

METONYMY IN THE POETRY OF USMAN AZIM

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Abstract: Metonymy is an important means of giving expressiveness to speech. The role of metonymy is also significant in fiction, where it serves to create an image and express verbal expression. This article discusses the role of metonymy in the poetry of Usman Azim.

Keywords: metonymy, metaphor, connection, connection, linguopoetic possibilities, dramaturgy, images, poet, audience.

Metonymy is derived from the Greek word "metopoumia", which means to give a different name. "The phenomenon of metonymy is also associated with the transfer of meaning of words. But here, mainly, the name of one thing or event is transferred to another thing or event. This object or event is interconnected in our minds by denoting related concepts" snos If in metaphor there is a transfer of names related to similar, likened things and events, metonymy is the naming and denoting of one thing or event by the name of another, which is interconnected in space and time, closely related to each other, and requires each other. The connection, connection between them, related to part and whole, species and genus, makes this possible.

The following examples from the poem "The Prompter's Monologue" by Osman Azim once again confirm that the linguopoetic possibilities of metonymy are clearly manifested in the poet's works:

*Sen buyuk aktyorsan. Besarhad. Ulkan.
Jumla jahonni zabt yetmog'ing mumkin.
Zal kuldi, yig'ladi mahoratingdan,
Men ham burchagimda yig'ladim, kuldim. ...
Mana, sahna uzra bir moviy falak.
Bir dala. Bitta sen. Bir navnihol qiz.
Unga «sevaman», deb aytishing kerak,
So'ng tomosha tugar. Zal cho'kadi tiz...
«Sevaman» desang-chi, «sevaman» degin!...*

Zal ham jo‘r bo‘ladi:

«Sevaman de, ayt!»

Sendan so‘rayapti — men aniq sezdim —

Bittagina so‘zni zal mana shu payt.[3]

In the cited poem, the metonymy of “zal” repeated four times in a distant position is associated with the audience and their physical and mental movements. Metonymy also gives it life, and animates it. The metonymy used in the poet’s poem “Ballad about the Writing of the First Poem” covers the unique world that exists in human thought and imagination, the images in it, due to this connection and connection:

..Osmon bilan o‘ynashmang — qo‘rqing,

Ko‘z yosh to‘kmang, ishqdan urmang lof.

Hali-zamon qudratli qo‘shin —

Qo‘zg‘oladi butun Ko‘hi Qof...[4]

Qorday oppoq marmarday tiniq,

Vujudingi solayin chovut

Zal dahshatdan tushsin silkinib,

Zal qalqisin misoli tobut[4]

In these exciting verses, the writer also uses the metonymy of "Zal" to convey the concept of the people in it. The temporal and spatial connection allows for a connection not only between them, but also between the people and the people, their excitement and wonder. The metonymic figurative device also serves to create such a derivative meaning.

Qarsaklar yog‘ildi mening sha‘nimga

Zarb! Zarb! Darvozabon tosh kabi qotdi

Bir surur xayqirib kirdi tanimga

Stadion o‘zin falakka otdi.[2]

In this example, the poet writes with pride about the feelings of pride that he felt due to Uzbekistan's victory in the football match, and in the line "stadium", metonymy is used as a figurative tool to vividly express the cries of victory of the audience. The noun-metonymy refers to the stadium along with the people in it. The figurative use of the word gave him such an opportunity.

Kemalar ko‘chadan o‘tmoqda suzib-

Ishxonaga emas, mayxonaga emas,

Amerika ochgani ketmoqda ular.

Ularni xayqirib tabriklagining kelar,

Va birdan anglaysan:

Sen ham bir Kolumb.

Kolumb, yelkanlarni balandroq ko'tar.

Kolumb, xavf - xatarga qilmagin parvo!

Kolumb, bu dunyodan odamlar o'tar,

Kolumb, odamlardan o'tmoqda dunyo.[1]

The poet skillfully used artistic imagery in these verses. Along with simile, synecdoche, repetition and metaphor, metonymy also found its place. In the verses "They are going to discover America" or "Columbus, raise your shoulders higher", Columbus has become a metonymic-metaphorical symbol of people who are burning with the desire to discover new lands and create innovations.

This poem by Osman Azim is very impressive and evokes the imagination as if a volcano had erupted from the poet's heart. It is not surprising that Columbus is also a symbolic expression of the poet himself. Because Osman Azim had a great desire to discover new continents like Columbus in his creativity. He reached many heights in the later stages of his creativity. He also created in the field of dramaturgy and discovered new artistic horizons. The dramas "The Return of the Alpomish" and "Dayless Nights" are proof of this. The same spirit prevails in his following poem:

Men **majnun**,

Hayratda qotgandir sog'lar.

Ammo ishq vulqoni qo'zg'alar jonda,

Otilib kiraman yangi dostonga.[3]

In these verses, he appropriately uses the image of a legendary lover named "Majnun" and describes himself as "I am mad," in which the word "mad" has acquired a metaphorical-metonymic meaning. "Sog'lar" in the sentence "Hayratda katgandir sog'lar" means people without love, without love. The antithesis based on the figurative meaning increases the impact of artistic metaphors and metonymies. Such an impressive expression is created by contrasting internally related meanings and events. In the poet's work, one can find many such metonymies that are not found in the work of other poets. They differ from other linguopoetic means in their

poetic expressiveness, ability to affect the reader's psyche and awaken various emotions in them.

References:

1. Usmon Azim. Ko'rsatilgan adabiyot. – B.18
2. Usmon Azim. Ko'rsatilgan adabiyot. – B.78
3. Usmon Azim. Ko'rsatilgan adabiyot. – B.155
4. Usmon Azim. Ko'rsatilgan adabiyot. – B.69

