



# METAPHORS IN MODERN UZBEK LITERATURE AS A METHODOLOGICAL TOOL (ON THE EXAMPLE OF THE WORK OF ZULFIYA, O.HAJIYEVA, H.KHUDAYBERDIYEVA)

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## ANNOTATION

*Meraphora is a subjective phenomenon that arises from the creator's worldview. Along with this, it will be necessary to note the national-cultural aspects of metaphors. Depending on the national tradition, painting, national character, geographic environment, period, the level of development of Science and culture, words are metaphORIZED. Metaphors reflect imagination, artistry. In metaphors, the inconsistency of form and meaning is evident, and an invaluable example of thinking is manifested.*

**KEYWORDS:** *metaphor, culture, national-cultural unity, poetic text.*

## INTRODUCTION

The work of art is the wealth of every nation, because in it, together with the features of the language, the traditions, way of life, values of the nation are described. Therefore, the role of art literature in the development of the Uzbek language of literature is incomparable. For this reason, the language features of the artistic text are studied, compared among themselves.

“The further development of linguistics requires the study of not only the theory of language, but also its practical aspects. One of such practical aspects is the study of the language features of the work of art.”

One of the most important and fundamental concepts in the concept of artistic skill is the question of the artist's work on the language of the work. Each writer or poet must work with high taste, great endurance, absolute research and creativity on the language of his work. Because language is suddenly a powerful weapon of reflection of life in artistic literature. Skillfully using the language can only reflect life in the destiny and the relationship to it.

## MATERIALS AND METHODS

The quality and value of the work of art, the individual style of the writer, is determined, first of all, by his attractive language. Accordingly, dealing with issues of language and creative individual style of art work, as well as the style of artistic speech remains one of the most important problems

attracting the attention of Uzbek and world linguists. Zulfiya, one of the talented poets in Uzbek literature, O.Hajiyeva, H.The peculiarities of the works of khudoyberdiyeva are obvious. One of the bright edges that distinguishes the artistic skills of the creators from others is the uniqueness in the language. Poets used lexical units in their EPICs among all Language units, both appropriate and productive. As a result, the works of talented poets reached artistic perfection and ideological maturity. The creators try to understand the idea that they describe themselves, using mobile meanings, analogies, beautiful expressions in delivering to the reader in a concise, clear, expressive and understandable way.

The derivative to the meaning expressed in the Transports is considered to be the meaning. One of the means of conveying meaning, which is often used in the composition of the poem, is considered a metaphor. The metaphor is a transfer, taking into account the fact that the name of one subject resembles another on the one hand to another subject. Metaphor is one of the factors involved in the formation of new meanings of words . The main goal of using words in the composition of the poem in a metaphorical way is to show in the poem the objectivity, to increase visual acuity, to clearly and clearly reveal the subtleties of meaning. On the basis of pictorial and pictorial, the portable meaning occurring in the text is considered to be a connotative meaning. The metaphorical use of words is significant as one of the means of generating portable meaning - connotation. Metaphor is not only a means



of figurative, but also an embodiment of two meanings in a word, an expression of mental properties. According to Aristotle, "the metaphor is to move this fateful ordinary name from one species to another, or from one species to another."

Zulfiya skillfully used metaphors in increasing the figurability of speech, in predicting the impressiveness of poetry. In particular, even when choosing a title for a poet, he uses metaphors in close proximity to a living folk language, the epic "fracture of memory" is an obvious proof of this. The sad days of the poet's family experienced in the past, the suffering of his parents, the period of his brother's prison is not a memory that the poet is happy to remember, it is a broken memory – a painful, sad memory is also reflected in the national and cultural aspects of the Uzbek nation. For example:

Yangamga esh bo'lib tikdim palagim,  
 Qog'ozdan sir tutgan satrimni tepchib,  
 Gullardi palakda *shirin* tilagim —  
 Ko'zimdan yoshlikning nurlarin ichib.

When the poet sounded a sweet wish, he thought that one day he would fulfill the cherished, good wishes he wished, dreamed of. He also expressed that these sweet wishes come true by bringing a metaphor to the example of his noble dreams, which lay a secret in his heart and do not want to be transferred not only to the line, but also to the palm.

When applying metaphoric, one thing-The Shape of the piece, the sign, the similar side of the movement is transferred to another-the piece. According to the application of metaphors can be divided into two groups: linguistic and private metaphors. If linguistic metaphors are free of pictorial and pictorial, then private metaphors are built on the basis of pictorial and pictorial.

Zulfiya said that everything that is remembered in one place of the epic "fracture of memory" is a sediment, it is clear that he does not want these memories xotirlashni, the poet expressed his own unique memory of the past through the metaphor of the sediment:

Mana, qalb — baxtu dard to'la deng azim,  
 Mavjlari shuhratim, hijron, o'kinchim.  
 Qo'rquv kalxatlari tegib sindirgan —  
 Yodim siniqlari ostda — *cho'kindi*.

The poet uses the metaphor of a memory fracture in his hand, and in the remaining places often the metaphor of a memory fracture. One of the figurative aspects of metaphors is the art of animating art, which is also one of the means of giving an image to the artistic text, emotional and emotional coloring. In this type of metaphorical application, human characteristics, States and actions are transferred to inanimate objects. In this way, it is

achieved to increase the sensitivity of speech, to the emergence of a connotative meaning:

*Yodim siniqlari*, qalq, ovoz beray,  
 Qalqdi, yuragim, chida, ber bardosh.  
 Qaragin titroqda — hammasi jonli,  
 Qara, hammasining yuzi qontalash...

The poet now moves the similar side of an action to something else. For example, he refers to his bitter memories as "get up", and when bitter memories are lifted, he refers to his heart as "give in, endure". He transports his memories based on character and makes them "face-blaming..." shows with metaphors. Words that denote such an action as the shield, chin, endurance inherent in Man, apply to the inanimate thing – the heart, generating strong emotionality.

The poetess she was once young, for this reason her father called her "boychechak", the boychechak is "the first spring-opening onion". In the poet's friends, the metaphor of the boychech is also noticeable:

Hovlimiz ziyinati jambil, rayhonday,  
 Otam ta'biricha edim *boychechak*.

Hali biz sezmagam qora qisharo  
 Nahot, jonlanmoqda ishq otlig' chechak...

In one place of the epic, the poet writes:  
 O'zing tashna etding, o'zing suv tutding,  
 Qalbindagi *sahrom, daryomsan*, xalqim!

Seni seva-seva men boyib ketdim,  
 Dunyo ichra topgan *dunyomsan*, xalqim!

The words in the examples of the Sahara, the river, the people or the world, the combinations of my people, do not connect logically, but there is a metaphorical migration in them, in the people there is breadth, goodness, bleeding from it, in which there is equality to the universe. The same intrigue in the combinations immediately attracts the attention of the reader, the fact that the specific chord is not caught, the unusual one forces the reader to stop for a moment on the figurative in the image. Such "inaccuracy" of syntactic construction is of linguistic-aesthetic importance in the text of an artistic work than in the same correctness, smoothness.

In the Friends of Zulfiya, one can observe many metaphors that come with such horse words as baghir, boy, sheep. For example: the height of the water, the fire sheep, like the Earth's vineyard.

Yurak nihol olov qo'ynida,  
 Yonar, kular, yashnardi shaydo.

Such concepts as laughing, thriving are mostly considered to be inherent in man. The poet transports it to the heart, and in this way it serves to immerse the human qualities into the biblical heart, the artistic whims of the human mind of this landscape in it. Another example:

To'quvchini qo'shiqqa solib,  
 Qo'riq yerlar bag'riga kirdim.



L.I. According to Timofeyev, "in the metaphor...the main and additional meanings that do not have real (event) communication and connection, according to analogy or contradiction, will intersect." Talented poetess Oydin Hajiyeva also describes her entertainment in bright paints with her specific skill in the word tool. The role of metaphors among all Language units in his work is incomparable:

Bundagi o'g'lonlarni  
*Toychoq'im* de, erkam de,  
 O'g'lim yetmagan baxtga  
 Yeta olgan *bo'tam*, de!

In the Uzbek language, in relation to the child and close relatives, metaphors such as toychak, porridge, porridge are mainly used. This is a traditional metaphor. But the poet created a special artistry in this place. He has broken his feelings full of love into these metaphors.

D.Khudoyberganova notes that the word combination, used in the portable sense at the beginning of the text, will have its effect on the semantics of subsequent sentences of the text, that is, repeated portable meaning combinations will also carry metaphorical content to the next sentences, it is desirable to call this phenomenon "semantic inversion". "Semantic inversion" ensures the spread of metaphorical content throughout the text, the uniform preservation of figurative expression.

We can see this clearly in the following Egypt of Oydin Hajiyeva:

Goh aylanib *xayol saydiga*,  
 Dardlarimga izladim chora.  
 Goh yuragim shodlik paytida  
 Chappar urdi yer- ko'k opa!  
 Xayol goho og'ir tosh bo'lib,  
 Mixlab qo'ydi *hasrat tog'iga*.  
 Goh sinashta bir so'qmoq bo'lib,  
 Boshlab ketdi *baxt so'qmog'iga*.  
 Xayollarim-gohi bir epkin  
 Quvar *dilning tumanlarini*.  
 Barq urdirar *tuyg'ular mulkin*  
 Turfa gullik chamanlarini.

or

Jarohatdan bag'ri dog' bo'lsa  
*Ko'ngli siniq* shaxdi yo'q bo'lsa,  
 Xasga kuchi yetmas odamning,  
 Mingta joni qiladi kamlik!

Oydin Hajiyeva creates a metaphorical content in her work to give the socio-political spirit of the era through the lexemes of the district, cuttings, mountain sayd, toychak, bush, somon, leaf. The poet used mainly the word and the word combination form widely to express metaphorical meaning.

Bir *sovuq so'z* nogoh miyamga urib,  
 Sabru qarorimni *to'zitsa* parday,

Baxt, shunda shunda jonimga sen oro  
 kirib,  
 Yakkalab qo'y mading katta  
 shaharda...  
 To'g'ri dashnom, kerakli dakki  
 Goh do'stlikka solganda raxna,  
 Ko'zlarimga *achchiq yosh* qalqib,  
 Jismu jonim qoladi muzlab.

A.K.Avelichev: the analysis of various aspects of metaphorical expressions mechanism allowed to theoretically base the refusal of traditional understanding of metaphors in a "poetic" and "non-poetic" way. This conclusion, on the one hand, arises from the absence of their linguistic differences in obyektiv form in the mentioned types of metaphors, on the other hand, from the lack of a minimum text to address issues related to the "poetic" and "non-poetic" character of any concrete metaphor," he says.

In the work of Halima Khudoyberdiyeva, we also witnessed unique samples of national and cultural metaphors:

*Qaro kunlar* keldi...shab-u  
 ro'zniyo'qotdim,  
 Kim edim men, o'zimdagi o'zni yo'qotdim.  
 Tug'ilmasdan oldin topgan do'stim so'z edi,  
*G'am changalzorida* nogoh so'zni yo'qotdim.

Halima Khudoyberdiyeva is in the language of readers with her wide range of thinking, unique perception, the world of creativity is deep and artistic. In this Egypt, the poet, along with expressing his mental state, creates a beautiful metaphor, supporting such combinations as the dark days, the clutches of grief. Or a poet in another poem:

Olov qushlar asir tushar *bo'xtan choxiga*,  
 Olov qushlar...chiqolmasdan *erkning tog'iga*.  
 Juvonmardlar lab bosgancha erk bayrog'iga,  
 Pistirmadan chiqqan o'qdan juvonmarg bo'lar.  
 so, boxtan choxi uses metaphors through the mountain compounds of the male, and those who do evil through the application of these compounds do not remain unpunished, one day he reports the sad completion of his day. The poet creates a beautiful example of metaphor even in the poem "you are dead only":

O'qday *tik yo'llarni* qars burganimda,  
*O'qtomir* darz ketar, og'riq bilmas had.  
 Faqat,

Seni topay men borganimda,  
 Sen o'lma faqat!

In this Egypt, the poet uses metaphorical units through such combinations as steep paths, Ox veins. The cry of the lyrical hero shahd ila sen olmme only gives a more special charm to these metaphorical units.

Or:

*Oramizda...Siz-u bizni ayru etmakka*,  
*Raqib qavat-qavat temir pardalar tutgay*.  
*Ammo, mening qo'lim qodir Sizga yetmakka*,



*Ko'nglim qodir, zanjirlaru temirdan o'tgay.*

When the poet draws the spiritual state of Asik in this verse, he expresses why he is capable of all in his work, although the opponents of giving two lovers ayru are iron curtains, but any iron that the lover disappoints-he expresses his desire for yor visol, passing through chains.

Hech buzmasdan *armon taxini*,

Yerga urmay *qayg'um narxini*,

Tarix bizning *qismat sharxini*,

Marjon kabi tizib boradi.

In this passage, the poetess creates a beautiful example of the metaphor of the world's infidelity, in which the lyrical hero is crushed by melancholy, while expressing the state of the descent of man as a historical necklace of all that he has done, the combinations such as armon taxi, the price of sorrow come.

## CONCLUSION

The peculiarities of metaphors are found in poetic works, which are considered within the framework of the artistic text. Poets try to ensure the aesthetic function of this tool when applying metaphors in their works. In their creation, the metaphor itself is the leader in the connected text. The metaphor skillfully used in the language of works created by the creators shows features such as dost accuracy and impressiveness, attractivenessadorlik and melodic. The specific style of the poets indicates that he, having understood the inner experiences of his hero, shares his grief, approaches to life events from the point of view of his image and chooses specific metaphors. Among all the word artists, creators Zulfiya, Oydin Hajiyeva, Halima Khudoyberdiyeva also managed to make the language of poetic works juicy, expressive, figurative and beautiful by applying poetic expressive, figurative words in our language in a metaphorical sense in their poems.

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