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Naima Keldiyorova

Uzbek language and literature and folklore of Academy of Sciences of Republic of Uzbekistan

Doctorate

+998909358998

naima_5@mail.ru

THEMANTIC SCOPE AND INTERPRETATION OF POETIC IMAGES IN AZIM SUYUN'S POETRY

Abstract: Azim Suyun's poems are examples of elegant poetry, both with his art and with the poetic images and metaphors he uses. The article analyzes poetic images and their application in the works of Azim Suyun, the poet's skill in their application. Azim Suyun's poems also emphasize the diversity of themes and demonstrate the poetic skill of the poet.

Key words: artistic image, poetic skill, irony, animation, metaphor, allegory, antithesis, oxymoron.

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Introduction

Azim Suyun also has a worthy place in the Uzbek youth poetry of the 70s and 80s. All the immortal, eternal themes, which have been passed down as a tradition for centuries, are also embodied in the poet's poetry, providing a basis for ensuring the breadth and variety of the scope of the theme. It is safe to say that the themes of the Motherland, love for Mother Nature, glorification of the Prophet, love are the essence of the poet's poetry. The fact that the scale of the theme of the poet's poems is manifested in this type is, of course, connected with his place of birth, his childhood environment. The poetic images created by the poet are imbued with time, with the global problems of the time, with the motives of peace, freedom and patriotism.

Many (but not all) images are created on the basis of the vast possibilities of artistic language such as: metaphor, allegory, antithesis, oxymoron, hyperbole, paraphrases" (1,116-p).

II.Literature review

It is well known that metaphor is a type of migration based on commonalities between things and events, trop. The transfer of a property from one object to another is on the basis of the principle of

interdependence, similarity or contrast. Most importantly, it is also an important foundation that provides imagery, creating a poetic image. "In literature, the disclosure of the essence of one thing-event through another thing-event is metaphorical, and the image built on this basis is called a metaphorical image." [5,92-p]

"The work of the world is waiting,
Go through the eyes of the bride." [6,102-p]
(A.Suyun)

Comparisons and allegories are also widely used in our classical literature and are an important means of creating imagery. "In the formation of the tashbeeh, there are two things - the concept, the similarity between the two actions and the situation." [5,42-p] According to the real and abstract of what is being compared, it is divided into real and abstract allegory. It is also written in the sources that tashbeeh occurs on the basis of such means as mushabbih, mushabbihunbih, wajhishabih.

"Holy stone, my love, my soul,
Rejection is a dagger of love." [5, p. 42]

III.Analysis

Antithesis has long been widely used as a stylistic figure and artistic method based on contrast.

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In general, just as the universe is based on two opposing forces, black and white, good and evil, so this contrast plays an important role in the emergence of imagery. The antithesis, which has great power, such as providing emotionality, enhancing the power of the work, and arousing the emotions in the heart, occurs mainly through antonyms. The following passage from the poet Usmon Azim's "Bukhara Ballad" served to reveal the drama of the lyrical hero's heart and increase the emotional power of the poem and, most importantly, to provide imagery.

Where to go,
Where to look for salvation?
Death is ahead,
Behind me - Life. [7,43-p]

Oxymoron or Oxyurmoron is a Greek word meaning "intellectual ignorance" and is a paradoxical antithesis of a combination of completely opposite concepts. "In Oxymoron, words that express contradictory concepts form an integral unit, coming in a more definite-definite relationship. For example, in the proverb "Be the evil of the good until the good of the bad", in the combinations of "voice of silence", "elegant insult", "false truth", in Otabek's "sweet death" in "Last Days" there is an oxymoron phenomenon. [5.92-p] In the poem "To my heart" by the poet Azim Suyun, the phenomenon of oxymoron served to provide imagery, to strengthen the meaning through contrast.

This is my heart's desire
It's a mercy that can't be broken anymore.
All your regrets
A great reward for me. [3.85-p]

Hyperbola is a stylistic figure and is known as an artistic method based on the exaggeration, magnification of the object or thing, event or situation being depicted. This method, which is especially widely used in folklore, has also been used in our classical literature as a means of exaggeration. In Azim Suyu's poem "Tutar", the inner collection of the lyrical hero, his philosophy of life, the cry of the heart served to provide imagery and emotion through hyperbole.

My fig tree shines in the sky like lightning,
He turns and grabs me by the throat like an enemy. [3.34-p]

The fact that the fate of the lyrical protagonist is full of bitter oppressions, raises his grief, makes the sky shine like lightning, and this powerful fig catches the enemy's news in his throat. The poet's ability to depict these new spiritual experiences in comparison with natural phenomena shapes the reader's aesthetic taste. It also provides imagery, increasing the impact of the poem and making it more contagious. This testifies to the high poetic skill of the poet.

It can be concluded from the above observations that the poetic image is manifested in poetry through various poetic means and becomes the main tool in revealing the artistic intention of the creator as well as

the psyche of the lyrical hero. Accordingly, a poetic image is a poetic phenomenon that grows from detail to concept, from concept to image level in poetry. In Azim Suyun's poems, images of the same type show their originality in reflecting the poet's concept and lyrical "I" experiences. The theme that is often sung in Azim Suyun's poetry is homeland and patriotism. The concept of homeland has a broad meaning and embodies the motherland where human blood was shed, human duty and devotion, the most cherished people and national values.

Azim Suyun entered the world with a certain life experience, so in his early works, the meaning of life, self-awareness, strong love for life and nature, courage and ambition take precedence. The poet had completed the following verses in one of his first poems. (Later, this poem was included as a genre in a book of poems).

Spring always reveals spring,
Sunlight breaks through the clouds.
I saw a lot of puddles,
Flowing waters find their way.

In a sense, we can call this poem a prophetic poem. After all, as the poet said, Azim Suyun's work later became "flowing water" that penetrated into the hearts and minds of the people and illuminated them with the light of goodness. It should be noted that the poetry of Azim Suyun differs in many respects from the poems of many of his contemporaries, such as Rauf Parfi, Usman Azim, ShavkatRahmon. First of all, it is distinguished by its provocativeness, courageous spirit, international tone and the harmony of the inner with the external content. He understands humanity as a whole with the mother earth and sees it as his destiny. That is why Azim Suyun is famous as a poet who glorifies nature and man and the Motherland.

In the poems of the poet, not only the subject matter is important. His poems are examples of elegant poetry, both in their art and in the poetic images and metaphors they use. In the poems written by the poet in the 70s and 80s, it is felt that he enjoyed the work of his teachers Gafur Gulam, Mirtemir and Abdulla Aripov. At the same time, he makes completely new poetic generalizations on traditional themes. Azim Suyun considers poetry first of all to express the pain of the people, to cure their pain, to serve the nation. In his poem "To the Poet", he likens poetry to a river flowing through the heart of the city.

"In the hearts of the people, you too,
The river is white as a river." [7.35-p]

That's how you become a real poet, the author continues. However, Azim Suyun does not describe poetry in this way alone. For him, poetry, first of all, should have its own sensitive heart, be an example that loves existence, beauty as a beloved companion, enjoys it and gives great love to this motherland and its people. The leading poetic image in the poem "Poet" is the love of the poet.

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He loves white mountains,
Loves the intensity of lightning.
Kuzakeli, green gardens,
Tanti loves the sun.
He loves to breathe,
In love with dewdrops,
He loves the sound of birds,
The sky sang a blue song to him ... [6,55-p]

But this is not all, or this love is embodied not only in the beloved bed, but in the whole being, and above all in his love for this sacred motherland, motherland, people and nation. (Oh, greater than the bar, holy // Mother's love for the people.) So it seems that the poet's aesthetic principles about poetry and poetry are clear. Poetry is not an expression of abstract feelings, but an inspirational state in which these feelings emerge as a relation to someone or something (external) and to one's own heart (internal).

IV. Discussion

As early as the eighties, the poet wrote about the homeland, about farmers, nature and many other topics. At that time, Azim Suyun in a poem dedicated to our native language, written in the spirit of bitter irony, with great courage raised the trampling of values such as patriotism, national pride and identity. The poem begins with a description of a famous contemporary who rose to the level of a blessed, scholar, having attained a high rank in the field of science. This scholar is described on the basis of beautiful poetic means that with his high potential he even captured the hearts of people and became ideal for them. Focusing on the only small flaw of this blessed person, who is "an eyebrow for someone, an eye for someone", the poet writes:

It's time to live
Glorious and proud
The statues are erect
In the hearts of many.
Only,
He does not know his own language,
He can't speak
In the native language ... [5,92-p]

Written as an epilogue to the poem, these verses resonate as a tragedy of the nation. One of the consequences of Soviet policy was the fact that the most intelligent member of society, an educated man, did not know his native language, his distance from national identity. After all, language is a ravenous, priceless value that reflects the identity of a nation. This tragedy, which was one of the ideological goals of the former Soviet era, was written with great courage by Azim Suyun at the same time. In this poem, which encourages the poet to think, to strengthen the spirit of nationalism, the native language has risen to the level of a poetic image. This poetic image embodies not only the linguistic content, but also the ideas of high patriotism, national pride, honour, which testifies to its ambiguity. In the poem,

the poet's style is completely justified by its simplicity, nationalism and nationalism. This defines the uniqueness of the poet's creative world.

The poet's poem "Letter to Sadridin" also has a special symbolic meaning in the image of "white storks" depicting the centuries-old ancient monuments, places of pilgrimage and the disappearance of the blessings of peace and freedom from our national land. We know that White Storks are a symbol of peace and tranquility. White storks will take refuge in a peaceful and prosperous country. In the poem, the heartfelt feelings and sorrows of the lyrical protagonist are written in the form of a letter to a friend. Expressing the state of the creative process in harmony with the spiritual experiences in a letter to a friend, the poet wrote:

On the wing of inspiration -
If I hold a pen,
I remember a unique word
You fall, my friend [7,111-p]

It begins with verses such as. At the heart of retrospective event-based experiences is the notion of freedom. The poet, who visited the Kalon Minaret to visit the sacred shrines of his ancestors, stared at his friend as he stared at the ancient monuments and asked him about the secret of his justice like a white hat. The flight of the white storks symbolically depicted in the poem is a sign of the tragic atmosphere of the Soviet era.

It is known that even in life, storks, as a peace-loving bird, inhabit quiet and peaceful lands. Through the image of the departure of storks from the Minaret Kalon, the poet symbolically points to the rise of true human qualities among people, such as honesty, kindness, respect for the spirit of ancestors, religion. After all, honouring the age-old values of our nation, remembering the past, honesty are universal values. It is no secret that the collapse of national and universal values is an important factor that led to the crisis of society in the last century. The fact that this case became a leading theme in the poetry of the 80s is one of the peculiarities of the poetry of the period. After our country gained national independence, storks, ambassadors of freedom and peace, returned to our country. In particular, the erection of a monument to storks on the Independence Square of the capital symbolizes the return of true human qualities and, most importantly, freedom, peace and prosperity to our people. On the basis of the art of tashbeh, the poet, who considers poetry to be a master and poetry to be a building, comes to the vital conclusion that the main purpose of life, that is, the building - poetry, should be based on honesty. And most importantly:

No one can fix it,
Honestly, there is no need,
The poet is a master,
Honestly, his heart! [1,51-p]

While glorifying the purity of the heart, purity and honesty find their interpretation in the eyes of the

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poet as the most unique ore and necessary need of all mankind. This honesty and populism is one of the main features of the poet's poetry. The following observations in the article by literary scholar Umarali Normatov "If the word is correct - the hand is correct" also support our opinion. "Whether he writes about the heavenly corners of his homeland, historical events, famous historical figures, the poet always draws attention to the painful points, contradictions, dramatic aspects of the subject, which are written in the first place. , they try to tell the truth, because they know that the people expect the right word from the poet, that the country is "thirsty for the truth." [2,31-p] The poet's poem "The Forest and the Wood", written in this spirit, also expresses the sorrowful cry of the nationalist awakened soul.

Dark ... dark ... dark...

Oh, strike in the mountain forest, -

Who is destroying our country?

Dark ... Dark ... dark...

Who has what it takes,

No, the prison is as quiet as a stub. [2,11-p]

Written in the spirit of provocation and patriotism, this poem creates poetic images of the forest and the woods. In the poem, the forest is the people; the wood is the oil, the enemy. In this poem, which at first glance seems to reflect the social content

through the depiction of the felling of trees in the forest and the woodcutter taking them to the market, the poet actually refers to the plunder of the material and spiritual wealth of our people. He especially likes traitors, cowards, and indifferent people to creatures fleeing from the dark sound of the forest. Such figurative expression not only enhanced the artistic value of the poem, but also enhanced the power of aesthetic influence. The artistic and aesthetic function of the voice "Dark ... dark ... dark ...", which is repeated on the basis of the poetic art of repetition, is expressed in a phonetic anaphora, which warns the troubled psyche of the lyrical hero of restlessness and encourages alertness and vigilance.

V. Conclusion

In these grassy verses, written in 1978, the landscape of the lyrical protagonist's courageous and patriotic heart is painted in metaphorical colours. This is a testament to the poet's experiences with an awake and restless heart shifted to art. After all, every artist first of all translates his heart, pours it on paper. In this sense, the core of Azim Suyun's creative world is also the poet's heart experiences, spiritual world, and, of course, unique talent.

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