



The Metaphorical Use of Words in The Epic Poem

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ABSTRACT

In this article, Sayyadi's ability to use words is studied on the example of the use of artistic image tools in the epic of Tahir and Zuhro. In the article, art forms such as allusion, exaggeration, and proverb are separately researched as means of Sayyadi's individuality in using words in their own and figurative sense. This research serves to reveal more clearly the essence of the studied romantic epic and to illuminate its unique aspects.

In the article, the issues of folklore traditions in Sayyadi's epic "Tahir and Zuhro" are widely covered, with a comparative study of examples of folk oral creativity. The role of masnavi, mukhammas and ghazal genres in the composition of the epic, the characteristics of the image style in it, as well as Sayyadi's skill in using artistic image tools such as tashbih, exaggeration, and ırsol ul-masal, based on examples taken from the epic "Tahir va Zuhra" analyzed.

Keywords:

Word, metaphor, allusion, hyperbole, proverb, art, image, lover, mistress, lyrical experience, etc.

Introduction

In the following years, as a result of the wider attention paid to the study of examples of written literature in connection with the issues of folklore studies in our country, issues such as the attitude of the past artists to the examples of oral literature and the skill of poets to the extent of using folklore plots and motifs in their works began to be thoroughly researched.

Sayyadi's work "Tahir va Zuhra", which belongs to the series of romantic epics created in the 17th-18th centuries, has a strong influence of folk art. It is not a secret that the author of this epic relied on a plot that is widespread and popular in the oral works of the Turkic peoples in his work.

Examples of large and small artistic creations, including the plot dedicated to the love of "Tahir and Zuhro", are distinguished by the fact that they have a special place in the literature of the East. Especially, this theme

gained wide popularity among the peoples of Central Asia, Arabia and India. This famous plot theme played an important role in the development of genres such as fairy tales, legends, epics, short stories in the literature of Turkic peoples.

Literature Analysis:

"Uzbek literature" (Abdullaev V. History of Uzbek literature. -Tashkent: Teacher, 1980. -P. 56-65). The information about the epic "Tahir and Zuhro" prepared by R. Orzibekov and K. Tohirov is included in the 5-volume book "History of Uzbek literature" (History of Uzbek literature. 5 volumes, volume 3. - Tashkent: Fan, 1978 -P. 171-178) are also included. In the textbook published by N. Jumakhoja and I. Adizova, N. Jumakhoja, I. Adizova. History of Uzbek literature (1st half of XVI-XIX centuries). -Tashkent: Innovation-Ziya, 2020. -B. 31-43) also gives interesting information about the epic "Tahir and Zuhro". F. Mamatkulova also in

her research (Mamatkulov M. Comparative analysis of Turkish versions of the epic "Tahir and Zuhra". Dissertation written for the degree of Doctor of Philosophy (PhD) in philological sciences. -Tashkent: 2020. -P. 60-73) . He will dwell on his touristic work. Sayyadi's epic "Tahir and Zuhro" was republished in Latin spelling in 2019 (Sayyadi. Tahir and Zuhro. - Tashkent: Mumtaz soz, 2019).

Research Methodology

In the article, the issues of folklore traditions in Sayyadi's epic "Tahir and Zuhro" are widely covered, with a comparative study of examples of folk oral creativity. The role of masnavi, mukhammas and ghazal genres in the composition of the epic, the characteristics of the image style in it, as well as Sayyadi's skill in using artistic image tools such as tashbih, exaggeration, and irsol ul-masal, based on examples taken from the epic "Tahir va Zuhra" analyzed. Comparative-typological, artistic analysis and cross-sectional methods were effectively used in the article.

Analysis And Results.

The study of the means of artistic representation in Sayyadi's "Tahir and Zuhro epic" is of great scientific importance. Because the solution of this issue, firstly, provides a clearer disclosure of the essence of the researched romantic epic, and secondly, it also serves to illuminate its specific aspects [15, 42].

Expressing, comparing, contrasting the characteristic of an object, thing or event with another object, thing or event with the same sign, feature, and thus making certain features of the object, event or event being described more vivid, vivid and vivid to the reader. Secret delivery is the essence of the art of tashbih. Tashbih occupies a special place among the artistic arts used in the literature of the past. Because "the skill of the poet, in particular, the richness or poverty of his world of imagination and imagination" [10, 65] is shown through the art of allegory. "Tashbih gives the artist unlimited opportunities to vividly express his impressions, thoughts and experiences. Therefore, the writer's attitude to life, people and events, the ability to perceive the

connections and subtle connections between them, his unique method of observation and creative originality are also evident in his metaphors" [9, 84].

In the creation of the "Tahir and Zuhro" epic, Sayyidi effectively uses the means of artistic imagery, especially the possibility of tashbih. The tashbihs used in the epic can be divided into two groups:

1. Tashbihs in Masnavi.
2. Tashbihs found in ghazals.

Tashbihs belonging to both groups have the same function. They serve to ensure figurative thinking, aesthetic impact and high level of artistry in the epic:

Chu became a companion for love,
His face became like a red flower [7, 35].

The verse describes the situation of Zuhra, who has just fallen in love. The first stanza contains a figurative message about the queen's love interest for Tahir, while the next stanza depicts the face in two different ways on the basis of analogy. Zuhra was accompanied by ulfatu with love, that is, the pain of love entered her heart. The reason for this is Tahir. Her face, beautiful like a red flower, turned yellow like straw. And this is the result of love. So, the allegory was created on the basis of simulating the face to a red flower and its straw-like color under the influence of love, and served to interpret the changes in the spiritual world of the image of a lover.

In "Tahir va Zuhro" Sayyadi sometimes uses traditional metaphors, but he was also able to create new unique similes. It can be said that this raises his poetic talent to a higher level once again:

Risk is nar erur, andisha fashion,
A pedestrian who takes risks [7, 61].

Tawakkul means risk. The work of lovers is always risky, says the poet. Although they burn in the fire of love, tolerance, i.e. patience and tolerance, is their main motto. He cannot be a lover who does not take risks, and he is not worthy of the path of Truth. Risk can also solve problems. Therefore, tawakkul should be Tahir's main task. The verse is taken from the part when Tahir was comforted by his distressed mother after the order to drown him. It is not for nothing that Andisha is likened

to fashion. The word moda means female and is used for birds and animals. It has the property of reproduction. Because a thought is a thought, there are many thoughts, that is, it is infinite. It's hard to get to the end of it. That's why it's necessary for a lover to take risks on this road. The verse reflects the experiences of a lover who agrees to see whatever is in his destiny.

As one of the characteristics of tashbihs in Masnavi, it should be noted that in some places they are not used within one verse or verse, but continue in the following verses. Through this, the scope of the simile expands and more aspects of the image or event being simulated are revealed. After the gardener informs the king about the relationship between his daughter Princess Zuhra and Tahir, the ruler sends someone to Tahir. Mahrams come and tell Tahir that they are inviting him to the presence of the king. Tahir understands why the king is questioning himself. Tahir's reply to the mahrams is followed by continuous tashbih:

That Zuhro is a soul, I am a soul,
That Venus is a candle, I am a butterfly.
That Venus is a garden, I am a flower of a garden,
Venus is a flower, I am a nightingale.
Ki Zuhro shams-u, man bir mohi anvar,
The sea of Venus is love, man is a gem.
That Zuhro is the king, I'm a man
Ki Zuhro mun'im-u, man benawaman [7, 46].

According to the structure, each verse can be divided into two. In the first part, there is a simile specific to Zuhra, and in the second, similes related to Tahir are given. The image is taken in a comparative object. If Venus is a soul, Venus is a soul, Venus is a candle, Venus is a propeller, Venus is a garden, Venus is a garden flower, Venus is a flower, Venus is a nightingale, Venus is a sun., Tahir is the light of the moon, If Venus is the sea of love, Tahir is a pearl in the sea, If Venus is a king, Tahir is a benefactor, If Venus is a provider of sustenance and blessings, Tahir is a poor person who needs this blessing. is used. Just as a garden cannot be imagined without a flower, a flower without a nightingale, and a candle without a

butterfly, it is also impossible to separate Tahir from Venus. Tashbih serves here to implement this idea, that is, to justify the fact that Tahir and Zuhra have an "unbreakable" love. In this comparison and comparison, the focus of an analogy on two objects is also observed in other verses of the epic. In the above example, tashbih is used as part of a verse, and in the following example, it is used as part of a verse. Even then, the comparison is focused on two objects. The difference is that in the above verses Tahir and Zuhro are compared to each other, in the given example, the images of Zuhro and Mohimkhanim are compared on the basis of mutual comparison:

That Zuhro Khan is a month old,
That Mohimjon is a king of Erur.
Then I see their faces are flowers,
In this case, his face is a flower and his nose is sunbul.

I'll see you then
I see it here, I am free [7, 132-133].

The first verses of these verses related to Qasid promote the qualities of Venus, and the next ones describe the qualities and beauty of princess Mohim. The comparison is emerging as the main factor in revealing that both queens are unequaled in beauty.

The similes in the epic are more visible in the description of the processes related to the image of Venus. The following verses created on the basis of Tashbih serve to further expand our imagination about the beauty of Venus:

Her face was like a flower, and her mouth was like a bud.

The one who saw would give his life until he spoke.

His lips are beautiful, his teeth are beautiful,

If you look at it, it's a lot of fun.

His eyebrows are like a belt, his face is light brown,

The clarity of his eyes is like a gem.

The cypress is free because of its delicate height,

When he saw it, he cried out.

His hair is bright, his ink is purple,

Isi - musk Khotan, nasrin-u rayhan [7, 27].

It can be seen from the quoted verses that it gives the impression that the poet is drawing the beautiful image of Venus. The attractiveness of the face like a flower, the beauty of the mouth like a bud, the redness of the lips like pearls, the purity of the teeth, the beauty of the eyebrows like the new moon, the radiance of the face like the sun, the beauty of the eyes like pearls, the appearance of the figure like a cypress tree, the blackness of the hair like sunbul and the fact that Khotan emits a pleasant smell like musk is created on the basis of simile, which indicates that the poet mastered the possibilities of simile.

Continuous allusions can be found in some ghazals in the epic, although not many. In such ghazals, the object being compared is described in detail:

I'm going to see a flower face - heaven is inevitable,

Who is the leader of Bogarga?

The pure heaven, the wine of the luscious Kavsar,

May you be blessed, and the mihrab of your brow is heaven.

Erur lutfing is like a graceful chaman,
The wine of a lover is heaven [7, 183].

These verses are taken from the ghazal of heaven. The ghazal was narrated by Zuhro. After Tahir's funeral, they follow him to his final destination. These events have a strong impact on Zuhra. It seems that tashbih takes the lead in the ghazal, which reflects Zuhra's experiences about Tahir. Concepts such as heaven, kavsar, tubo, and mihrab increase the effectiveness of verses as similes. This indicates the role of tashbih in the creation of a ghazal.

Traditional similes are mostly observed in Sayyodi's ghazals in the depiction of processes related to the theme of love. The comparison of the face to a flower, the hair to a sunbul, the height to a cypress, the eyebrow to the moon, the lip to a ruby, and the tooth to a tooth, in the poet's ghazals, is considered as a continuation of the literary tradition that preceded it, and the image depicted as an object. it serves to fully reflect its beauty. Compound tashbihs such as "Majnuni Devonadurman" and "I am nightingale shoridadurman" play an important role in

opening up the spiritual world of the characters.

In one of the poet's ghazals, one can come across a description of philosophical views about the world. In it, the world is interpreted on the basis of figurative thinking:

How many days and months is this world,

If I think, brothers, I have no master [7, 22]

The first verse of the verse is built on the basis of tashbih. In the poet's imagination, the world is like a rabat, that is, a caravanserai. Because those who come to the caravanserai will enjoy it for several days. A person's life in this world is not eternal, that is, a deposit. One day, he will leave this world, like the guests who temporarily lived in Rabat. For this reason, he must have a successor, a blessing. The ghazal is written in the language of Bobokhan, and it describes the ruler's dreams of having a child.

The glorification of the world is also found in other ghazals of the poet. In it, the world is mentioned not as an ordinary hotel, but in the style of an old station:

The son of man is a caravan, they landed to move,

They all cried out that the world is the same thing [7, 65].

There is tashbih in both verses of the verse. The first tashbih is a unique event that shows the uniqueness of the poet's work. Because in what way a person can be like a caravan. The caravan is a temporary guest at the hotel. Man is a temporary guest living in this world. Therefore, this simile can be accepted as a product of figurative thinking. So, the allegory is used appropriately in the verse. In the second verse, the word old is used in relation to the concept of rabat. This is a sign of how ancient the world is, how many people have lived in it.

There are a lot of analogies in the epic that are unique to Sayadi's work. Life observation, meticulous folk attitude to every event ensures the emergence of interesting metaphors in ghazals, which are difficult to find in other poets or rarely observed:

I was surprised and thirsty in the Firaq steppe,

I look everywhere like a lost dog [7, 25].

The ghazal was recited by Tahir's father, Bohir. There is prayer to the Creator. The sufferings of the child's grief are its main content. The tashbih in the quoted verse gives it a special charm. Firaq is a concept that represents a state of mind. Suffering, sadness, and dreams are his main helpers. It is an interesting phenomenon that Firaq is compared to the steppe. The border of Firaq, like the steppe, is not visible. Therefore, it is natural to be thirsty in the field of separation. However, the question arises as to what this thirst is related to. The answer comes from the general essence of the ghazal. The second line of the verse completes the thoughts of the first line. The likening of the lyrical hero not to an ordinary dog, but to a stray dog, fully embodies the real thirst, that is, the condition of Bohir, who is in need of a nail. This is another form of describing the lyrical hero's experiences with the child on the basis of imagery characteristic of tashbih.

Let's turn to another verse based on similes, which is similar to it, but it is difficult to avoid its function in the world of art. It is taken from a ghazal related to Zuhra. The verse depicts the sufferings of a lover's heart during hijran:

I saw your face, I forgot that I was blind,
I was helpless like a bird, and fled [7, 70].

It is known that there is a traditional simile in the first verse. According to him, it is not new that a lover forgets everything after seeing the beautiful face of his lover. However, the simile used in the next stanza can be evaluated as a product of Sayyidi's skill. A baby bird that has just hatched from the egg is constantly moving towards its mother in search of food. And after the mother gives the food she brought to her child, she flies off to find food again. The poet skillfully uses the situation of this polapon's mother screaming after him. He applies this incident to Zuhra and tries to give his experiences. Ghazal Tahir is given after throwing the chest into the river. In

this way, Zuhra's helplessness is compared to a baby bird that is unable to do anything.

Of course, tashbih has a special place among poetic arts. It plays an important role, especially in the art of large-scale works. Tashbihs in the epic "Tahir and Zuhro" are widely used in masnavis and ghazals. They are characterized by the fact that Sayadiy was able to fully reveal his skill in creating imagery. The fact that Sayyidi was able to create his own original similes together with traditional similes shows that the poet effectively used the possibilities of this artistic image tool.

The method of exaggeration is widely used in written literature and folklore. In the past, as well as in the studies of classical poetics created in later periods, some ideas about exaggeration can be found. For example, Atullah Hosseini claims that about this image tool "... I am prone to exaggeration, when the speaker describes something, it is too strong or too weak, to the extent that the excess is out of the ordinary or the listener does not think that the description is incomplete." [14, 152], Fitrat writes in the pamphlet "Rules of Literature" that "we call it an exaggeration to say that one of our feelings is very strong, to show that it is a little exaggerated." If the exaggeration is true (sincere), if it is not too exaggerated, if it is not forced, emotional strength will greatly help to realize sharpness" [12, 71].

In fact, the essence of exaggeration is to describe a thing, event, event or a characteristic characteristic of a person by increasing and intensifying it and thereby exaggerating the expression in a figurative way, increasing its effectiveness.

Verses or stanzas based on exaggeration have a special place in the epic "Tahir and Zuhro". Relying on the capabilities of this artistic image tool, Sayyidi performs important tasks such as strengthening the mental states of the characters and increasing the effectiveness of the episodes related to them. In the "Tahir and Zuhro" epic, exaggerations are mainly found in masnavis and ghazals. Exaggerations in Masnavi appear more often in situations related to the depiction of events, as well as in the processes of stronger exaggeration of certain characteristics of

images. In many cases, exaggerations in the epic are used together with artistic images such as similes, diagnoses, metaphors.

In the following verse, related to the description of the beauty of the three daughters of the ruler of Baghdad, Adilshah, together with tashbih, exaggeration has a special function:

These three girls were more than a month old,

Cherubim became kings on foot [7, 84].

It seems that the first stanza informs that girls are more beautiful than the moon, the symbol of beauty, and the exaggeration in the second stanza serves to justify the incomparable beauty of girls. The condition of the kings being on foot, described in the second verse, is considered an exaggeration. However, dismounting kings and turning them into pawns is not an easy task. For this, they should become enchanted by the real unique beauty. All three daughters of Adilshah were unequaled in grace. For this reason, any king would be amazed by such beauty.

Although Tahir lived in Baghdad for seven years, his heart was always in Zuhra. He appeared in Adilshah's palace only out of necessity. Sadness was his main companion. Only God and himself knew what had happened:

For seven years now madoro,
His condition is like crying [7, 94].

Exaggeration is used in the second line of the verse. The cry of a hard stone is an indicator of an artistic image. The exaggeration is based on the connection with the diagnosis and serves to exaggerate the situation of the lyrical hero: Here he agreed and reconciled for seven years, and even a hard rock could not bear to cry.

In the epic, the description of the processes related to Tahir by the poet is given more deeply and clearly based on exaggerations:

Do yourself a favor,
Flowing tears are flowing [7, 95].

The main purpose of depicting Tahir in such a sad way in the verses of the verse is to deepen the unique suffering of love. Because the exaggerated method helps to imagine the

situation of Tahir and to feel more clearly the pain he is going through in love. According to the poet, Tahir used to complain a lot about Zuhro's love. As a result, the tears that flowed from his eyes were countless.

In the epic "Tahir and Zuhro" there are many exaggerated images related to tears. Tears are one of the means of vividly expressing sad situations and circumstances. From this point of view, the author achieved more impressiveness in the following verses:

You read this verse,
The handkerchief was wet with tears [7, 132].

The verses were written after Tahir obtained permission from Mohimkhanim to return to his native land. To this extent, the event that the hero's handkerchief becomes wet from crying a lot is a product of exaggeration.

Observing the development of events in the epic shows that tears are depicted with effective use of exaggeration in the processes related to Venus:

In the morning he went to the head of the grave,

All the way to wet tears [7, 183].

In the first stanza, it is reported that Zuhra went to the cemetery to visit Tahir's grave, while the exaggeration in the second stanza embodies his sad image. Losing Tahir was not an easy task for Zuhra. The death of her beloved will add to her suffering. And the verse "All the way to wet tears" increases Zuhra's pain in Tahir's pain.

Some exaggerated situations in the epic are similar to some incidents in folklore examples. The processes related to the image of the wedding in the work can be a proof of our opinion. Among the exaggerated images, one stanza stands out. In it, there is a statement that the king's daughter, Zuhra, was married to Karabotir, who gathered the elders and celebrated. The second verse of the verse reminds of weddings in some folk tales. Because even in weddings in fairy tales, countless animals are slaughtered, and even soup is served for several days:

Gather the great ones and have a great day.

They slaughtered a hundred horses and a hundred sheep [7, 163].

Tuman means ten thousand. One hundred districts will be one million. If it is difficult to mentally believe that a king will slaughter a million sheep for a wedding, this event cannot happen in real life. The poet successfully used the type of exaggeration called guluv in the verse. Guluv served to reveal that the king was very happy at the thought that Zuhro agreed to live with Karabotir.

In "Tahir and Zuhro" you can also come across ghazals with exaggerated verses or verses. In them, exaggeration of the lover's distressing situations takes a leading place. At the same time, the role of exaggeration is incomparable in terms of creating figurative situations and creating literary events that are the product of new thinking:

My friends, I've seen my ul may gulf,

The reflection of his face is not a happy moon [7, 149].

The ghazal begins with an appeal to friends. Mayi gulfom means the concept of red May. It is a product of exaggeration that the reflection of a face falls on a glass full of oil and turns it into the sun. The meaning of the verse: My friends, I saw such a red color in the whole being. The reflection of his face fell on him, as if light was radiating from the glass like the sun.

Exaggerations in ghazals are based on the exaggeration of the processes related to the lover. The body parts related to appearance, such as the face, lips, mouth, hair, and eyes of the mistress are idealized to an incomparable level, and in some stanzas, her qualities are also exaggerated based on exaggeration:

Be kind to me, O king of my heart,

Rozi makes the dark evening like an anwar [7, 149].

The blessing of a lover is one of the greatest blessings for a lover. It is an unforgettable holiday for a lover, if he really favors his lover. The most important thing is that there is hope for the future, it brightens up like winter. It is an indication of exaggeration that grace illuminates the dark evening like day: O king of the beautiful, be gracious and do me good. Because your grace illuminates the dark evening like day.

Exaggeration has been widely used in the world of artistic creation since ancient times. It is manifested in its own characteristics based on the essence of each work. The epics created in Uzbek literature of the XVII-XVIII centuries can be proof of our opinion. Since Sayyadi's epic "Tahir and Zuhro" is a work of purely romantic content and the system of events in it is more focused on images related to grief, exaggeration plays an important role in intensifying the distress of the characters. In particular, the painful experiences in the verses depicting the unique conversations of Tahir and Zuhro, the situations in which the processes related to their inner world are expressed, and the images related to the mental states in the ghazals spoken by the main characters become more impressive through exaggeration.

The use of proverbs in verses is also considered a poetic art, and it is called irsol ul-masal. Irsol means to send, to send, and masal means proverb. Irsal ul-masal means "to send a proverb", that is, to use a proverb in a verse, and its essence as a poetic method is to confirm the thought, idea or reasoning given in the verses with a proverb.

Detailed examples of Irsal ul-masal can also be seen in Sayyadi's epic "Tahir wa Zuhra". The poet used proverbs to create the epic and was able to decorate verses or stanzas with popular ideas:

If it comes, come Sham-u Iroqdin,
If it goes away, it will go away [7, 80].

The proverb about sustenance used in the verse "Nasib etsa, kelar Shamu Iroqdin, Nasib etsa, ketar kashu qabiqdin" is used in relation to Tahir, who suffered from dehydration for a long time. The casket that was flowing finally hit a stone and a hole appeared. As a result, Tahir was able to enjoy the water and survived.

In this verse, irsal ul-masal is expressed using the most "preferable" method of using a proverb, according to Atullah Husayni, that is, the proverb in the verse is presented exactly as it exists in life.

Atullah Husayni notes that irsal ul-masal, i.e. introducing a proverb into a verse, is created in two ways [14, 135].

1. The proverb is quoted exactly without any changes.

2. A change occurs in the proverb, while its content is preserved, its form changes slightly due to the requirement of poetic weight.

In the epic "Tahir and Zuhra" there are examples of irsal ul-masal created in both ways. However, in the epic, it has the leading feature of creating it by the second method - creative processing of proverbs:

Those who keep their word know the value of words,

There is no difference, those who talk a lot do not know their value [7, 80].

The ghazal begins with instructive thoughts about speech etiquette. A person should think about anything before speaking. Otherwise, the outcome may not be good. However, not everyone can make this difference in life. For this reason, the poet tried to incorporate the proverb "He who does not know the value of words - does not know his own value" into the content of the verse and successfully managed to do so.

If patience and tolerance accompany any person in life, their work will always go well. In particular, lovers should be patient in the path of love:

These words are a proverb of the earth,
The beginning of every work is effort.

Why did you get enough of my love?

Be patient, be patient, be patient [7, 80].

Patience is one of the great virtues. According to the poet, patience is the greatest opportunity for a lover. He can achieve his goal only if he uses this opportunity correctly. There is an old saying: "Everything begins with action." So, there is a lot of wisdom in trying to be patient.

Sayadidi often relies on folk proverbs to prove his point of view. After Tahir is thrown into the river, his nanny is forced to take care of Zuhra's sorrows and sorrows. Because he will be very sad. The following verse is taken from a ghazal written by Zuhra's nanny as an admonition. It is led by such things as cheering

up the princess, explaining that the sufferings of Hijran are transitory, and awakening the spirit of hope for the future:

Every sugar has its taste, every thorn grows a flower,

Every sorrow has a joy, don't be sad, my soul! [7, 107]

It seems that the didactic spirit in the verse is extremely strong. The poet was able to absorb views rich in folk wisdom into the content of verses. The meaning of sayings such as "A flower cannot be without a thorn" and "Sorrow ends, joy passes" are in harmony with the content of the verse.

There is a lesson in any proverb. A great idea can become a proverb only after it has been tested in the experience of the people for many years. Therefore, the ideas put forward in the proverbs are considered as life events that have been proven in the past. Aware of this, Sayyadi relies on folk proverbs as the best confirmation of the ideas expressed. For this reason, proverbs are also referred to in the speech of the heroes of the epic:

Masaldur, this is the news from tomorrow.

Don't die behind your back [7, 184].

These verses are spoken in the Karabatir language. After Tahir's death, Karabatir hopes to marry Zuhra. When Zuhro is going to the cemetery to visit Tahir's grave, Karabotir comes to him. They talk to each other. Apparently, Karabotir comforts Zuhra. In the speech given by Karabotir at this meeting, the continuation of life is emphasized, and the proverb "It is not necessary to die behind a dead person" is used.

In general, folk proverbs, sayings and wise words decorate the language of Sayyadi's epic "Tahir and Zuhro" and serve to enrich its ideological content and increase its artistic value. In the epic, the poet, having a good understanding of the possibilities of folk masterpieces, widely uses proverbs in the explanation of events or in the speech of heroes. The proverbs that have been tested in the experience of our people for many years are very useful in confirming the thoughts and opinions expressed through it.

Conclusion

Examples of artistic creations on the theme "Tahir and Zuhro" are distinguished by their wide spread in the oral and written literature of the peoples of the East. Works written on this topic have their place in Uzbek literature. The theme of "Tahir and Zuhro", which was initially formed in the Uzbek folklore, became the basis for the appearance of several works of large and small genres in oral literature. The epic genre offers a wide range of opportunities for Sayyadi. The detailed description of the events, the abundance of images compared to the fairy tale, the inner experiences and spiritual world of the main characters are based on the high talent of the poet and give the epic its uniqueness. Also, additional episodes and characters in the epic show that Sayyadi has a rich imagination and mature creative skills.

The art of tashbih also has a special place in Sayyadi's "Tahir and Zuhro" epic. Since the main goal of the creator is to create imagery and thereby achieve high impact, new similes, which are an example of individual skill, appeared in the epic along with traditional similes. In this regard, for Sayyadi, the possibilities of ghazal and masnavi serve to reveal the poet's poetic goal.

Exaggeration is one of the tools of artistic representation widely used in oral and written literature samples. It also performs unique poetic functions in large-scale works. Sayyadi uses exaggeration mainly in the processes of deeper reflection of the sad situations of Tahir and Zuhra.

There are specific rules for using proverbs in a literary text. This gives a great opportunity for the creator, but also requires a special talent. Sayyadi refers to more proverbs to confirm the ideas and opinions put forward. The use of folk proverbs in the speech of the heroes and the explanation of some events is a characteristic feature of the epic "Tahir and Zuhra". In general, folk proverbs, along with decorating the language of epics, serve to enrich their ideological content and increase their artistic value.

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