
LINGUOPOETIC CHARACTERISTICS OF CERTAIN EXAMPLES OF TASHBEH ART IN THE TRAGEDY "MIRZO ULUGBEK"

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ABSTRACT: The article describes the semantic, functional, artistic and stylistic analysis of some similes in the tragedy "Mirzo Ulugbek" by Maqsd Sayhzoda.

KEYWORDS: Dramatic work, tragedy, speech, artistry, means of artistic representation, simile.

INTRODUCTION

Speech and action are the basis of dramatic works. The theme and idea of the work is revealed through the discourse of artistic symbols. Therefore, special attention is paid to the speech of characters in dramatic, especially poetic stage works, concise content, charm, melodiousness, and musicality are given and polished based on the means of artistic representation.

LITERATURE ANALYSIS AND METHODOLOGY

Means of expressing artistry and imagery in artistic discourse, including dramatic works, means of badiiy tasvir vositalari, [1] ko'chimlar, troplar, [2] uslubiy figuralar // stilistik figuralar, sintaktik-stilistik figuralar, [3] she'riy san'atlar [2] poetic art names are called by different terms [2] and they are divided into several types semantically and functionally. In the work, we relied on the theories of scientists such as T. Boboev, M. Yoldoshev [4] and used methods such as analysis, synthesis, and classification based on anthropocentric theories.

RESULTS AND DISCUSSION

In the tragedy "Mirzo Ulugbek", Maqsd Shaikhzade appropriately and effectively used more than 20 tools of artistic representation, such as metafora, o'xshatish, jonlantirish, epiteta, tanosib, tadrij, perifriza, mubolag'a, ironiya, sarkazm. In particular, he actively used the figurative tool of simile.

Simile is a means of artistic representation based on bright and exaggerated depiction of the object of the image by simulating it to something else, relying on the general characteristics of the thing-phenomena being compared [5:375]. Simile is also referred to as the art of allusion in literary sources.

Simulating and comparing two things and concepts, actions or situations, etc., is called the art of simile. It is one of the ancient arts that is widespread in literature, especially in poetry. The

similarity between two things, concepts, two actions and situations is the basis for the emergence of metaphor [5:319].

Simile is used in all components of an artistic work: portrait, mental experience, speech description, landscape, character image [6:4]. This interpretation is clearly confirmed by the analysis of the tragedy "Mirzo Ulugbek" by Maqsud Sheikhzada.

In connection with the main character Mirzo Ulugbek, the author expresses the image of nature - the landscape of the sky with an inimitable artistry through similes.

Maqsud Sheikhzade describes the image of the sky in Act 1 of the tragedy in the speech of the III guard as follows:

Shu zangori ko'kni degin yalanglik o'tloq.

Mana senga misol uchun, bir to'da yulduz,

Fahming yetsa, uni bilgin bir suruv qo'y deb.

Mana deylilik o'sha bulut...

Lekin asli-chi,

Yaylovdagi tog' tizmasin qorli sirtlari,

Fahming yetsa, sen chaqmoqni hasa deb bilgin.

Qo'ychivon oy - o'dag'aylab urar tog'larga.

Yomg'ir - osmon qo'ylarining tabarruk suti.

Qorlar esa qo'ylardan to'kilgan junlar. [7:7-8]

The art of tashbeh occurs through four juzv: mushabbih (o'xshatilayotgan narsa), mushabbihun bih (o'xshayotgan narsa), vajhi shabih (o'xshatish sababi), vositai tashbih (o'xshatish vositasi). According to the use of these elements, tashbehi muyaqqad (noaniq o'xshatish) are distinguished. A simile that includes mushabbih and mushabbihun bih is considered a tashbehi muyaqqad (noaniq o'xshatish). The above similes are exactly the same.

The skill of the writer is that he describes the sky with unique similes in harmony with the keeper's profession, outlook, and world of thought. The guardian of the homeland, a person who does not have heavenly knowledge, but has an image of a king, a scientist, Ulugbek. That's why the author describes the watchman in the personality of the astrologer and scientist Ulug'bek. and the head of the herd looks like a shepherd and draws the landscape of the sky and meadow in harmony based on the art of tashbeh as if the shepherd leads the sheep, and the shepherd moon leads the stars towards one goal. From the context, it is understood that the moon is Ulugbek, and the stars are his students.

Another aspect is that in the above passages, where the image of the sky and the palace are harmoniously created, the writer uses the sky, blue, stars, moon, rain, lightning, snow; He skillfully used the art of proportion by using words belonging to the same semantic nest, such as meadow, sheep, herd, herd, wool, shepherd.

Wisdom and logic are embodied in the author's comparison of lightning to a rod: the rod of the shepherd moon is the rod of justice in the hand of King Ulugbek. As a shepherd leads a flock through his staff, the scientist and king Ulugbek leads the country.

In the last stanzas, the author compares the rain to blessed milk, through individual occasionalism, the author simultaneously describes the similarities of the process of milking milk (broken sound)

and the movement of rain in the pouring rain. 'irni refers to the fact that mother earth is a blessing, a source of abundance. In the next line, the snow is like a sheep's wool. In the theme of white wool, the author expresses the content of a bright future in proportion to the similarities of the characters. From the analysis, it is understood that the guard was a shepherd in the past, and the author uses similes to describe him according to his profession and level, and achieves clarification of Ulugbek's philosophy. The paradigm of these analogies can be expressed as follows:

samo → o'tloq → saroy

cho'pon → oy → Ulug'bek

chaqmoq → hassa → adolat hassasi

bulut → qorli cho'qqi → shoh Ulug'bekka xos viqor

yomg'ir → sut → mo'l-ko'llik

qor → jun → yorug' kelajak.

The dramatist describes Ulugbek's mastery of palace and sky knowledge, the king, using the speech of the guard in a popular national style.

Creating philosophy and logic by describing nature and society in harmony is a characteristic of the writer Sheikhzada.

In the following lines, the author expresses the lunar landscape in the speech of this watchman by means of more specific similes: xumpar – oyning goh to'nini yag'riniga tashlab beparvo kezishi, goh zim ketib, chodirida pisib yotishi, goh uyatmay ishtongchang 40 kunlik chaqaloqdek yalang'och pinagini buzmay yallo qilib handon otib kulishini [7:8.] describes with unique artistry. During Act 1 of the tragedy, Maqsud Shaykhzada introduces the three guards into a dialogue, and in their speech, they manage to reveal more vividly the qualities characteristic of the king and scholar Ulugbek:

I posbon

Oy deganing, ya'ni barcha yulduzga rais.

Ya'ni, ulug' jahongirga yulduz bo'ladi.

Sohibqiron Temurbekning yulduzi... [7:9]

The author uses a simile to describe the atmosphere of the historic palace, suitable for the stage, in the gilded colors: oy → rais → Amir Temur + yulduzlar → saroy ahli

The author refers to the past through the lexemes of oy, yulduz, and in the speech of the watchman, he refers to the great globetrotter who created Samarkand, saying that "oyning sohibqiron Temurdek qudratli va yulduzlar saltanatiga abadiy hukmdor", and managed to describe the phenomena of nature and society in harmony.

Maqsud Shaykhzada unites the characters in the work around the king, scholar Ulugbek and discovers them through his speech. It is worth noting that every symbol in the Ulugbek palace is familiar with celestial science, and the author talks about them with a philosophical philosophy in the interpretations typical of their past and profession.

In fiction, oy is often associated with go'zal dildorga, yor yuziga, yorning qoshiga, ezgulikka, yangi kunga. Maqsud Sheikhzade describes samo va saroyini in an unconventional way.

Adib describes Moon-specific characters in Ulugbek's speech in view 2 of the 1st veil with expressiveness in a manner characteristic of the king and scholar:

Marhabo, ey samovotning oltin yo'lchisi!
 Nega beling shuncha bukik charchab qoldingmi?
 Oh azizam, ming-ming yillar yiroq yo'llarda
 Yurgan yo'lchi tolib qolsa, taajjub emas! [7:10]

In the speech of the author Ulugbek, in relation to the moon, he expresses the symbols of the sky, such as oyga nisbatan samovotning oltin yo'lchisi, yurgan yo'lchi. Ulugbek's scientific theories and philosophical observations are revealed when the master of words compares the moon oltin yo'lchiga. In the context, the author points out that the moon's rotation around the earth along its orbit was studied in detail by Ulugbek. In the next sentence, Adib philosophically expresses the concepts in Ulugbek's speech by comparing the moon sign to human characteristics:

Sen ham inson fikri qadar charchamas, tolmas,... [7:10]

In this simile, the literary idea expresses the lexemes of fikr – oy in a philosophical and logical sense. The creator painted the image of oy – Ulug'bek in the same colors, that is, through the simile of the king Ulug'bek, through the simile inson tafakkuridek, meningdek olim va shohlarcha fikrlab og'ir, zalvorli yo'llarni bosib o'tasan-u hech tolmasan will never be able to represented dignity. The author demonstrates these analogies below in Ulugbek's speech:

U-u-u... qaragin, manzillaring qancha serhasham,
 Hech bir shohga shuncha izzat nasib bo'lmagan. [7:10]

By assonance, the word owner expressed the meaning oy – shoh Ulug'bekka xos har qanday insonning qo'li cho'za yetmaydigan olislik, saroy muhitiga xos serhashamlik. In the next stanza, the author of Ulugbek's speech emphasizes that oyni o'zidanda oliynasab hukmdor ekanligini, u bosgan yo'llarni bosib o'tajagini.

CONCLUSION

We understand and feel the phenomenon of Ulugbek more deeply in the similes that Shaykhana skillfully polished. Maqsud Shaykhzade uses the visual tool of the simile he created in the speech of the guards and Ulugbek to describe the symbols in proportion to his identity, spirit and position. In the drama, similes of the theater served to express artistry, emotional-expressiveness and national folk color.

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