



## TROPES IN SHAVKAT RAHMON'S CREATIVE WORK

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**ANNOTATION:** *This article discusses the works of Shavkat Rahmon, a patriotic poet who holds a noteworthy place in 20th-century Uzbek poetry. The artistic imagery and expressive means used in his poetry are explained through examples taken from his works. By analyzing the poet's poems, an attempt is made to reveal their artistic value.*

**KEY WORDS:** *poem, trope, metaphor, metonymy, synecdoche, symbol, allegory.*

There are many writers and poets in the field of creative arts, but Shavkat Rahmon deserves special recognition among them for his unique style, poetic imagery, and the artistic expressive means found in his works. Let us consider some of them. We will examine the types of tropes used in the poet's poetry: metaphor, metonymy, synecdoche, allegory, and symbol.

"The similarities and connections between objects and events in reality—those unseen by us but captured by the artist's keen eye—astonish the reader and bring them delight." [1.136]. Anyone can create a work, anyone may consider themselves a creator, but not every work reaches the level of true art. Tropes are among the devices that elevate a work to the level of art. "One of the most frequently used tropes in literary works is the metaphor. In metaphorical transference of meaning, the similarity between objects or events forms the basis. Essentially, metaphor can be described as an implicit comparison." [1.136].

Metaphorical meaning transfer is clearly noticeable in many of Shavkat Rahmon's poems. Let us look at a passage from his poem "A Sad Poem":

Life seems to have passed...

the sun seems to have faded...

melancholy boulders weigh on the mind,

in deserts longing for paradise

a pack of wolves prowls, blood-thirsty.

Here, we must focus on the phrase "melancholy boulder." A reader may initially wonder, "How can a boulder be melancholy?" But this depends on the world of the poet's imagination. Massive stones remain in one place—this is natural—but the poet, looking at them, does not see a mere stone; rather, he names it "melancholy" because it crushes his thoughts, contributing to his sorrowful state. This is unquestionably a metaphor. From the poem "Night Landscape":

The forests are silent, the wind does not weep,



the stream does not sing, the frogs are quiet.

Here we observe not one but two metaphors: “the wind does not weep” and “the stream does not sing.” Traditionally, the wind is a well-known lyrical symbol, yet no poet before Shavkat Rahmon seems to have used the expression “the wind does not weep.” As for the second, a stream does not sing—it rushes and splashes against stones. Singing belongs to birds. Perhaps the poet, in this silence, does not hear the stream running at all; maybe the stream has even dried up. Still, by saying “the stream does not sing,” he creates a metaphorical image. “Another common form of meaning transference is metonymy. In metonymy (Greek: ‘naming differently,’ ‘calling by another object’), meaning shifts based on the association between objects or events. These associations may involve space, time, actions and instruments, the creator and the created object, the material of an object, or psychological states and their outward signs.” [1.138].

To illustrate metonymy, let us turn to the poet’s poem “Oath”:

Every word  
will replace a hundred words—  
Homeland, People, Courage,  
Struggle, Freedom.

Each word will reach a hundred  
lifetimes of mine,  
each will bestow  
joy to my soul.

Indeed, a person values what they create, what becomes a part of their life. I once heard an artist say, “My songs are

like my children, and I love them dearly.” Likewise, Shavkat Rahmon and other creative writers consider their works a part of their life, the essence of their existence. Thus, when he says “each word will reach a hundred lifetimes of mine,” he is not referring to his literal lifetime, but to the poems associated with his life—those capable of replacing a hundred other words (Homeland, People, Courage, Struggle, Freedom). Let us look at another excerpt from “Oath”:

As I prepare for the great journey,  
from thousands of windows  
with purple-framed curtains  
I leave behind thousands of words  
peering out.

This poem reveals at first reading that it was written in the poet’s final years. Every human being wishes to spend their life meaningfully, perform good deeds, and attain closeness to God. From the line “preparing for the great journey,” we understand that the word “great” is used purposefully. The concept of journey here is associated with a spiritual transition toward the Divine presence. “Another type of trope is synecdoche, which is essentially a form of metonymy. In synecdoche, meaning is transferred based on the relationship between whole and part, singular and general.” [1.140]. a person values what they create, what becomes a part of their life. I once heard an artist say, “My songs are like my children, and I love them dearly.” Likewise, Shavkat Rahmon and other creative writers consider their works a part of their life, the essence of



their existence. Let us analyze a synecdoche example from the poem “The Turks”:

No heads remained among the  
Turks...

no fame remained,

women and children raised the  
mourning,

“Do not look us in the eye,” ordered  
the enemy,

yet they lived, facing their foes  
defiantly.

Here, the part represents the whole. True, the enemy may have literally taken the heads of the Turks, but the poet implies that no people remained—not just no “heads.” Thus, the synecdoche is clear. Allegory is another form of meaning transference.

“In literature, allegories have long been traditionally used, many having become fixed symbols: the ‘fox’ symbolizes cunning, the ‘wolf’ savagery, the ‘donkey’ lack of intelligence, the ‘sparrow’ mischief, and so on.” [1.141]. Therefore, in the continuation of “The Turks,” the poet uses “donkey” to refer to a foolish person and “pig” to an unintelligent one—creating allegorical meaning:

On the land of Turan where heroes  
were slain,

I witnessed a hellish experiment:

in some tribes, faces of donkeys,

in others, heads of swine I saw.

Symbols (simvol) also appear in many works; they are close to allegory but differ in that a symbol functions both in literal and figurative meaning within a

given context. In the poem “Ode to the Red Apple,” the red apple may be understood both literally and as a symbol of the poet’s beloved. The poet describes how the red apple keeps him awake at night, how it troubles his mind.

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My little heart,  
oh poet’s heart,  
my heart untouched by the whims of scoundrels,

among the world’s million forms of beauty

you desired only a red apple.

Interestingly, the word “beloved” appears only at the end of the poem, confirming our earlier interpretation. In Uzbek literature, the red apple is also a symbol of family. Let us look at the final lines:

I throw apple against apple,  
Tell me—

are you, are you in this world, my love...

In conclusion, the unyielding spirit in Shavkat Rahmon’s work becomes even clearer through his artistic devices, increasing the aesthetic value of his poetry. It is unlikely that another poet like Shavkat Rahmon will ever be born. Even if there are successors, none will truly take his place. With heartfelt wishes for his soul to remain eternal, we end our reflections here.



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