

System of Metaphorical Images in Usman Azim's Poetry

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Abstract: In this article, the poetics and artistic features of the poetry of the national poet of Uzbekistan Usman Azim, who made a great contribution to the rise of Uzbek literature of the XX century, as well as the importance of metaphorical images in the poet's poems in determining the poet's poetry. The creative concept is scientifically analyzed. The theoretical foundations of metaphor, the essence of metaphor, scientific research conducted in world literature and Uzbek literary studies were studied. It has been scientifically proven that the phenomenon of metaphor in world literature can be observed in Usman Azim's poems, and that unique individual metaphors can be found in his works as well. Metaphor occupies an important place in Usman Azim's literary and aesthetic outlook, including the place and essence of metaphor in his creative and artistic thinking. Different forms of metaphor, object (cage), natural phenomena (seasons), colors (yellow, red) and allegorical (dog, monkey), bird metaphors are systematically analyzed in the poet's poems. It has been determined that the poet can use metaphors appropriately in his ability to describe human mental states. Also, in the images of the seasons: autumn, winter, summer, spring, which are widely used in the poet's poems, the social issues of the time are shown in the process of analyzing the poet's various poetic examples. In general, the artistic and expressive features of the poet's poems are determined by the place of figurative images, imagery and symbolism. The essence and characteristics of each metaphor used in Usman Azim's poems are artistically analyzed. The poet's artistic skills, use of artistic language, expression of artistic ideas and goals in his poems are analyzed using hermeneutic, analytical-typological methods and comparative analysis methods.

Keywords: metaphor, image, allegory, metaphorical image, West, East, classical, literature, traditional metaphor, allegorical metaphors, antomasia metaphors, seasons, artistic skill, creative concept.

1. Introduction

A group of talents entered Uzbek poetry in the 70s of the XX century. Representatives of this generation effectively used poetic tools such as symbolism and metaphorism in the artistic observation of social scenes. Especially these literary events are vividly manifested in the work of poets such as Shavkat Rahman, Khurshid Davron, Azim Suyun, Usman Azim. The fate of the country, its

past, present and future are considered as separate topics in the poetry of the national poet of Uzbekistan Usman Azim. Fierce rebellion of the soul, expression of will and freedom, hope for truth and justice, unique poetic images, bright metaphors were evident in the artist's fierce and chaos, "speaking in the language of symbols" poems.

"Poet Usman Azim, one of the representatives of the older generation of Uzbek poetry, is considered a poet who made a unique contribution to the development of Uzbek poetry. The poet enriches Uzbek literature with prose, poetry and dramatic works. His "Awakening Torment" (1991), "Bakhshiyona" (1983-2013), "Election" (1995), "Fall" (2001), "Collage" (2018), "Soul" (2019) poetry collections, dramatic works such as "Love", "Exhibition in the Office", "Lelin" stories, "One step away" are famous. The lyrical works of the poet have been translated abroad. The poet also translated into Uzbek the Russian poetry of the Silver Age, the poetry of the Baltic peoples, Chinese and other peoples' literature.

The level of study of the subject

Metaphorical images are of particular importance in the expression of artistic ideas and goals, artistic-aesthetic expressiveness, individuality of style and artistic skill in the poet's poems.

It is known that the issue of metaphor has been studied in poetics since ancient times, and ancient Greek scientists such as Isocrates, Quintilian, Cicero, Aristotle wrote the first theories about it in their works. In his views, the great Greek scientist Aristotle evaluated it as an aesthetic language unit and a defining sign of poetic language, defining it as "a word that is not specific to a thing, transferred from species to species or from generation to genus or species" type, i.e. simile [1:47] noted. His views became the basis for the emergence of world metaphorology in the following centuries, the study of metaphors in various directions and in the fields of philology. Polish scientist Jan Parandowski states that metaphor is considered "...the first, oldest type of scientific research, which consists of interaction, proximity, analogy, comparison between different linguistic phenomena" [2:305]. However, his research did not end with the development of world science. Western scientists of the 20th century are deeply researching within the fields of rhetoric, philosophy, logic, psychology, psychoanalysis, semasiology, onomasiology, cognitology, linguistics, and psycholinguistics. From the point of view of literary studies, the poetic basis and imagery of the metaphor have not been fully studied even today. Also, mainly in poetry, Ortega Jose Gasset, E. Casserer, R. Jakobson, V. Shkalovsky, V. Zhirmunsky, R. Barth, B. Tomashevsky, J. Jenet, J. Lakoff and M. Johnson, Jan Parandovsky such scientists' researches. The scientific and practical research conducted by world scientists in this regard is reflected in the collections "Metafora v yazyke i tekste" ("Metaphor in Language and Text" 1988) and "Teoriya Metafori" ("Theory of Metaphor" 1990). Not only literary scholars, but also poets, writers and artists who are its creators have expressed their attitude to the metaphor in scientific literature. When asked about poetry, the famous Spanish poet García Lorca says, "It's a wound without a metaphor". Metaphor as the strongest means of visual expression of poetic thought was observed as a special phenomenon in XX century world poetry, including Russian poetry. Figurative thinking and metaphorical images were actively used in the works of Uzbek poets of this period.

In Eastern poetics, metaphor is used with the term "metaphor", and the

theoretical views about it were studied in classical poetics in the VIII-XV centuries within the framework of *ilmi sano*, *ilmi badoe*. Metaphor, i.e. its main features as a type of poetic art, are theoretically and practically interpreted in the works of the great poets of the East such as Ibn Khaldun, Umar Roduyani, Rashiddin Watwat, Shamsiddin Qais Razi, Ataullah Husayni and Sheikh Ahmad Tarazi.

Metaphor is one of the types of metaphor in Uzbek literature. Literary scholar Izzat Sultan calls metaphor a reduced, compact simile and notes the power of generalization in it [3:227]. Also, in the study of metaphors in Uzbek linguistics, lexical and poetic metaphors are distinguished [4:20]. In lexical metaphors, the lexical meaning is understood within one word and its nominative (*atash*) function is understood, while the artistic metaphor is much broader, expands its content under the influence of the meanings of other words in the text, and performs an aesthetic function.

Metaphor, considered as a type of artistic image, scientific-theoretical attitude to the problem of metaphorical image began to be formed in Uzbek literary studies in the 70-90s of the XX century. In the studies created during this period, theoretical conclusions were drawn about metaphor, which was considered as a type of transfer as a means of “creating figurative expression typical of poetry”. It can be noted that the artistic and aesthetic functions of metaphors increased in Uzbek literature, especially in poetry, and also that “... the process of metaphorization accelerated even in periods of increased social environment and political pressures” [6:16].

During the period of independence, scientific-theoretical studies devoted to the problem of metaphor and metaphor image were created in Uzbek literary studies. The literary scholar Bahadir Sarimsakov divides artistic metaphors into two types according to their creation: 1. Traditional metaphor. 2. Individual metaphors [7:25]. If the artistic image is created by means of words, the figurative image is based on the figurative use of the meaning of the word. Literary scientist Dilmurod Kuronov defines that “...metaphorality means the tendency of an artistic image to reveal the essence of something through something else, a way of thinking specific to art, an unexpected internal similarity appears in the creator, as a result. As a result, the things we know are depicted in a completely new way before our eyes, it shows its invisible sides” [8]. Therefore, based on the two-sided (concrete and general) signs of the artistic image, it is possible to note the concrete and metaphorical types of the image.

In Uzbek literary studies, works aimed at revealing different aspects of Usman Azim’s work have been carried out. However, there are still many unexplored aspects and secrets of the poet’s work. Although the issue of metaphor in his poetry has been touched upon by some literary scholars in academic articles devoted to the poet’s work, especially his artistic skills, no extensive monographic studies have been conducted. Also, the linguopoetic features of Usman Azim’s poetry are mainly studied as an important source in scientific research in the field of linguistics. This article serves to shed light on the meaning of the leading metaphorical images in the poet’s poetry in the field of literary studies, and to create scientific conclusions based on their systematic study.

2. Discussion

Every artist studies the classic literature of his people and continues his

traditions during his creative stages. The place of classical literature, together with folklore, is incomparable in the development of any artist. The literary heritage of the great representatives of Uzbek classical poetry and the genius of Alisher Navoi, the great poet of our nation, and the rich legacy he left behind have always been a source of inspiration for the poet. We can see the literary influence in his images related to the seasons, his deep philosophical observations on "Hamsa" and his deep philosophical observations about Love, Life, Life, World, and Death. The poet mentions the name of the great genius poet Navoi with deep respect. Usman Azim also uses a number of traditional images from our classical poetry, gives them a new artistic meaning, each metaphor reveals its own meaning. It is observed that traditional images such as flowers, fields, stones, clouds, swords, roads, and seasons are actively used in the works of our classic poets. If the traditional metaphor of a flower expresses the meaning of a flower in our classical poetry, the poet uses it in this sense: "*Ey, gul, qachon kelding, ketding, tushlarimda g'ubordaysan*" - the **flower** is used instead of the symbol of the **sweetheart**.

Choh (depth, hole) metaphor represents the meaning of trap in our classical poetry. ("*Zapaxdonga chopma, jarlik yo'lda, Qayoqqa ketasan, ey ko'ngil, bu shoshqaloq?*" H. Sheroziy.) The entry of this image into the work of the poet is connected with the great spiritual treasure of the Uzbek people - the epic "Alpomish". The grain of Alpomish will be captured.— *Tuproqda chirimasang – Alpomishlik qaydadir?* "choh" means prison. "*Mehribonlik jasadni zabt etdi, barcha so'zlarim chuqurdan chiqdi*" - through "words" from the depths, one could sing of freedom, truth, and an age of truth. *Mustabid tuzumida "yolg'on" ulug'langan, "choh"ga "haqiqat so'z" qo'yilgan.* In the "Choh" metaphor, along with the social scenes of that time, the lyrical hero's search for a person, finding his identity, purity in the heart of a free person who has reached the truth, and human life are compared: ". *Umr chohdir! Uzun choh!*"

The symbol of the **sword** has been used for thousands of centuries to compare a lover with a bow. The poet continues this tradition: "*Qosh tortding... endi rohat yo'q, qoshing qadimiy xanjar - yig'lama*". This traditional image gives a new meaning to the appearance of knives and blades, and through it shows the tyranny of oppression: the shadow of ..."

In the poet's poems, the traditional image of a stone becomes a unique metaphor. The great king and poet Babur Mirza, who suffered from the stones of fate: "*G'ayr tosh yarasidan dardimni aytmadim, sirli g'amimni aytmadim*"[9]. A. Oripov complains about the stones of "guilt" thrown in the 60s of the last century: "*Ehtiyot bo'ling, hatto o'lim hayot ham o'tadi, Tegrangda har xil toshlar uchar, Biri qora hasad yoki g'araz toshi, Biri yovuz tuhmat yo. maraz toshidir*"[10:]. In the poet's poems, the stone metaphor is used in the following figurative meanings: a) indifferent and indifferent image of contemporaries - "*Ko'kragimdan kelib bosadi, tosh tunlarning befarq toshligi*";

b) a symbol of slanderous, treacherous people - "... *Yo'q, deydi, o'sha odam menga kerak! Keyin suratning yuziga tosh oting.* d) thrown for truth against tyranny - *tosh osmonga otildi, oftob esa gunohkor* e) a person who is strong, stable, and has a desire for freedom and freedom in his heart - *Jahlimni tavakkal qilib, xulosa chiqardim, Ko'nglimni guldek toshga ekdir;* g) a symbol that illuminates the work of the artist's life - *Olohga ming shukr qildim, umrim she'r toshlariga botdi.*

Fitrat, Cholpon, Usman Nasir often refer to the image of the road and the roadman. It is known that in Sufi literature, this path is “the path of love, the path of mystery, the path of freedom” [11:575]. The poet follows the mystical path of this image. “*O’sha odam yiqiladi, o’sha odam o’tadi... O’sha odam bor, endi yo’l, yo’l.*” “In our nation, the period of life of each person is expressed in the metaphor of the path of life. “*Ket!*” *Olloh yaratgan insonni, Har kim o’z yo’lida mangu yo’lovchidir*” *deganida* it is said in the example of the birth of a person. If there is a traveler in life, then in another poem: “*Eng oliy yo’l - Xudo yo’li, eng qiyin yo’l - inson umri*”. His dramatic work “One step” is expressed in the metaphor “One step”. “One step” is written as “one step on the road” and the author built the content of the work on the basis of this metaphor.

In Usman Azim’s poems, allegorical-metaphors related to things, natural phenomena, and their diversity are widely used. The poet expresses the experiences of the human heart, the idea of freedom and independence, as well as human life and its various qualities through metaphors. Only the cage metaphor allowed the poet to secretly express his dream of independence and freedom:

Voy-buy! Men charchadim va qonni yutib yubordim!

Qafas ichidagi qafas! _

(Voh! Zo’riqdim qon yutdim!

Qafas ichida qafas!) [12]

Qafas - bu qamoq, erkinlikning yo’qligi.

In the poetry of Usman Azim, the expression of the ideas of freedom and freedom is sung in extremely high tones. Even the poet said in Cholpan language: “I built freedom in a cage!” he writes.

Sadulla Kuronov, a young Uzbek scientist who studied the synthesis of poetry and painting, says: “In the work of Usman Azim, you can see the most beautiful fruits of their harmony, like Khurshid Davron and Shavkat Rahman, migration of characteristic elements. The fact that the art of painting was before poetry made it possible to express the visual expression in it as if the artist had drawn it. Of course, it is not the colors, but the picture drawn with the help of words that is embodied in the imagination. to the skill of the artist” [13]. In the poet’s poems beginning with “Still life”, “Do you love autumn...”, yellow and red colors are metaphorical as well as adjectives: “*Yo’q, kuzning rangi faqat sariq emas. Sarig’i - yuz no’xat.* There are a thousand types of passion. *Red* - a thousand varieties. You will also find *brown* leaves. In the poem, a leaf is a symbol of the human heart, “A hundred different “yellow” in it are feelings and faded feelings in the heart, “a thousand different” “red” is the fire and noise of human feelings. “Fall” - eternal separation, “red” - “a thousand varieties”. If there are twists of feelings in the heart, the “brown” metaphor “like a liver full of blood” is an expression of a strange feeling of longing and the excitement in the human heart is longing [14].

Also, in the poems of Usman Azim, the artistic expression of the ideas of independence is illuminated by the use of the names of animals, birds and plants. This can be seen in the series of poems dedicated by the poet to the bright star of XX century Uzbek poetry, brave poet Cholpon. “Cholpan fully understood the growing need for freedom and liberty in Turkestan, had an idea about the measures to implement it, raised his talent to the level of a creator dedicated to the celebration of these ideas. was a person” [6:5]. For example, the poet writes in the poem “Cholpon”.

Derazada zanglar yemirgan

*Panjaralar, tashqarida - it.
It akkilab aylanar - hushyor,
Bosar xavfni unutgan kasni...[15]*

It is known that in many nations, the dog is positively perceived as a symbol of loyalty. However, the poet uses the negative characteristic of this animal to show the tragedy of the time when Cholpon lived. The allegorical metaphor of a dog wanders "behind" "the fence" "awareness" "outside", represents the image of the vile and hypocrites who caused the tragedy of thousands of herdsmen, overseers of a brutal regime.

In the poem "Greedy" the vice of greed in human nature is expressed in the form of "secretly" "burying nuts in the ground" - "crow".

*"Kuzning so'nggi kuni. Qorning birinchi uchqunlari tez orada erib ketadi.
Qorong'i tushdi - Odam derazadan tashqariga qaraydi.*

*999 yoshdan boshlab
364 kunlik qarg'a
U yong'oqni ertasiga saqlamaydi".[16]*

Unfortunately, in the society where people live, there are those who, like "crows", spend their lives gathering wealth for tomorrow. Greed in human nature, in relation to the crow, shows that this vice is rooted in society. The allegorical metaphor of the ant, who received the title of "worker" in the metaphorical poem "Talk about the Ant" criticizes the evil of greed and greed in human nature. In general, in the poet's poems, the transfer of animate and inanimate things to a person and his activities, the inner world of individuals, their character, their spiritual world are expressed through metaphors at the level of transfer.

In his poems with allegorical metaphors, human character and tragedies in life are compared with the lives of creatures.

*Yozda qorayadi quyon.
Qishda junlari oppoq.
Fasllarga qarab o'zgaradi shunday.
Bo'ri ko'rmasin deb,
Shu ko'yga tushadi bechora .*

The poet compares this state of the rabbit to the human character. "The rabbit has no choice but to become a predator". There are people around us who act according to the situation, like a rabbit who changes his verb depending on the "weather" and "buffalo". The poem "Effendi Bear" also acquired a metaphorical character in the reader's mind, comparing the way of life of a person and a bear. "Bear" who is "tired from winter to winter"-

*Mehnat qildi tinmay.
Qorinni to'ydirish azobini tortdi,
tentiradi o'rmonda,
daraxtlarga chiqdi,
daryolarga tushdi,
nimalarnidir ovladi
kimlardir uni ovladi...*

In the early works of Usman Azim, by mentioning the names of historical figures and heroes of famous works, sociality and attitude to events happening in life are expressed. In this regard, there is a lot of antonomazy metaphors in the poet's poetry. These metaphors can be divided into two: 1) metaphorical use of the names of historical figures (famous people, poets and creators) - the images of

Navoi, Mashrab, Cholpon, Fitrat, Abdulla Qadiri, Oibek, Beethoven, Mark Burns, Columbus, Akutagawa, Van Gogh are among them.

Faqat podshohlarni

O'stirgan ayol -

Saroymlukxonim -

Mamlakat shoni...

In this poem dedicated to the great Timurid princess, the role of princess Bibikhanim in this kingdom.

In fact, from the moment of birth, a person works to “feed his belly”, from the grief of making a living, he struggles tirelessly throughout his life. The highest expression of the simile is the situation of the bear, which “suffered so much in order to sleep in the winter” - it reminds of the fate of a person who suffered endlessly to live. By the way, when a bear hibernates, a person goes into “forever hibernation”.

Seasons of the year from Hazrat Navoi to Cholpan tradition are widely used in the poet's poetry, and their new figurative expression, especially their figurative character, is revealed. In poetry, the seasons, especially the Autumn season, occupy an important place as a unique artistic image. Usman Azim turned the word “autumn” into a unique motif in today's Uzbek poetry. From it, it is possible to reveal the subtlest tones in the heart of the lyrical hero, the meanings of any lyrical experiences that are difficult to express and describe [17:27].

The poet Abdulhamid Sulayman, who initiated the direction of symbolism in the Uzbek poetry of the XX century, after his son Cholpon, the poet Osman Azim refers to the image of Autumn the most. It is known that in Cholpon's poetry, through the image of autumn, it is possible to “illuminate the sad fate of the “suffering, defeated, captive East” [17] against the background of the autumn season. If in Cholpon's work, the tragedy of the nation and sorrows are expressed in the form of Autumn, then in the poet's poetry, a new poetic expression of this season is shown.

The metaphorical use of Autumn and related elements in the poet's work made it possible to shed light on the social issues of the existing system. Poet in the series “Autumn Garden I”: “*Ey yetmish yil xazon tergan yurt*” in this verse, he shows the tragedy of our people who are bent on “cotton” in the metaphor of Hazan. In his poems about Autumn, the poet has heated debates about man and his life, the world of existence and nonexistence, life and death, and in the image of Autumn, he reflects clear and wonderful images of the inner world of man. Autumn is a human symbol. The metaphorical feature of this image is that the poet does not really describe Autumn, he vividly reflects the similarities to human life through seasons, especially Autumn. The poet's “Who did you say?” the stage of human life is described with a unique metaphor in the poem beginning with:

(Sarg'aydi bahorda tug'ilgan yaproq,

Yo'l yurib vaqt kechib tinidi anhor.

Kuz yo'q. O'rindiqa - chorbog'da bu choq,

Mung'ayib o'tirar qarigan bahor .) [18]

In the first two stanzas, the image of a person in the stages of birth, growth, youth, and finally old age comes to life in front of the reader, together with the autumn landscape: the yellowing of the “leaf”, the rest, natural phenomena of “anchor”. Behind this image related to naturalness, we can see that human life is coming to an end - on the basis of such metaphorical images as “an old spring” and

“ruin of the spring of time”. Consequently, a person and his Life are gradually metaphorized: in the metaphors “born in spring”, “yellowing of a leaf”, “time passes while walking”, “anchor stop”, “old spring” “born in spring”. A person in the reader’s imagination.

Also, in the poet’s landscape lyrics, the description of the seasons is given a wider place, and the problems of society and time are expressed through metaphorical images. In the poem titled “Summer” the metaphor of “cancer” is expressed in the first verse of the poem “sleeping by the river - unrecognized, resting in sleep, trying to tell its name”. the state of the teenager. Although he woke up in the second verse, he forgot his name:

Tush. Saraton chopadi ketmon.

Yuz-ko’zidan oqib borar ter.

Saratonim, jonim saraton,

Sen ismingni menga aytib ber.[18]

A teenage student walking a hoe in the heat of the afternoon evokes compassion. Ignorance deeply rooted in the social life of the last century, not knowing one’s history, one’s identity, growing up in “cotton”, even “Dream”. The tragedy of the generation is expressed in the summer landscape, when. cancer hoeed, “forgetting the name ...”. This poem reminds of the life of peasants in Togaymurad’s novel “Fields left by my father”.

U payt pal’to kiymas edi qish,

Qo’lqopi yo’q edi qo’lida.

U payt kitob o’qir edi qish -

Hayajondan titrab tovushlari.

Qish - zindondan chiqqan Alpomish,

Qish - Barchinning siniq nolishi...) [12]

The fact that he is “not wearing a coat”, “without gloves on his hands”, “trembling with excitement” and reading a “book” - “winter” first of all arouses admiration in the reader. The representation of the metaphor in the form of a riddle revives in the reader the memories of his childhood “without a coat”, “without gloves”, and studying in a cramped house. In the following stanza, a unique simile reads: *Seryamoq chopon va kalishda mol boqib, qo’l-oyog’i muzlab, orzusi chopon, issiq qo’lqop edi* - “Winter” is read as “Alpomish”. Alp and Oybachin appear in Murgok. The figurative image of winter illuminates the childhood years of the poet and his life in the last century, and also becomes an honorable and honorable memory of the reader.

Usman Azim’s poems reflect the harmony of nature with human life. He skilfully transfers all the events that happen in nature, various changes in the human heart, mood pictures into poetry. In the poet’s poems related to spring landscapes, sociality is also described in a unique way. This can be observed especially in the figurative expression of the image of the little girl in the poem on the historical theme called “Twenty-fifth year”.

Qizg’aldoqzor – qonli daryosin

Aylanadi otlar shitirlab.[18]

It is dedicated to the glorious struggle of the patriots of the country, who fought against the Russians who occupied their lands in the first quarter of the XX century and received the label “printer”. The fatality of this bloody struggle, which has remained in history, is summarized in the metaphorical image “The Bloody River of the Greenery...”, and the artistic effect of the poem increases. We

see that the use of metaphors in the above poems is not a specific poetic tool, but as the Russian scientist N.D. Arutyunova wrote: "... but rather the basis of poetic thinking" [4.16].

Usman Azim's landscape lyrics are mystical, philosophical, intimate, and social, and are dominated by symbolic and metaphorical images. In particular, metaphorical images related to the seasons are given a wider place. He uses autumn landscape metaphors to express deep thoughts on the subject of man and his life, philosophy of living, stages of life, Death, Aliveness, Life. Through the symbolic metaphors of a garden, a tree, and a leaf, he describes a person and his life by comparing them with the elements of nature. In his poems depicting spring scenes, the poet creates a picture of love, separation, longing, suffering and memories of tender feelings in the human heart. The metaphor of a single flower garden, along with the close connection of the poet's Life, natural landscapes and the spirit of the artist, is of great importance in revitalizing the country's history and in its impartial assessment. In the images related to the winter season, the poet reflects the stages of life and man as an integral part of nature, in general, the harmony of man and nature. Also, in the image of Winter and Summer, the poet writes the issues of social life. Metaphors and metaphorical images are leading in the poet's landscape lyrics, which served to illuminate the poet's artistic-aesthetic concept, human and destiny, life and death, life and human living in it, the universe and man in general.

3. Conclusion

Metaphorical images are based on the use of a word in a metaphorical sense from its meaning. The metaphorical image as the basis of poetry reflects the individuality and literary-aesthetic outlook of each poet in his individual style. Metaphorical images, which are a literary phenomenon of world poetry of the XX century, take the lead in Usman Azim's poetry. Studying the system of metaphorical images in the poems of the poet Usman Azim is important in determining the creative concept of the artist along with the skill of the poet. Studying and researching artistic images in Usman Azim's poetry, including clarifying the essence of metaphorical images, shows the main artistic features of the poet's poetry, along with defining the poet's artistic idea and artistic skill. This expresses the artist's inner "I", way of thinking, profession and belief, his principle in life, and his artistic and aesthetic concept.

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