

SPECIFIC LINGUISTIC CHARACTERISTICS OF METAPHORS IN A FICTION TEXT

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Abstract. The article talks about the linguistic features of metaphors in literary texts and provides a linguistic analysis of metaphors on the example of Shavkat Rahman's poetry.

Key words: metaphor, language, derivative meaning, denotation, figurative meaning, lexeme, pragmatic seme, occasional words.

Introduction

Metaphor is the past, present and future of a language. It can be used to evaluate the formation and development of language. It cannot be imagined without metaphors, from the early development of science, which emerged at certain stages of language development, to its present state. For example, "*Metaphor is the translation of an unusual name from one type to another or the like* [1: 39]" - Aristotle noted in his time in Poetics. From this point of view, it can be said that the origin of most terms is metaphorical. For example, in linguistics, accent, syllable, sound change, meaning shift, meaning expansion, meaning contraction, form formation, part of a sentence, possessive, participle, determiner, complement, case, separable part, compound part, simple sentence, compound sentence. The fact that hundreds and thousands of terms have a metaphorical basis is proof of our opinion.

"The unveiling of the aspiration for language of purely speech meanings also depends on a number of sociolinguistic factors. Based on the above, we can give the following classification of derived meanings in terms of their relation to language and speech:

- 1) *linguistically derived and degenerate meaning;*
- 2) *linguistically derived meaning;*
- 3) *derived meaning is linguistically derived;*
- 4) *verbally derived meaning.*

Along with restoring the general linguistic meaning of words, providing their lexicographical description and creating modern explanatory dictionaries, it is important to clearly and strictly define the relation of polysemy to language and speech [2: 108]".

In fact, metaphor is the biggest "lie" of thought and consciousness. It is not without reason that some consider

metaphor to be a classification "mistake", a taxonomic "loaf", a classification error. Of course, these views, an objective and unbiased attitude are recognised by those who express them. N. Arutyunova states that metaphor does not highlight external features, but creates a meaningful image of the essence of an object [3: 5, 32]. According to S. Bally, "*we liken abstract concepts to the objects of the sense world because it is the only way for us to know them and communicate them to others. This is the origin of metaphor: metaphor is nothing but a comparison which, under the influence of the desire to bring an abstract concept and a concrete object closer together, the mind combines them into one word* [4: 221]". Indeed, why, when thinking of a dog loyalty sometimes comes to mind in a negative way, depending on the context of the speech:

*Alamzada itlarning sasin
adashtirib ketdim xotirjam.
Ho 'kizlarni ortda qoldirdim,
hangrayotgan eshaklarni ham...*

[Barking dog in Alamza
I'm lost, take it easy.
I left the oxen behind,
Even the roaring donkeys...] (Sh. Rahman)

It is clear that the poet is not talking about animals in this poem. On the contrary, animals living in society emphasise those with nature.

Also the animals, in general man's attitude towards nature is expressed by the poet in a peculiar way. In his poem "In the forest" the word wolf is used in relation to man:

*Qalin shoxlar aro yaltirab
kun nurlari oqayotgan dam,
yelkasida qo 'shog 'iz miltiq —
kirib keldi o 'rmonga odam...
G 'arq qiladi qalin shoxlarni
kunning qonga o 'xshagan nuri
yelkasida qushog 'iz miltiq,
chiqib ketar o 'rmondan bo 'ri...*

[The thick branches glisten
the day when the sun shines,
a double rifle on the shoulder -
a man enters the forest...
Drowns the thick branches
bloody daylight
a shotgun on his shoulder,
the wolf comes out of the forest...] (Sh. Rahman)

At the beginning of the poem, the poet begins the narrative of the incident with the man entering the forest, but in the last verse he says: "...with a double rifle on his shoulder the wolf comes out of the forest."

In the history of Uzbek culture, there was a period of worship of animals and birds. As a result of mystical thinking traditions left over from the period of totemization of animals, there are still cases of taking people's names from animal names: *Bo'ri* [Wolf], *Burgut* [Eagle], *Qoplon* [Leopard]. Although these are based on metonymy (i.e. transferred on the basis of the relationship of the generic name to the person), there is no doubt that metaphorical models worked behind the secondary meaning of the term. Furthermore, the intension, the dream, based on an unreal similarity, also conditions the emergence of names based on a national-mental essence, based on a metaphorical model, based on the names of animals:

1. "Bo'ri (uzbek) - the forms of a child born with a tooth or a child taken from the jaw (skin) of a wolf in order to be healthy and strong according to ancient custom: Boriboy, Borijon, Boribek, Boritoy, Borikul [5: 82]".
2. "Qoplon (uzbek) - grow up to be bold and brave like a tiger, or a child born in the month of Asad (July) [5: 545]".

In human life, farming is on the same level as cattle breeding. Therefore, farming culture is widely reflected in the language. The role of farming culture in the anthropocentric metaphor is unique and varied. *"The presence or absence of words of this or that type in a specific language, whether there are many or, on the contrary, few depends on the objective needs of the people who own the language. Such a need is determined by the natural environment, economic and social conditions, spiritual and cultural requirements of that people. For example, the Uzbek language has a lot of terms related to farming, aquaculture and other professions. In the language of the peoples living in the far north, there are many words and terms related to snow and cold, reindeer husbandry and fishing[5: 33]"*. These points can also be made regarding the metaphorical layer of the language lexicon, the system of metaphorically meaningful expressions and tools.

Life is perceived as a whole together with water. Farang writer Antoine Saint Exupery describes water as a source of life in high curtains: *"Water! Water, you have no taste, no color, no smell. You are indescribable! Without knowing what you are, they find pleasure in you, there are no words to describe you. You are not only a necessity for life, but life itself! [6: 7]"*» In the poetry of Shavkat Rahman, water is treated as follows:

*Tirik suvman – gajir, o'ynoqi,
kunlar uxlar quchoqlarimda,
bekor boqmas hamisha maftun
daraxtlaru o't-giyohlar ham.*

[I am a living water - cheerful, playful,
days sleep in my arms,
always charming

trees and grasses too.] (Sh. Rahman, Abadiyat oralab, p. 45)

In fact, instinct is a complex set of complex inherited behaviours characteristic of animals under certain conditions, which manifests itself as an unconscious response to external and internal stimuli. In this respect, it differs from human intuition and skills. But man wants to appreciate it as a thinking activity, a conscious

behaviour in certain situations.[7: 175] The poet Shavkat Rahman describes an ant, which is a symbol of diligence, in vivid artistic pictures in the following situation:

*Chumoli, mehnatkash chumoli,
kuyinma, atrofga bir qara –
maysalar, oh, qanday humoli,
dunyoni qilma ko 'p masxara.*

[Ant, industrious ant,
don't worry, look around -
grasses, oh, what a mood,
don't make the world a lot of fun]. (Sh. Rahman, Abadiyat oralab, p. 56)

Here we can rely on the following thoughts of B. Umurkulov. Umurkulov when analysing the artistic depiction of "worker ant" in this verse of the creator: *"Individuality in the use of words is one of the factors determining the creator's unique style. When using a new word, the creator has certain goals in mind. ... Occasional words are created in connection with a speech need and provide an opportunity to express an event in an original way. In this respect, occasional words are among the important lexical units that create characteristics of poetic speech [8: 50]"*. Thus, the scientist says: *"Artistic metaphor is a figurative, expressive means. It is a technique that increases the expressiveness and imagery of artistic speech. Accordingly, artistic metaphor as a figurative means plays an important role in the process of artistic speech [8: 60]"*, his opinion is reasonable.

M. Mirtozhiev, who has studied figurative meanings in depth, divides metaphors into three groups on the basis of denotative similarity [9: 33-37]. Metaphor-based name transfer is based on a broad similarity of a subject, feature, action or situation. The basis may be concrete or abstract. By structure, metaphor is divided into simple and extended, artistic and linguistic metaphors [10: 9].

In Uzbek, metaphor is seen as one of the ways to develop lexical meaning and is evaluated as a type of migration based on analogy. Sh. Rakhmatullaev draws attention to the possibility of syncretic use with other types of metaphorical transfer: metaphorical-functional, metaphorical-metonymic, metaphorical-synecdoche, etc. In a metaphorical combination, the wing of an aeroplane resembles the wing of a bird not only in function, but also in form. Therefore, such cases may be called functional-metaphorical transposition [11: 399]. When Uzbek linguistics began to develop attention to component-semantic analysis, attempts began to apply these methods of analysis to the study of the nature of metaphor. Z. Tokhirov, one of the manifestations of the same direction, evaluates metaphor as a pragmatic seme of a lexeme. Also, the difference between metaphor and comparison is seen only in style [12: 73, 74].

The problem of metaphor has been studied since ancient times. In particular, Aristotle used the word metaphor in a broad sense, generally in the sense of a figurative word. In "Rhetoric" he wrote: *"Among the four types of metaphor, those based on analogy are especially remarkable. Metaphor is intelligible when the comparison is open, when the comparison is created, it is incomprehensible, when the comparison is lost, it becomes intangible [13: 128]"*, he defines.

The loss of similarity turns metaphorical adjectives into mere nouns. In ancient Rome, a person elected to office appeared before the electorate in white robes and was called a candidate. Nowadays, candidate is the

name of a candidate for office (rank, rank) regardless of what colour of clothing he wears. From the above, we can see that 3 bases are required to form a metaphor. Given that a metaphor is constructed on the basis of comparison, this aspect can be defined as follows:

the subject is what is being compared,

the medium of expression is something similar to the subject,

the basis for comparison is a common feature belonging to both the subject and the means of expression [10: 12]. For example, it is appropriate for us to consider the problem of artificial attribution of derivative meanings in lexicographic interpretation of the main lexeme to different categories. *"As the particular lexical meaning of a word develops, when a derivative meaning arises, the word to which it belongs does not pass from this category to another: the derivative lexical meaning and the derivative meaning belong to the same word of a particular category and remain in that category"* [14: 77]. This shows that the two meanings are in fact integrated. This can be simply described as follows:

"The starting point of space, time and events, first. *The place where the river begins is called the head of the river* (Geography). *Yormat dragged Yolchi and ran to the beginning of the street, to the place where the carts stopped* (Oybek, Selected Works). *At the beginning of the alley, one end of the decorated, airy tall porch could be seen* (A. Qahhor, Asarlar). *The girl laughed when she heard the beginning of the word, and when she heard the end, she was afraid* (P. Tursun, Teacher). *The country lost its father at the beginning of the war and remained in the hands of its mother* (O'. Umarbekov, Mysterious Beach). *When Toti heard the beginning of this letter, he threw himself on the ground* (S. Zunnunova, Olov). - *If not, I will start the conversation from the beginning, - said Abdurasul* (P. Tursun, Teacher)

P. Mullakhojaeva *"One aspect of Shavkat Rahman's attitude towards words and poems that distinguishes them from the poems of other artists is the poet's mastery of artistic imagery and techniques. The poet's comparisons and metaphors, as an artistic expression of the ideas he wants to express, immediately bring the reader into his artistic world. The poet knows his pain, dreams and reveries. This leads him straight into a world of extraordinarily unusual comparisons and metaphors. The comparisons and metaphors in Shavkat Rahman's poems are descriptive. They emerge from the two-part form and are given an unorthodox explanatory expression* [15: 26]," he says. For example, I was looking for a person... I was looking for a stranger, I was wintering ugly, like an eagle without a pair [16: 5]. The comparable image is likened to the lyrical hero's strange position of "an eagle without a pair". Or: I will be a song like a river in the depth of my heart, I will feed the world like a world in one of the wondrous days [16: 9]... In the version of the song likened to the river, the world is likened to the world. At first glance, it seems that the poet allows the world to repeat itself by comparing the world. But it is difficult to find an analogy that explains a world different from the world. The poet did not avoid repetition for this reason. Also in the poems *"A flock of happy birds are my sighs", "Ochi flutter, I come back like a dog", "Put on a sand coat and write on the shore without hair, without hair...", "It starts in Broken waters, Bare moon", "The moon is in bloom". Up to the top of the sky, Someone is knocking on the stars", "...Still the red apples are floating, In the scope of our imagination..."* figurative expressions in traditional and non-traditional forms show that they are examples of creativity of high artistic status. Every word in a poetic text carries a certain artistic meaning.

P. Mullakhojaeva looks at the problem from a literary perspective and approaches it as follows: *"Unlike other genres of literature, the poetic meaning of a word is fully realized in a poetic work. At the same time, there is*

a certain group of words that can be distinguished as active poetic words. In literature, such words are also called traditionalisms. But this traditionalism is general, and in the work of each poet this or that poetic image appears in an individual context, taking a consistent semantic form [15: 26]". If one observes the poetry of each artist consistently, one can see a relatively active use of these or those poetic words. But in any case there is no repetition. In a work of fiction, the creator gives a special meaning to the word. It is at this point that the artist's individual abilities are revealed and their power is revealed. In fact, every word in a language has unlimited poetic potential. The discovery of this hidden potential depends only on the talent of the creator.

On this occasion, I.Ganiev, N.Afokovalar: *"Dozens and hundreds pages of commentaries can be written about each poem of Shavkat Rahman, about truths and predictions of suffering in it. Because Shavkat Rahman is a poet who truly felt the magic of words, the power of words, the divinity of words... It is difficult to imagine an image of the heart and soul. But there is no doubt that rare artists of words are lucky enough to paint the human spirit. Maulana Jalaluddin Rumi was right when he said that "words have a soul".* Works created with real talent and great pain have a spirit of talent, and this spirit is infused into the heart as warmth, warmth and passion from the pathos of the entire work. Even in Shavkat Rahman's poems, the stubborn and stropic verb and heart of the poet can be seen as in a mirror. In his poems, both thoughts and feelings and unorthodox conclusions are unexpected and stubborn in their own way. His poems are so natural that when you read them a whole scene comes to life in front of your eyes, like a film - beauty, peace of mind. For Shavkat Rahman, the word is divine, the word is holy, the word has spirit, wisdom, rebellion, character and intercession. *"Simply thickening words or adding weight by making them rhyme, melody, ringing is not poetry [17: 5, 90],"* they say. Shavkat Rahman's poems make active use of many poetic images, and most of them have a traditional character in the poet's work. Including the sun, star, moon, mountain, rock, river, road, cloud, tree, wind, Sabbath, silence, white, butterfly, heart, eye, soul, word. Most of the images mentioned have been used in poetry of other times, especially in classical literature. The word does not change here. Only the volume of poetic meaning of the word expands, the word is rediscovered and renewed. Of course, traditionalism, systematicity will never disappear. The active poetic images in Shavkat Rahman's poetry are logically linked. This state is more vividly manifested in the images of the sun, silence and mountains. In the poet's poem "Blossoming Stone", it is noticed that the poetic meaning given to the image of the stone is presented in a completely new interpretation:

*...Tosh ham gullarmi deb,
minglab kaltabin
gurzisin do 'layib yig 'ilgan paytda,
mardona iljayib, ko 'rasiz, dedim,
bir kuni gullaydi bu tosh, albatta.*

[...Stones are also flowers,
thousands of kaltabin
when the gourzisin gathered around,
I said with a brave smile, you'll see.
this stone will bloom one day, of course]. (Sh. Rahmon, Saylanma, 240-bet)

The social theme takes centre stage in Shavkat Rahman's poems, and it is distinguished by the fact that

traditional images are laden with social content. Thoughts related to freedom, liberty, suffering of people and their fate are expressed artistically in different forms but can be reduced to one denominator.

The analysis of metaphors clearly reveals the social meaning and content of Shavkat Rahman's poetry. The poet's poem *"In the forest"* is, in fact, *"Blooming Stone"*, *"Tall Trees"*, *"Cotton"*, *"Khulvo"* and other such original examples of metaphor that cannot be found in others. Generally, the word Babur is used only as a noun for a person. The poet does not stop using words, discovering and creating new words. In his poems such as *«Ilvasin yigitlar, bobur yigitlar»*, he uses the original dictionary meaning of the word rather than figurative. It can be testified that Shavkat Rahman effectively used the phenomena of transfer of meaning belonging mainly to the verb group. He also created new and complex words in his poems, such as *bolashamol*, *adamdarakht* and *oimmozor*. Also, expressions such as *ragged wind*, *blooming stone*, and *bare desert* are not found in the works of other artists.

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