in the fate of" series autumn plantations " the seasons of yellowing, sagging is the sad Pallas of the life of every person. Therefore, the poet uses the metaphorical image of autumn and autumn plantations. The expression of the person and his feelings about his life, filled with feelings of sadness and harmony, is described through the "bytes of tragedy". In this regard, it should be noted that the metaphor in a broad sense means something in poetry means any form of figurative and direct expression of thought, opening it through the phenomenon of the

essence of the phenomenon, the second thing, as the literary critics say about it: "philosophical coverage of the evening–the determination of the infinity of emotions, compactness, fluency and"[6].

Usman Azim autumn and the garden associated with it, leaves, lambs, cranes also discover the artistic miracle of such elements like trees, criteria, wind. In particular, the metaphorical image of expresses not only a natural phenomenon but also signs of aging, old age in the body of a person, indicating that the poet's use of the word is widely used in metaphorical possibilities: "My heart is fried like a leaf." "What happens to early? Just as I do not know, I ask what happens when there is an early?"As already mentioned above, the simple state of disruption of the Leaf emerges from the metaphor of a tragic image and impact, the phenomenon of nature and human life, the interpretation of vital truth and artistic truth.

Bir barghayot jimgina bitdi,
Mangu ketdi bir mo'jaz navo.
Olloh meni buncha titratdi,
Barg uchganda uyg'ongan havo.

The end of human life is the tragedy of the Leaf sleeve, which is untimely cut off from the branches of the tree, is it's simple, but a clear likeness. "Quiet bit of a leaf "Gan" life", the hero who realized that "mange "of a miracle does not sing" when the leaf flies" from "Air". "Air" means absence: questions about the presence of the end of human life from the confluence of the leaf to the absence, the absence of life, the survival of the soul, whether the same Deposit did not spend the rest of the soul in vain, provoke pain in the depths of the soul. The tragedy of the end of human life is shown by the poet on the example of the interruption of this dwarf miracle"leaf".

Nogohon novdadan uchdi bir yaproq -
Bu bargga tuproqqa qo'nmoq cheksizdir.

In fact, from the fact that the"leaf that flew from the branch" becomes jo in the soil in every fall ("after all, the leaves also do not return to the world!") there is no way for a person to return from immortality to fano either. The poet, through the metaphorical image of the Leaf, makes thoughtful comments about the life of a person and about his destiny, which fill the reader with thoughts, argues that a person should remember not only the spring of life, but also the autumn of life until he comes, he should be able to perform good deeds, and not to rejoice, and writes:

Kuzdan menga bir barg qolar,
Yuragim – eng sariq barg.

The leaf used by the poet is a symbol of a quiet heart, in which all the suffering, dreams and harmonies, joy and joy of a person for the rest of his life are held in space; his jaundice is debilitating. And the trouble is that the fruit of suffering is the midwife of the poem that arises in its end.

The poetic skill of any creative person is manifested in the fertile use of artistic image tools in combination with the application of his artistic

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images. When the poet uses autumn and the logos associated with it, he creates beautiful and unique examples of the art of diagnosis, analogy, and alliteration:

Butoqda shamol yirtdi,
Shovullagan sharfini.
Barglar uchdi havoga,
Chizib Xitoy harfini.

As the poet himself points out, "we have a criterion for taking lessons from nature from time immemorial." Therefore his "one world of rains exclaims, I am a resin-your age, compelling", "every fast of autumn, every leaf that reads verses "autumn is a world that has remained in itself", "the sky is blue. The sun has opened the charms, the autumn sadness to the light", "into the autumn life, wishing Khazonrezlik", "there are no seasons called Autumn. In poetic expressions such as "the sad in the garden is the ruin of the original spring of time", the philosophical reflections associated with Man and his

life are described in harmony with the natural landscapes of man, his feelings, his psyche. It is important, of course, to understand the poetic mood, the philosophical mushed the reader, to apply new poetic expressions and gloss of meaning to the literal edges of the word. As we have already seen, metaphorical images in the work of the poet occupy an important place in ensuring the uniqueness of his work, while at the same time, metaphorical images express his artistic idea and purpose, dreams and harmonies in his soul, as much as he wants, to gnaw at the magic of words, express his deep philosophical conclusions through extraordinary passages, images.

In conclusion, the study and study of artistic images in Osman Azim poetry, including the illumination of the essence of metaphorical images, together with the designation of the artistic idea and artistic skills of the poet, demonstrate the main artistic features of the poet's poetry.

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