

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
ПИИИ (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

### International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2021 Issue: 02 Volume: 94

Published: 28.02.2021 <http://T-Science.org>

QR – Issue



QR – Article



Feruza Sul-tonqulova  
Termez State University  
Teacher, Uzbekistan  
[sultonqulova86@mail.ru](mailto:sultonqulova86@mail.ru)

## METAPHORS OF COLORS IN USMAN AZIM POETRY

**Abstract:** This article examines the artistic images in the poetry of the People's Poet of Uzbekistan Usmon Azim, in particular, metaphorical images. The metaphors associated with color in the poet's poems are drawn into scientific analysis. Their artistic features and ideological-aesthetic functions are highlighted.

**Key words:** metaphor, image, metaphorical image, colors, psyche, symbol, artistic skill.

**Language:** English

**Citation:** Sul-tonqulova, F. (2021). Metaphors of colors in Usman Azim poetry. *ISJ Theoretical & Applied Science*, 02 (94), 350-353.

**Soi:** <http://s-o-i.org/1.1/TAS-02-94-68> **Doi:**  <https://dx.doi.org/10.15863/TAS.2021.02.94.68>

**Scopus ASCC:** 1208.

### Introduction

Every artist appeals to metaphor in the creative process, that is, to recreate the world when he sees it, to feel it. It is necessary to study the process of creating a poetic image of the poet, the relationship between being and thinking, scene and emotion. Because every poet "develops an unexpected inner resemblance to us, as a result of which what we know is described in a completely new way before our eyes, revealing its invisible aspects to us [1.Б.95]. In the words of the great Greek scholar Aristotle, metaphor is a kind of speech ornament in poetry that "... conveys news in a clear, pleasing, and beautiful way ...". Hence, it is important to study the emergence of metaphorical images, which are the main feature of the artistic image, to correctly understand and analyze its aesthetic and ideological functions.

The poetry of the People's Poet of Uzbekistan Usmon Azim is rich in metaphorical images. The poet speaks of trees and mountains, springs and rivers, birds and clouds, distant stars, beautiful flowers and blossoms. In his poetry, garden (tree, leaf, root), mountain (field, steppe, rock), sun, dawn, rain, wind, star, birds (crane), flowers (tulips, roses, daisies) and seasons are widely used. [2.537.] It can be said that the metaphor of landscape has a special place in the poet's poetry. According to the classification of metaphors, the artistic metaphor is characterized by a high degree of imagery, expressiveness and emotionality. This is especially evident in the

metaphoricalization of colors in his depictions of the seasons in relation to the human psyche.

### Analysis of Subject Matters

It is clear from our observations that all seven different primary colors present in the world in Usman Azim's poems are widely used in the creation of metaphorical images and images. If we look at the history of colors in poetry, it was initially "a type of detail being expressed, and later served to reinforce the artistic image, then its function was to perform a complex compositional task". [2. Б.66.] 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.П.576]. In his poems there is a departure from classical tradition and a renewal of poetic images. In Chulpon's poems, which opened the "door" of symbolism in Uzbek poetry, the color black is widely used as a symbol of the existing ruling system:

Қора булут тўдасиким кўкларни  
Шаркни ёпган парда янглиғ ёпмишдир.

This innovation, which Chulpon started in our poetry, was continued in the works of poets such as Shavkat Rahmon, Usmon Azim and Khurshid Davron, the generation of Uzbek poetry of the 70s of the last century. Among the poetic innovations in

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
ПИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

Uzbek poetry of the 80s and 90s, colors "... began to be used not only as an adjective of poetic images, but also as an independent poetic image". [4. P.67.] Indeed, for the creators of this period, colors have become a means of fulfilling ideological-aesthetic and artistic tasks in illuminating the problems of the social period. In Usman Azim's poem "Eternal Way" red, in the series "Bakhshiyona" the contrast between the images of White and Black heroes in the expression of black and white, the two eternal forces of nature, the struggle of Good and Evil rises to the level of such a poetic image.

It is known that red is a symbol of courage, fire and blood in the East. In the poetry of the poet Usman Azim, the color of fire and blood with this color symbol is widely used in the creation of metaphorical images.

Дунё каби кўнглим ёришсин,  
Қон ичида кулгу ярат...Кул!  
Лабларимда маним очилсин  
Шафақ рангли ғунча – қизил гул!

"Blood", "lip", "dawn" – these concepts become associative, enliven the color red in the imagination of the reader, and the poet creates the image of "red flower". The poet's artistic skill creates in the eyes of the reader the image of "Dawn – colored bud – a red flower", in which the "red flower" – a symbol of love, evokes a unique aesthetic beauty and wonder. In the poem, the poet describes the state of happiness of the lyrical hero, who awakens a sincere smile of love on his lips.

Олча шафақранг. Ўрик –  
Сариқ, қизил...Худойим.  
Бу куз бунчалар тиник  
Бу куз бунча мулойим.

"Dawn" red cherry; "Yellow", "red" apricot – in the visual image, the poet depicts the leaves of autumn trees in these colors. It can be said that the colors "yellow" and "red" are extremely generalized in the poem.

In the poem "Still Life", Usman Azim creates a "still life" similar to "artists" in words, not in colors. In the poem, only the color "Red" serves to illuminate the view of the full autumn – "September" in the reader, as well as the content of its unique symbolic images.

Қип-қизил олма.  
Ёнига олтин узум чизаман.  
Унинг ёнига анор –  
Ҳаётга тўйганидан ёрилиб кетган бўлади  
анорнинг вужуди.

First of all, the "apple", "grape" and "pomegranate" fruits in this poem were used as symbolic images. It is known that the "red" color of

the apple is an expression of eternal life, beauty, eternity, health. Because the color "Red" is glorified in the East and the West as a symbol of higher qualities. In the poem, "Red" is an adjective of the apple, as well as a metaphorical image of "the body" of "pomegranate" - "cracked from the satiety of life". It is known that the color of pomegranate, grains, juice is also a red fruit. According to Dilrabo Mingboeva, an Uzbek scholar who has studied the emblems, "the meaning of the pomegranate symbols comes firstly from its color, secondly from its shape, and thirdly from its abundance." [8.119.]. In the poem, along with its color, its shape and abundance are also pointed out. It can be said that the pomegranate is a symbol of Life, the people who live in it, and love. It is known that in the literature of antiquity and later, "grapes" expressed fertility, and abundance. In the poem, the golden adjective of the grape is yellow. Individually, the metaphor of yellow and red was used together. Through the metaphor of these colors, the full symbolism of the poem is fully revealed. So, the symbol of fruits is the symbol of eternal life, eternity, prosperity, the ongoing generation of humanity, the symbol of eternal love.

### Research Methodology

Yellow and red colors are active in the creation of the poet's autumn landscapes. The metaphor of yellowing associated with yellow is also a leading imagery tool in depicting the human psyche in harmony with nature. It is known that yellow is a symbol of "weakness", "disease", "fatigue" in the East. In the poetry of Osman Azim, this color is widely used in the comparative description of the similarity of autumn and human life, the emotional experiences in his psyche.

Қизил-сарик рақслар қайда,  
Баргларнинг сўнг ўйини.

The reader perceives the metaphor of "red-yellow dances" as a riddle at a glance. From the metaphorical depiction of "The Game After the Leaves" in the fall, the landscape created by the poet becomes clear to the eye. The reddish-yellow foliage of the autumn trees breaks off from the band, and the shedding state creates the impression that they are "dancing" in the air. The poet's high artistic skill translates this image into poetry and arouses aesthetic pleasure to the reader.

Куздан менга бир барг қолар,  
Юрагим энг сариқ барг.

The leaf described in these verses in "yellow" is a symbol of Pain in the human heart. The "yellow leaf" in the heart is an expression of sad and painful thoughts in the world of the poet's heart. The poem, on the other hand, is born from "heartache", who

## Impact Factor:

ISRA (India) = 4.971  
ISI (Dubai, UAE) = 0.829  
GIF (Australia) = 0.564  
JIF = 1.500

SIS (USA) = 0.912  
ПИИЦ (Russia) = 0.126  
ESJI (KZ) = 8.997  
SJIF (Morocco) = 5.667

ICV (Poland) = 6.630  
PIF (India) = 1.940  
IBI (India) = 4.260  
OAJI (USA) = 0.350

tormented the creator and did not give him a moment's rest.

In the following poem of the poet about Autumn, the metaphorical image of yellow and red expresses the human psyche, the unique and beautiful feelings in his heart.

“Кузни севасизми?” – деди аёл. – Келса,  
Кузда роса кезамиз ҳали.  
Бирга томоша қиламиз.  
Жуда гўзал бўлади куз.  
Йўқ, фақат сариқдан иборат эмас кузнинг  
ранги.  
Сариги – юз турфа.  
Қизгиши – минг хил. Қирмизи – минг хил.  
Жигарранг баргларни ҳам топасиз. Қон  
бўлган жигардай...  
Ўшанда хувиллаб қолади юрак. Сизни  
соғинаман ўшанда.

We first focus on the three characters in the poem: Woman, Autumn, Leaf. Their common connection – human, time and harmony with nature. The poet depicts the human psyche again in the autumn. A woman who loves autumn and feels that it is not only yellow, says that “yellow is a hundred different, red is a thousand different. Red – sees a thousand kinds of leaves “like liver with brown blood”. If we consider the leaf as a symbol of the human heart, the “Yellow” symbolizes the transformation of the emotions in the heart into a dream, and the “thousand” – “Red” – symbolizes their fire and passion. The color “a thousand kinds of red” represents the change of these feelings in the heart. They are no longer “a hundred different”, “a thousand different”, “yellow” or “red”. They are “brown” like a liver with only one blood. The metaphor of “blood-brown liver” is an expression of longing and longing in the human heart. The metaphor of colors in the poem means that the reader can feel the persistence of feelings that are mature in the human heart, every phase of life, especially autumn – middle age, his love and affection, longing, harmony and suffering.

Ям-яшил танини шамол супурди,  
Минг ранг гуллар ичра тўлғонаркан маст,  
Баҳорни симириди, майдай симириди –  
Майсаю, ёмғирда чулғонган кенг дашт.

Typically, the color green is imagined in connection with awakening, spring, movement, kindness. It is no coincidence that the poet chose green in creating a spring steppe landscape. The animation depicts the spring landscape in the reader's eyes as the “green body” of the “steppe” is green grass growing in it.

Кузак кечасида кезди саросар,  
Шомдан тонгга қадар тинмади ёмғир.  
Оқ чодир тагида мунғайди бесар,  
Оёғи жикқажўл мўйсафид Помир.

The poet uses the means of color in the creation of natural landscapes. In this poetic passage, white creates an association in the eyes of the reader. The landscape of white snow in the Pamir mountains is depicted in the metaphor of a “white tent”.

The metaphorical image created by the color white is the primary means of conveying information.

### Analysis and results

In short, in the poetry of Usman Azim, the symbolic expression of colors is widely used in the creation of natural landscapes, in the creation of metaphorical images such as the comparison of nature and the human psyche. The use of the metaphor of colors in his poems can be grouped as follows:

- 1) *yellow and red* – to compare the similarities of human life and the feelings in his psyche associated with Autumn.
- 2) *Green, blue, and blue* – colors were used in spring landscapes as a symbol of youth, beauty, and creation.
- 3) The metaphor of *white* and *black* is traditionally a symbol of Goodness and Evil. *White* has been widely used to enliven winter and snow scenes in the reader’s imagination.

From the above analysis, it can be seen that the interpretation and study of metaphorical images in the poetry of Usman Azim serve to illuminate the poetic skill of the poet.

## References:

1. Quronov, D. (2018). *Fundamentals of literary theory*. (p.95). Tashkent: Navoi University.
2. Sultonqulova, F. (2020). Metaphorical images in Osman Azim poetry. *ISJ Theoretical & Applied Science*, 04 (84), 537.

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>PIHII (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.997</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

---

3. Yuldashev, N.T. (2019). Tradition and novelty in Chulpan poetry. *ISJ Theoretical & Applied Science*, 12(80), p.576.
4. Abdurahmonov, A. (n.d.). Poetics of colors in the works of Usman Azim. *Journal of Uzbek language and literature*, №3, pp.66-67.
5. Azim, U. (2001). *Kuz*. (p.266). Toshkent: G'afur G'ulom.
6. Azim, U. (2019). *Ko'ngil*. (p.75). Toshkent: Yangi asr avlodi.
7. Umarova, N. (2020). *Cognitiv interpretation of red and yellow colors*. International conference: Actual problems and solutions of modern philology. (pp.39-40).
8. Mingboeva, D. (2007). *The magic of symbols*. (p.119). Tashkent: New Century Generation.
9. (n.d.). Retrieved from [www.elibrary.ru](http://www.elibrary.ru)
10. (n.d.). Retrieved from [www.ijod.uz](http://www.ijod.uz)
11. (n.d.). Retrieved from [www.adabiyot.uz](http://www.adabiyot.uz)
12. (n.d.). Retrieved from [www.ziyouz.com](http://www.ziyouz.com)

<b>Impact Factor:</b>	<b>ISRA (India) = 4.971</b>	<b>SIS (USA) = 0.912</b>	<b>ICV (Poland) = 6.630</b>
	<b>ISI (Dubai, UAE) = 0.829</b>	<b>ПИИИ (Russia) = 0.126</b>	<b>PIF (India) = 1.940</b>
	<b>GIF (Australia) = 0.564</b>	<b>ESJI (KZ) = 8.997</b>	<b>IBI (India) = 4.260</b>
	<b>JIF = 1.500</b>	<b>SJIF (Morocco) = 5.667</b>	<b>OAJI (USA) = 0.350</b>

---