



LINGUOPOETIC ANALYSIS OF HORSE
METAPHORS IN THE POEMS OF USMON
AZIM

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Abstract: *This article provides a detailed linguopoetic analysis of the works of Usmon Azim, a prominent figure in Uzbek poetry. Through the examination of metaphors used in the poet's verses, the scope of thematic content and stylistic modes of expression are revealed. The study highlights the literary and aesthetic significance of horse metaphors, as well as their distinctiveness and imagery within the context of poetry, illustrated with examples. Usmon Azim's linguistic richness and individual poetic mastery are analyzed, focusing on how his poems convey deep understanding of human psychology and achieve expressive impact. Additionally, the article demonstrates how the poet's spiritual and philosophical ideas are reflected through metaphorical language.*

Keywords: *philosophical idea, individual style, explicit and implicit meaning, linguistic poetics, figurative meaning, horse metaphor*

Introduction

The linguopoetic branch of linguistics today stands out for its pressing theoretical and methodological issues, research objectives, and emerging scientific perspectives. In particular, studying literary works from a linguopoetic standpoint, conducting in-depth analyses of their linguistic features, and developing a coherent system for interpretation and evaluation constitute one of the key tasks of contemporary Uzbek linguistics. In recent years, special attention has been given to the

language of literary texts and the individual characteristics of speech within them. Investigating a literary text from a linguopoetic perspective reveals not only its content but also the aesthetic effects created through linguistic means. At the same time, examining a writer's skill in word choice and usage holds significant importance in the advancement of linguistics, as it is precisely through the use of linguistic units that an author's individual style and artistic thinking become apparent. Consequently, in modern linguistics, the uniqueness of an author's speech, the extent to which they exploit linguistic possibilities, and their mastery of artistic expression have become central directions for research.

Research Materials and Methodology.

A. Hasanov, analyzing the outcomes of studies conducted in the field of Uzbek linguistics on literary texts, emphasizes that significant scientific progress has been achieved in this area. According to him, a particularly important development was the systematic study of the linguopoetic characteristics of literary texts at the dissertation level, first carried out by M. Yoldoshev, which brought this field to a new stage of development. Hasanov identifies the main principles of linguopoetic analysis of literary texts, which include: the harmony of form and content; the unity of space and time; determining the relationship between the language of the text, the national vernacular, and the literary language; approaching the literary work as an aesthetic whole and defining its conceptual framework; identifying linguistically and poetically relevant devices; analyzing the relationship between explicit and implicit layers of meaning in the text; and revealing the linguistic and semantic features of intertextual mechanisms [5, 14].

In addition, I. Mirzayev's doctoral dissertation is recognized as another significant contribution to the field of linguopoetics. This study provides a comprehensive linguopoetic analysis of the works of several writers and poets across different levels of language, scientifically elucidating the distinctive features of their artistic expression.

Research Results

The primary means of expression in a literary text is the word. Linguistics is closely connected with literature, and language serves not only as a system of signs conveying information but also as an important aesthetic tool capable of exerting a strong impact on listeners or readers. From this perspective, while the communicative function of language is traditionally studied within conventional and system-structural linguistics, its expressive and aesthetic function constitutes the main object of research in linguopoetics.

Linguopoetics, a shortened form of linguistic poetics, examines the artistic and aesthetic functions of linguistic units (at phonetic, morphemic, lexical, and other levels) used in literary works. In other words, it is a branch of linguistics aimed at analyzing the connotative and expressive potential of language in literary discourse. Literary speech manifests as the primary vehicle of expression in literature. In the history of philology, the concepts of "literary language" and "poetic language" are widely applied. Although these terms are closely related in meaning, they differ in certain aspects. Specifically, literary language reflects the use of general linguistic tools in a literary text, whereas poetic language encompasses special expressive methods oriented toward aesthetic purposes [4, 104].

Concepts such as “image,” “style,” “trope,” “literary language,” “stylistics,” and “poetics” serve as essential theoretical foundations for linguopoetics and the analysis of literary texts. Through these categories, the expressive potential, aesthetic value, and the author’s individual style within a literary work can be understood more deeply.

In the works of Usmon Azim, the use of linguopoetic devices is particularly noteworthy. The poet demonstrates a remarkable mastery of similes. A simile is defined as “*a figure of speech based on the similarity between two objects or events, in which one is used to express the characteristics or essence of the other more fully, concretely, or emphatically.*”

For example:

*My shoulders are damp from the drizzle of this fleeting moment,
I stand, deeply sensing the lash of life.*

In this example, the lexemes “*the drizzle of the moment*” and “*the lash of life*” are used metaphorically. Their semantic structure can be analyzed as follows:

- **Rain** – Precipitation that falls from clouds to the earth in the form of droplets. It forms as a result of the condensation of water vapor and constitutes a major part of the water cycle in nature. In a figurative sense, the term can also be used to describe a rapid or intense flow of objects, such as a “shower of arrows.”

Rain

- **Synonyms:** precipitation, downpour, rain.
- **Explanation:** A natural phenomenon, atmospheric water falling in the form of droplets.

Zabon (Persian: زبان) – refers to language, speech, or the ability/means of speaking. In literary or poetic contexts, it is often used in place of the word “tongue” (the organ) or as a means of communication. It can also signify “speech” or “utterance.”

- **Primary meaning:** Language (speech)
- **Origin:** Derived from Persian-Tajik
- **Usage:** Commonly appears in classical literature
- It flares up like a flower, The plan of winter is disrupted...
The world comes and takes your hand to my heart – it warms [2, 37].

In this excerpt, the phrase “*qish rejasi*” (“the plan of winter”) is used metaphorically. Here, it functions as a horse metaphor in a figurative sense, conveying disruption and movement, symbolizing the dynamic and unpredictable course of life or emotions.

Plan – a clearly defined set of objectives or measures established in advance to organize a task, activity, or program for timely execution. It refers to the order, rules, or sequence of steps designed to ensure the correct completion of an activity or to achieve a particular goal.

There is a bird in my chest – it flies without pause.

It soars in the highest heights – it sees dreams...

It flies unaware of its wounds,

And dies while still in flight... [2, 94].

The poetry of Usmon Azim is rich in similes. The similes created by the poet in his literary speech enhance the artistic and aesthetic value of the poetic text. In the metaphors employed by the poet, we observe exceptionally creative comparisons. Notably, what is distinctive here is

not the “thing being compared,” but the “thing to which it is compared,” which introduces novelty.

Furthermore, summarizing the examples above, it can be concluded that the metaphors in the poet’s works are mostly explicit. The comparison of the heart to a bird, for instance, does not constitute a novel metaphor.

If the wind of truth blows swiftly,
If it stirs or breaks the foam of praise.
It appears – among merciless lines,
Whose blood has been shed lies there [3, 46].

In this stanza, the poet uses elements of nature to convey an ideological and artistic purpose. The metaphor of the “wind of truth” contrasts with the “foam of praise.” It is emphasized that, amidst these merciless lines, it becomes clear whose blood has been shed. In the conclusion of the poem, the focus shifts to the central idea and purpose with the question, “Is it so difficult to live with conscience?”

DISCUSSION

From our observations, it is evident that in poetry, comparisons arise through various objects, namely:

- a) between living and non-living things;
- b) between situations;
- c) between natural phenomena and the human psyche;
- d) between objects’ features in revealing human character.

“The stars glittered in the sky – In the grip of the frosty night.
Houses, gardens, fields and salts, In the icy claws of oppression.”

Here, metaphors such as “the grip of the night” and “the claws of oppression” occur among non-living things. It is clear that the main part

of the poet's comparisons is reflected in poems devoted to the theme of nature.

Iskanja – a state of being squeezed or trapped between two or more things; in a figurative sense, it refers to helplessness, a difficult situation, or being under strict control. This word is often used to describe spiritual or physical restriction.

Panja – (from Persian-Tajik) refers to the part of the hand or foot where the fingers or toes come together (palm or sole). It also denotes the clawed feet of predatory animals, finger prints, or objects shaped like fingers (for example, light in the shape of a paw). In a figurative sense, it can signify power, authority, or someone's sphere of influence.

CONCLUSION

The metaphors in the poet's works are connected to the overall idea and composition of the poem, though in some lines taken from certain poems, they may not directly relate to the main theme but rather vividly emphasize specific details, images, or situations. In Usmon Azim's poetry, the use of natural elements allows him to discover his own symbols and images. Whether it is an inanimate object or a small part of nature, the poet approaches it with deliberate attention. For this reason, the night, oppression, and praise all undergo a form of metamorphosis.

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