



TRADITIONS OF USING FIGURATIVE ART

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Abstract – Since Uzbek children's poetry first grew out of the bosom of universal poetry, artistic arts are of great importance in its development. Wide use of artistic arts in the interpretation of the ideas of national independence based on spiritual and educational values has become a new reality, the need of the socio-political era, and the works related to its research are also the product of modern literary studies.

Key words: modern literary studies, poetry, literature, poetic arts, classic rhyme, figurative art, spiritual arts, verbal arts.

I. Introduction

It should be noted that Uzbek children's poetry has a history of more than a century. Consequently, the ideological-aesthetic nature and function of children's poetry grew significantly during the years of independence. Q. Kahramanov writes about this: "By this time, children's literature began to be considered not only as an educational and promotional concept, but as an artistic and aesthetic phenomenon. As a result, the striving for artistic excellence and imagery in the examples of children's literature are of particular importance in this period. Lyricism, thoughtfulness, figurativeness have become the leading principles in them." In this sense, it is also appropriate to study the characteristic features and process principles of many artistic arts used in Uzbek children's poetry.

II. Main part

In our Uzbek classical and modern poetry, works related to artistic arts are very important. In particular, the classification and types of artistic arts are Anvar Hojiahmedov's "She'riy san'atlar va mumtoz qofiya (Poetic Arts and Classic Rhyme)", Tokhta Boboyev and Zebo Boboyeva's "Badiiy san'atlar (Artistic Arts)", Yakubjon Ishakov's "So'z san'ati so'zligi (Word Art Dictionary)" improvement of the description of artistic arts can be observed in his works. About 150 works of art are described in such literature: a) spiritual arts; b) verbal arts; c) are separated in the style of literary arts, and their internal types and essence are revealed. Importantly, there are such spiritual arts that are often used in children's poetry. Including *tajnis*, *talmeh*, which express ambiguity; *tazod* representing spiritual conflicts; *personification*, *allegory*, *metaphor characteristic of figurativeness*; a problem that encourages the reader to think, *takrir*, *irony*, exaggeration, metaphor, etc., as well as *takrir*, anaphora, consisting of repetitions of words that belong to the category of verbal arts; Folk proverbs and sayings, based on the introduction of folk proverbs and expressions into poetry, are most often observed in Uzbek children's poetry. In particular, figurative art fulfills certain artistic-aesthetic and compositional tasks in children's poetry. The use of figurative art in our classical poetry is studied as a separate study.

B. Rajabova's candidate's thesis clarified a number of features of this type of art. Therefore, it is noted that the term *tamsil* is derived from the Arabic language and means to give an example, analogy, as well as, according to Persian, Arabic, Turkish dictionaries, proverb, metaphor, example, parable, comparison. In some cases, an idea is put forward in a parable that has a strong feature of



strengthening the claim with evidence that will be remembered by the listener. According to T.Zehniy, a Tajik literary critic, the opinion that the poet gives an example from his social life, experience and practice, personal observations to prove his claim is recognized. Its use in verse and prose is also noteworthy. It is noted that the poetic style has reached the status of the leading art as a characteristic feature of Tamsil, and expanded the realistic image in lyrics.

Also, in the researches of Uzbek children's literature, in particular, in the study of children's poems, attention is paid to it. Z. Mamatalimov, who especially thought about the artistic arts used in A. Abidjon's work, writes: "Children may not understand well the artistic arts used in the poem. But verbal arts are one of the tools that makes the poem attractive to them, makes it easier to read the meaning of the verses, and allows them to enjoy the secrets of the miracle called poetry. In this regard, the researcher focuses on *allusion, repetition, revitalization, allusion, personification, and anaphora* used in the work of the children's poet. Also, the leadership of symbolism in children's poems is evidenced in a number of examples. That is, the repetition and symbolism used in A. Obidjon's poem "Tut" are analyzed.

The author's article "Spiritual arts in the work of Anvar Obidjon" in this direction also describes the image of tajhul ul-arif, allusion, motivation behind allusions in the poet's poems, as well as husni ta'lil - the art of beautiful argumentation. studied. Therefore, the wide use of artistic arts in Uzbek children's poetry, including figurative art, began in the 20s of the last century by H.H. Niyoz, A. Avloni, Elbek; later, it was also present in the works of talented artists such as Gafur Ghulam, Oybek, Hamid Olimjon, Sultan Jora, Q. Muhammadi, Shukur Sadulla, Polat Momin, Zafar Diyar, Quadrat Hikmat. We witness this not only in the poems of such classic children's poets, but also through research about them. In particular, the above-mentioned monographs, treatises and articles of professors-scientists such as O. Safarov, K. Kahramonov, P. Shermuhammedov, R. Barakayev, B. Jamilova, G. Jo'rayeva, N. Tokhtayeva are evidence in this regard.

Let's say that the poem "Maktab (School)" by A. Avloni, the leader of the Uzbek children's literature, is written in finger weight and consists of nine stanzas. This poem is characterized by a unique description of the new school. The word "school" is heard twenty-seven times throughout the poem, and at the end of each stanza, boys are enthusiastically reading it. True, the theme of the school is a traditional image for all artists of the beginning of the last century. But this poem by Abdulla Avloni is important because it is expressed in a way that matches the imagination, interests, language and understanding of school-aged children. The first stanza of the poem is rhymed in the form of a-a-a, the first three lines of the remaining stanzas rhyme with each other, and the fourth stanza, similar to the first stanza, is repeated throughout the poem, ensuring *rhythmic and compositional integrity*.

There are many symbolic images and examples of representative art in the poems taken from H.H. Niaz's textbooks. Each stanza of the poet's poem "Maktab xususinda (About School)" contains similes, similes, and symbolic images:

Maktab millat chirog'i,

Millatning zo'r yarog'i,

Maktabsiz har millatni



Qirar bir cho‘b tarog‘i.

Maktab millat atosi,

Ham suyuklu anosi.

Ato, anosiz qolsa,

Qandoq yashar bolosi.

Maktab kelsak o‘zimiz,

Buzmay ko‘ngil so‘zimiz.

Erta ipak bo‘lg‘usi,

Bugun kiygan bo‘zimiz.



The poet first explains the description of the school based on similes, based on the same weight and rhymes, in eight poems of four stanzas each. That is, the school rises to the level of a single poetic image in all poems and is compared to the lamp and weapon of the nation.

III. Conclusion

While observing the representations in Hamza Hakimzada Niyazi's work, we think that it is appropriate to base our opinion on the recognition of the role of representations in Navoi's work by the field researcher B. Rajabova: The image used by the poet often comes within one or two, sometimes three stanzas of the ghazal, and helps to express the deep artistic judgment and conclusion of the poet, from the image of the lyrical hero to the whole inner world and experiences of the poet. It is appropriate to give it in a hurry. In many places, the poet uses similes in a row with poetic proof methods such as tashbeh, simile, irsoli masal, husni talil, and talmeh, helps to create imagination.

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