

**EXPRESSION OF EXAGGERATION AND PERSONIFICATION IN THE LYRICS OF A REPRESENTATIVE OF UZBEK LITERATURE FROM THE POET *ERKIN SAMANDAR***



**Literature**

**Keywords:** means of artistic expression, exaggeration, *tabligh* (a type of exaggeration), *guluw* (a type of exaggeration), hyperbole, personification.

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**Abstract**

In the article, the attention is focused on literary issues. The poetry of Erkin Samandar, one of the brightest representatives of Uzbek literature, has been analyzed for the first time. The linguopoetic features of the poet's lyrics have been paid attention and the peculiarity of the exaggeration and animation in the work of Erkin Samandar have been illustrated.

Since fiction is a figurative depiction of life, it cannot be imagined without exaggeration (hyperbole). From time immemorial, in the folklore, in the classical literature, wonderful examples of exaggeration have been created.

In some studies, exaggeration is noted as a stylistic tool [1. 37]. This is because this artistic medium plays an important role in the construction of the composition of the work, creating a dramatic situation in the collision of two opposing forces in the process of performing a number of tasks related to fiction [2. 27].

From the point of view of tradition in our classical literature, the researcher T.Zufarov divides expressions into living and imaginary types [3. 13].

Uzbek classical literature shows three types of exaggeration [4. 35].

Below we give examples of the art of exaggeration in Erkin Samandar's poetry that correspond to those three types.

**1. The art of *tabligh*.** The event depicted in this category of exaggeration has a certain vitality and makes sense, but it is difficult to implement.

*Yerga tegar sochlari yursa,  
Yoqut kabi yonar lablari*

(“Yurakka yo'l”, Page 142).

The art of exaggeration in these two verses corresponds to the form of *tabligh*. In the image, vitality and fantasy are combined, and a certain logic is evident.

**2. The art of ighroq.** In this type, the image in the phrase is possible in the exaggeration, but in practice it can not be used:

*Yo 'lbarlarni dovdiratar na 'rasi*

(“BU bog’ni qaysi ...”, Page. 17).

If you look at this image, you can feel its closeness to the exaggeration of the epic hero.

However, such expressions can to some extent fit into the realm of imagination. But in life, this situation is unlikely to happen.

**3. The art of guluw.** This image has such a feature that it is incomprehensible both in the imagination and in life. Erkin Samandar's poems also contain examples of this art:

*Dengizga qochdimu deb arqon yasab olovdan  
To 'lqinga tashladi cho 'g', to 'lg'andi gavhar o 'tda.  
Olamga qo 'ydi o 't va tinchlandi kuydi, bas, deb,  
Bilmaski kuymagan hech kuymas Samandar o 'tda*

(“Bu bog’ni qaysi...”, Page 57).

The use of such exaggeration in modern realist literature is surprising from the outside. But the poet never touches the artistic image aimlessly. The above example is taken from the poet's poem “Ishq o'ti (Fire of Love)”. In fact, to understand this exaggeration well, you have to read the gazelle from beginning to end.

We have limited ourselves to quoting only the last two verses. As the gazelle talks about love, it has a strong passion. It is natural for the lyrical hero to refer to his beloved as many expressive exaggeration as he wishes. The poet completely solves all the mythological exaggerations in this poem in the last verse. In this verse, the poet uses the name Samandar in two senses through word play. The last meaning is that, according to legend, there was a bird named Samandar that emerged from fire and lived in fire [5. 34].

In the gazelle, the poet demonstrates his high artistic skills by pointing to all the exaggerations used for love, to the bird, which is the hero of this legend.

The method of expression in the poet's poetry does not consist of only three different categories in the same classification. The poems have beautiful expressions and a strong emotional impact on the art of the work. In Erkin Samandar's lyrics, especially in the gazelle genre, the expressions dedicated to the beauty of a friend serve as an important artistic tool in the formation of the emotional-aesthetic spirit in the poem.

*Yorug' yulduzni tebratding nigoh tashlab,  
Tiniq dengizni tebratding nigoh tashlab.  
Lablaring kulganda ming rang ko'rguzur,  
Bunchalik rang yo'q guli qirmizda ham.  
Qop-qora soching mayin tovlanadur,  
Tolasicha fayz yo'q qunduzda ham*

(“Nazm nafasi”, Pages 133-136).

Praising the beauty of beloved, the use of exaggerated metaphors is a traditional phenomenon for gazelles. No reader will object when the rhyming verses are read. Only when you look at them carefully from the point of view of reality you can feel the excess of exaggerations. The poet aims to emphasize different ideas through the use of the art of exaggeration.

*Niliy gumbazlardan, minordan, toshdan,  
Toshda **ikki yuz yil yotgan ko'z yoshdan,**  
Ko'z yosh qatrasida qalqqan quyoshdan,  
Bir nido keladi Xiva tarafdan.*

(“Bu bog'ni qaysi...”, Page 84).

In the poem, the subject is revealed. When the poet says “ikki yuz yotgan ko'z yosh (tears lied for two hundred years)”, he is referring to the sufferings of the oppressed nation. Because our history has not been free from oppression, war and massacre, when one invasion ended, another emerged. The poet exaggerated the sad feelings in his heart. The presence of tears of ordinary people on every stone in Khiva is evident from the tone of the poem.

Exaggeration is an expression that exaggerates the idea in the poet's heart. The idea in the poem has its own solution within the framework of the phrase.

*Kecha issiq tunda birdan shamol turib suronli,  
Shunday ham bir silkitdiki, go'yo yeru osmonni  
Tutib ketdi yaproqlarning iltijoli sadosi.  
Tongda ko'rsam qurib qolgan barg-shohlarning hammasi  
Sinib yerga to'shalibdi, to'kilmabdi sog' yaproq.*

(“Qabul soatlari”, Page 39).

The poem is about the wind, or rather the storm. The phrase was chosen to show the strength of the storm. However, the poet takes the example of leaves in order to advance a completely different idea. If it has a healthy leaf, it promotes the idea that it can withstand any storm. Of course, the point here is not just on the leaf, but on the person. The idea is given in a figurative sense.

The expressions used by Erkin Samandar are very colorful. He also exaggerates the phenomenon of evolution, which in some cases refers to mythology.

*Men seni ko'rdimu boylandim qoldim,  
Qarshingda haykalga aylandim qoldim*

(“Bu bog’ni qaysi...”, Page 41-bet).

The poem reflects the passion and love in the heart of the lyrical hero. The transformation of lover into a statue (the transformation of a stone into a fairy tale) is reminiscent of the phenomenon of evolution in mythology. The purpose of using this motif is to glorify the power of love.

Expressions reminiscent of mythology can be seen in the poet's poems of other meanings:

*Jinlar qurmish qo'yingda bazm,  
Ilon qurmish bo'yingda bazm,  
Yurtim, boru yo'g'im Xorazm,  
Sho'r bo'lmasa netar peshonang*

(“Yurakka yo'l”, Page 131).

The feast of demons and snakes is a mythological phenomenon. Here we are talking about the situation in Khorezm before independence. Demons and snakes are cited as symbols of invaders, oppressors. The “sho'r peshona (poor situation)” of the peoples of the oasis was exaggerated through demonological images and the expression was impressive.

Thus, the art of rhetoric plays an important role in poetry, in the concise and complete expression of thought, in the enhancement of imagery, in the rise of emphasis on content, and in art.

**The method of allegory.** Allegory as a type of metaphor is actively used in both oral speech and literary text. In this art, human abilities and characteristics are transferred to animals, birds, inanimate objects. In other words, it is based on human speech, thinking and feeling. Hence, a metaphor-animation combination is sometimes used [6. 77].

Erkin Samandar used wonderful examples of allegory in his poems.

The method of allegory is as ancient in its essence as the concepts of primitive consciousness. They are “... connected with the views of the ancients about spirits, and later as a special figurative method, widely used in poetry” [7. 214]. In the poems we are analyzing, there are many examples that confirm these ideas:

*Chaqmoq chaqar edi, porlardi osmon,  
So'ng qah-qah urardi momoguldurak* ("Nazm nafasi", Page 20).  
*Shu choq kiyik bolalarin yig'isiga to'ldi tog',  
Oq boshini egib asta hayrat ichra qoldi tog'.  
Cho'qqilardan na'ra keldi. qoyalardan sas keldi,  
Xuddi tirik jonga o'xshab ayyuhannos soldi tog'.*

("Bu bog'ni qaysi...", Page 26).

In the first example, the allegory of natural phenomena represents animistic views. In primitive times, thunder was also thought of by humans as a living thing. The poet chose it in order to enhance his artistic expression.

The last example is rich in more characteristic details.

The cries of deer cubs, the bowing of the mountain, the roar of the mountains, the roar of the peaks, the sound of the rocks are all humanized details. The aim of the poet in using this method is to increase the sensitivity of the events, to intensify the emotional tones, the cries of suffering, in other words, to ensure the artistic and aesthetic perfection of the work.

Reading this verse of the poem appears to the reader as a theatrical scene.

Natural phenomena are the most convenient source of imagery for poetry. Especially the image of natural landscapes evokes a high feeling in the heart of the reader:

*Zulmat bag'rin tildi chaqmoq xanjari,  
Osmon o'kirardi yo'lbars singari*

("Bahor oqshomlari", Page 44).

The method of allegory in the verses bears the burden of artistic painting in it. The dagger of lightning pierces the darkness, the sky (meaning thunder) reads like a tiger, evokes a strong emotional feeling in the heart of the reader. The verses appear melodic and solemn.

The method of allegory in the poems of the poet makes especially beautiful expressions:

*Totdi gullar soch hididan birma-bir,  
Ichdilar shabnamni xil-xil ustina*

("Nazm nafasi", Page 133).

*Tushardi raqsga yaproqlar, g'am-anduhdin forig' bo'lib,  
Suxanvor soz chalib bersak agar sen ham, agar men ham...*

("Yurakka yo'l", Page 17).

In the first example, the poet enlivens the flowers. The flowers that taste the scent of the beloved's hair are intoxicated and drink dewy water. A beautiful and impressive image is born, the color is enhanced.

In the following verses, the uplifting mood of the two lovers inspired the leaves to dance. This art, which is included in the gazelles, gives a special appearance to the verses:

*Xayolimda yaratdim suratini shaydo musavvirdek,  
Shamol yirtdi xayolim suratini charxpalak aylab.  
Sayrga chorlamang, yellar, mening holim shu yanglig'kim,  
Uning tasviri poyini ketolmam aslo tark aylab.  
Sabo, dildorga aytgil, kelib tasvirini ko'rsin,  
Shu taxlit bir o'zin ko'rsat Samandarga ko'mak aylab.*

(“Bu bog’ni qaysi...”, Page 56).

The peculiarity of this gazelle is that the lyrical hero communicates with the sabo – wind, and therefore enlivens them. This tradition is actually found in folklore, in the works of classical poets. In the epics “Tahir and Zuhra”, “Layli and Majnun” there are cases when Tahir and Qays addressed a message to their mistress through wind and birds. The poet cannot be considered to have taken a cue from those works when he wrote this gazelle. Tradition is involuntarily reflected in the works of the artist. The intellectual quality of the poet always takes precedence over the traditions of inspiration and following.

In Erkin Samandar's poems, a method can be observed in which a dialogue is talked by the human organs:

*Mening ko'zim ko'zlarindan ketmadi,  
Sening ko'zing ko'zlarimga qazdi choh.  
Ko'zim dedi: o'rgilayin chohingdan,  
Qazib turgil yo'limda choh-goh-goh.  
Ko'zing dedi: qo'rqmasmisan o'limdan,  
Ko'zim dedi: Haqni etmam istiloh*

(“Nazm nafasi”, Page 139).

Bringing the eyes of the lover to life makes it easier to fully express the deep inner experiences through the lyrical hero's “men (I)”, increases the readability of the poem.

Erkin Samandar likes to write about the Amu Darya. Along with its stubbornness, he repeatedly mentions that it is a blood vessel of the oasis. Looking at the view of the river, he enlivens it in playful verses:

*Amu to 'lqinlari bir-birin quvib,  
Izma-iz, basma-bas chopishar quvnoq.  
Rangin shabnamlarga yuzini yuvib,  
To 'lqinlar o 'yinini kuzatar qirg 'oq*

(“Bahor oqshomlari”, Page 48).

The waves of the river chasing each other, washing their faces in the dew, and, most interestingly, the fact that the shore is silently watching these games with interest are lined up like in fairy tales. In the eyes of the reader, the humanization of Amu's deeds embodies a vivid landscape, giving it a delight in the beauties of nature. The revitalization of natural landscapes invites man to beauty and enhances his aesthetic taste. The poet's poems dedicated to the Chatkal mountains also contain vivid animations:

*Kimsasiz tog 'larda chechaklar qiyg 'os,  
Shamola qoyadan turar suv sog 'ib*

(“Bahor oqshomlari”, Page 34).

The fact that the waterfall is “watering” is a truly unexpected metaphor and an individual discovery of the poet.

The search for poetic meaning in landscapes requires great intelligence from the poet. The author of the poems we are analyzing has that talent. He is a creative poet. Consider the following verses:

*Bog ' to 'rida bitta gul bordir,  
O 'tiranman qoshida har kech.  
U sendayin kulib turadi,  
Undan ising kelib turadi*

(“Nazm nafasi”, Page 177).

The smile of the flower is equated to the smile of the mistress. The poem had a high expressiveness through this single symbolic allegory.

In the poems of the poet, various spiritual forms of allegory manifest themselves. Any allegory is not intended to depict only beauty, only goodness. Image tools can represent all events in existence. The poet also tries to express the pain of heart in the following ways:

*Qurib bitgan gujum ingrar arosatda,  
Oyoq osti xazon yig 'lab dilim o 'rtar*

(“Nazm nafasi”, Page 55).

The means of allegory in these verses, taken from the poem “Ko’hna Urganch xarobasidagi o’ylar (Thoughts on the ruins of Old Urgench)”, are mobilized to express the pain in the heart of the creator. The “groaning” of the gujums (a type of tree) and the “crying” of leaves are important elements of the poet's eloquence as the once-prosperous paradises have fallen into ruin.

In the poems of the author, there are new allegories that reflect the features of the time:

*Samolyot bu dam qushdayin,  
Besaranjom alfozda  
Silkitib oq qanotlarin,  
Shay turardi parvozga!..*

(“Qabul soatlari”, Page 47).

It is natural for an artist to refer to neologisms when writing a poem on a modern subject. At the same time, various visual aids are directly related to modern imaginations and concepts. In the poem above, the poet mentions the airplane, transforming it into a living bird, creating a modern metaphor. The result is a visual, scenic image in the poem.

Consequently, the method of allegory gives elegance, expressiveness and effectiveness to poetry.

The art of exaggeration between visual aids is actively used in the poems of the writer. In classical literature, its forms of tabligh, ighroq, and guluw are found. We came across patterns from the writer's work that fit all three types. In the art of flowering, the image is not found in the imagination or in life. Our poet was able to use this expression, which has a purely mythological character, in his poems. Rhetorical imagery is used in the process of depicting the beauty of a friend in his poems. Through poetic exaggeration, the artist also approaches socio-political issues. He can effectively illuminate the suffering of the people from the invaders in the shell of an exaggerated image. The art of exaggeration is a complete and concise expression of thought in poetry, which contributes to the growth of imagery.

The method of allegory brings joy to the poet's poems. The method of allegory, which is a kind of metaphor, is in fact inextricably linked with the phenomenon of animism, and is connected with the ideas about ancient spirits. In the poet's work, the events in the process of humanization of images related to natural phenomena, plants, birds, animals are vividly and fully revealed. In the gazelles, this method had a particularly impressive expression. The lyrical protagonist's description of his inner experiences as he addresses the wind, the flower, is done in a very impressive way through the method of animation. In the poet's poems dedicated to the Amu Darya, this method is especially passionate to the reader. In the poems of Erkin Samandar, along with traditional terms, expressions with modern features are also common.

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