

**A METAPHOR IN THE POETRY OF AZAM UKTAM AND MINKHOJIDDIN MIRZO**

**Abstract.** This article analyzes the metaphors in the poems of famous poets Azam Uktam and Minkhojiddin Mirzo.

*Keywords: portable value, metaphor, metonymy, lexical unit, semantic essence.*

In literary discourse, the word serves to represent both the nominal meaning and the connotative meanings. The more versatile and unpredictable aspects of the word can be, the more artistic it is, and the potential for creativity.

"The name, sign, or use of words in a literal sense is called trop (portable value) to enhance the artistic value, expressiveness of a literary work"<sup>13</sup>. Portables usually enrich poetry, creating new words or phrases that express new content, allowing the poet to express his attitude toward the object of his image. The poet individualizes the subject of the picture by means of the passages and opens it more clearly and brightly: the reader has an image of it"<sup>14</sup>.

The linguistic nature of poetic portables in modern poetic discourses, in particular metaphor, metonymy, the artistic and aesthetic and semantic nature of irony, their grammatical and stylistic features are important.

One of the most widely used methodological tools in fiction is metaphor. In particular, the role of metaphor in creating images in poetry, creating clear, convincing and vivid images. In his poems, Minkhojiddin Mirzo effectively uses metaphors to reveal artistic and aesthetic meanings.

There are two types of linguistic phenomena through metaphor:

- 1) naming an object,
- 2) renaming an item (second name)

The need to name an unknown thing can create a new seam of the word. In the second case, the existing name appears when the speaker fails to provide the same speech environment.<sup>15</sup>

M.Yuldashev categorically divides metaphors into three groups:

- 1) usual metaphors
- 2) revival metaphors
- 3) synesthetic metaphors.<sup>16</sup>

A.Khasanov emphasizes that the revival event should be studied not as a metaphor but as a separate independent visual instrument.<sup>17</sup> E.Khudoyberdiev uses the term "living metaphor".<sup>18</sup> M.Kasimova welcomes the "live metaphor" from the linguistic point of view that revival is based on this "live metaphor"<sup>19</sup> and M.Yuldashev classification as follows:

- 1) usual metaphors,

- 2) live metaphors,
- 3) synesthetic metaphors.

We also considered the classification of M.Kasimova as a logical need for classification laws.

**A. A typical metaphor.****Azam Uktam:**

*Қалб бор манов ерда, унда бор тугун,  
Сўзим хоҳ тушунма ва ё хоҳ тушун,  
Сенга рост сўзлагим келяпти бугун,  
Фаришта эмасдир даданг ҳам, Тумор.*

In the pragmatic sense, the word *tugun* "knot" can be distinguished from the following:

- 1) to tie,
- 2) can be solved,
- 3) the sum of the necessary and unnecessary things,
- 4) can be discarded

The lyricist points to the pain of the painful past that can be abandoned by the notion of a "knot in the heart" that traces a painful past that can be "thrown away" and "blows away" feelings of guilt. The phrase "not your angel is your angel" helps us to understand this more clearly.

**B. In a living metaphor,** "Characteristics of the person and the living being are transferred to natural phenomena, objects and concepts." It is common in the works of our poets to bring nature events into the lyrical heroic spirit. In particular, Minkhojiddin Mirzo effectively uses live metaphors in his poems to create artistic and aesthetic meanings. In his poem "The Morning of the Village", the mood of a lyric hero with a heart full of joy is illustrated by reviving scenes of nature.

**Minkhojiddin Mirzo:****The Morning of the Village**

*Қайгадир шошилар, анҳор тўла сув,  
Мажнунтол соч ювар ором не билмай.  
Булбулни туш қўрар қизил гул – сулув,  
Райҳонлар шеър ўқир бедор, ухламай.  
Юлдузлар маҳлиё бўлиб аксига  
Кўзларин қисади ангорга боқиб.  
Саболар соз чалар гуллар рақсига  
Булбуллар дилида рашиқ ўтин ёқиб.  
Кўзларин ишқалар уйқуга тўймай,  
Тун бўйи тўлғониб чиққан ялтизлар.  
Қалбидан учириб орзуларини,*

<sup>13</sup> Шомаксудов ва бошқ. Ўзбек тили стилистикаси. Т., Ўқитувчи, 1983 й. 236-б.

<sup>14</sup> Бобоев Т Адабиётшунослик асослари. Т., Ўзбекистон, 2002 й. 325-б.

<sup>15</sup> Қобулжонова Г. Метафоранинг системавий лингвистик талқини. Филол. фан. номзоди...дисс. автореф. Т., 2000 й.

<sup>16</sup> Йўлдошев М. Чўлпон сўзининг сирлари. Т., Маънавият, 2002 й.

<sup>17</sup> Хасанов А. Абдулла Қаххор ҳикоялари тилининг бадииятини таъминловчи лексик-стилистик воситалар.

<sup>18</sup> Худойбердиев Э. "Адабиётшуносликка кириш" Т., 2003 й. 139-б.

<sup>19</sup> Қосимова М. Ўша жойда

*Айвонда жилмайиб ухлайди қизлар.  
Теракнинг шохиди гуррак гуриллаб,  
Офтобни чақирар кўзлари қулиб.  
Чинорнинг шохиди мизгиган шамол,  
Тунроқ кўча бўйлаб кетар югуриб.  
Атиргул шохидан узганим гунча,  
Ариқда хушлашиб кетади оқиб.  
Кўшни қиз қўлида қаймоқ кўтариб  
Субҳидам чиқади шу гулни тақиб...*

To “sleep” is only human, and to “run” is to act as a human and an animal, that is, to a living being. The poet extends the semantic capacity of the verb by applying them to the wind. Bubbling live metaphors like “rush of water”, “hair washing”, “dream of a nightingale”, “poetry recitation”, “winking stars”, “jealousy in the nightingale of nightingales” it promotes emotional dyeing in describing the condition by creating. Many poems by Minkhojiddin Mirzo in his poems illustrate the harmony of human and nature, and enhance the conceptual-aesthetic function of lexical units.

#### **Minkhojiddin Mirzo:**

*Кашта тикар оппоқ атиргул,*

*Тиззасида япроқ – кўк шойи.*

**Or:**

*Мажнунтолнинг сочларин ўриб*

*Ғир-ғир эсар парвона еллар.*

While the lively metaphors in the lines of Minkhojiddin Mirzo provide a lyrical mood, the paintings of nature by Azam Uktam remind us of strong social and psychological relationships.

It should be noted that G.Mukhammadjanova analyzes how Azam Uktam is able to make unique images using vivid visual aids based on live metaphors. [See: G.Mukhammadjonova, “Linguopoetic research of Uzbek poetry in the late 1980s and early 1990s.”].

“In Azam Uktam's works, the nature is characterized by the figurative reflection of nature, not a direct reflection of the landscape. It reflects the natural phenomena of the person and the ability to feel, to act, even to live, as in a human being”.<sup>20</sup> Especially in the poem “Пишиқчилик” (Ripening period), live metaphors that carry pragmatic meanings have been able to bubble up in the image.

#### **Azam Uktam:**

Ripening period

*Тегирмон шодланиб айтар ашула –*

*Тўлишган бугдойга қучоги тўлар.*

*Уни ўйлай-ўйлай*

*жонидан тўйган*

*Бугдойлар қовоғин очмасдан келар.*

*Овози борича ҳайқирар тандир:*

*“Қийқиринг, болалар:*

*Ризқингиз бутун!”*

*Нон юзи қизарар жилмайганидан,*

*Жилмаяр қизариб кетгани учун.*

*Бу пайтда*

*Бугдойзор чиқармай нафас,*

*Тегирмонни ўйлаб, сесканиб кетар.*

*У эса*

*Тумтайган бугдой ҳақида*

*Энтикиб-энтикиб қўшиқлар айтар.*

According to the principles of system-structural linguistics, the meaning of any word consists of several small meanings. In the metaphor, one of the existing semas in the word is taken as a leader and applied to another subject or person. At the same time, the common designation for those subjects remains in the concept.<sup>21</sup>

The metaphorical emphasis on the metaphorical combinations of “joy of the mill”, “full wheat”, “saturated wheat”, “drifting wheat”, “shouting of the stove”, “shaking the grain”, “the whistling of the mill”. For example, the wide openness of the tandoor can cause the person to shout, the wind vibrations in the wind, the physiological state of the person, and the noise of the mill's sound resembles that of the singing.

#### **Azam Uktam:**

*Ҳайбатидан лол бўлиб*

*Турибман настда шу чоғ.*

*Атай бу ҳолим билиб-*

*Хўмрайиб қарайди тоғ.*

**Or:**

*Кўқонда аския қилаётгандек*

*Туюлади ҳатто чойхоналар ҳам.*

*Энгашиб гап ташлар пиёлаларга,*

*Гўёки қиқирлаб чойнаклар бу дам.*

*Чолларнинг соқоли хушнуд силкинара*

*Янги бир пайровга шайланар лаби.*

*Пиёла чайқалиб қулар қўлларда,*

*Узоқ наиъа қилар чойнакнинг гапи.*

In a beautiful image based on national color, the teapot and the details of the bowl served as a vehicle to describe the cheerful mood of the old men sitting in the tea room.

Thus, the poets try to express reality in a new, unique way, without duplicating the other creator by using the language material specifically in the poetic speech.

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## ARTISTIC THINKING AND LANGUAGE AS A METALINGUISTIC PROBLEM

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## ХУДОЖЕСТВЕННОЕ МЫШЛЕНИЕ И ЯЗЫК КАК МЕТАЛИНГВИСТИЧЕСКАЯ ПРОБЛЕМА

**Summary.** The article explores the meaning of literary notion, artistic thinking and language from the metalinguistic aspects of the language. It is noted that such approach to the problem also raises the question of whether the literary genre of the actual problems of modern philology is a thought or linguistic phenomenon, and the fact that the language is a problem of philosophical thought is not a synonym for the content of the work, its poetic characteristics. The fact that different poetic terms, period, ethnos, genre requirements and diversity do not affect national poetic thinking, mentorship, presence of conscious, coded literary language, special expressions and expressions, different level language units in national poetic thinking.

It is believed that various styles and levels of artistic sources linguistics, literary criticism, studying philosophy and other social sciences linguopoietic analysis, which proves the connection between language and consciousness, speech and thinking, is also a derivation of metallurgistics. At the same time, the linguopoietic analysis of folklore and classical poetry shows that the literary language is directly related to the national mentality: psychological parallelism is the beginning of syntactic parallelism; verily, its material shell is closely related to the content, poetic characteristics, and other factors. The meaning of the concept in the literary language should not be regarded as aesthetic value but also as a metallurgical condition, since it is the appropriate relation between judgment and sign.

**Резюме.** В статье исследуется значение литературных представлений, художественного мышления и языка с металингвистических аспектов языка. Отмечается, что такой подход к проблеме также ставит вопрос о том, является ли литературный жанр актуальных проблем современной филологии мыслительным или лингвистическим феноменом, а тот факт, что язык является проблемой философской мысли, не является синонимом Содержание произведения, его поэтические характеристики.

Тот факт, что различные поэтические термины, период, этнос, жанровые требования и разнообразие не влияют на национальное поэтическое мышление, наставничество, наличие сознательного, кодированного литературного языка, специальных выражений и выражений, языковых единиц разного уровня в национальном поэтическом мышлении.

Считается, что различные стили и уровни художественных источников лингвистики, литературоведения, изучения философии и других социальных наук, лингвопоэтического анализа, который доказывает связь между языком и сознанием, речью и мышлением, также являются производными от металлургии. В то же время лингвопоэтический анализ фольклорной и классической поэзии показывает, что литературный язык напрямую связан с национальным менталитетом: психологический параллелизм является началом синтаксического параллелизма; воистину, его материальная оболочка тесно связана с содержанием, поэтическими характеристиками и другими факторами. Значение понятия в литературном языке следует рассматривать не как эстетическую ценность, а как металлургическое условие, поскольку оно является надлежащим отношением между суждением и знаком.

*Keywords: metalinguistic, artistic thinking, national language, meaning, folklore, ashug poetry, classical poetry*

*Ключевые слова: металингвистика, художественное мышление, национальный язык, смысл, фольклор, ашугская поэзия, классическая поэзия*

**Formulation of the problem.** The importance of form and content unity in literary criticism has been widely discussed, and this conclusion has been widely accepted by most researchers. However, the fact that