

Phytomorph Metaphors in Modern Uzbek Poetry (In the example of Shavkat Rahman's work)

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Abstract: Language is a system of phonetic, lexical and grammatical tools that serves to express thoughts, feelings, desires, grief, joy, etc., and it performs a number of tasks as a social phenomenon that serves as the main and most important communication and thinking tool between people. The use of language tools for various purposes in the process of speech is called the tasks of the language. In communication, various feelings, emotions, and impressions are also expressed through language, and this is called the aesthetic or influencing function of language. In some literature, the aesthetic function of the language is also called the expressive function.

Keywords: A System of Phonetic, Lexical and Grammatical Tools, Expressive Function, System-Structural Linguistics.

I. Introduction

The first function of language is the object of study of traditional and system-structural linguistics, and the second function is the object of study of linguopoetics.

Linguopoetics is a shortened form of linguistic poetics, which studies the artistic-aesthetic functions of linguistic units (phonetic, morphemic, lexical, etc.) used in artistic works, the connotative function of language. In other words, linguopoetics is a branch of linguistics that studies artistic speech.¹ So, the field that studies the manifestation of the aesthetic function of the language of an artistic work is "linguistic poetics" - "linguopoetics".

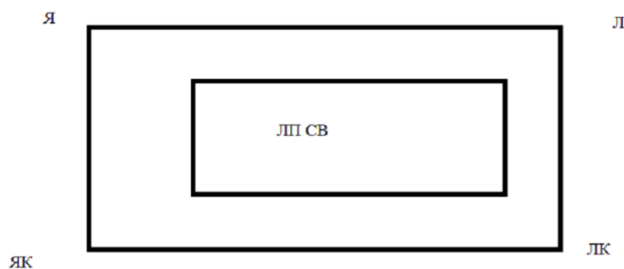
II. Literature review

M. Yuldashev stated that it is appropriate to name and interpret the study of the language of an artistic work in the "stylistic aspect" as "the study of the language of an artistic work from the linguopoetic point of view". In his guide, the scientist refers to a drawing recommended by V.P. Grigor'ev. Here L - linguistics (языкознание), LS - literary studies (литературоведение), LC - linguistic criticism (языковая критика), LC - literary criticism (литературная критика), LP - linguistic poetics, P - poetics (стихovedenie).²

¹ Nurmonov A., Iskandarova Sh. Linguistic theory. - Toshket: Science, 2008. -p. 151

⁴ Look at this khaki. Yokubbekova M. The linguopoetic feature of Uzbek folk songs. Toshket: Science, 2004. -p. 151

² Yuldoshev M. Fundamentals of literary text and its linguopoetic analysis. - Tashkent: Science, 2007. -p. 49



It can be understood from the drawing that linguopoetics conducts research on the artistic text using the theoretical achievements of both literary studies and linguistics.

Lingopoetics is divided into such parts as phonetic poetics, lexical poetics, and syntactic poetics, depending on which level unit of the language it studies the artistic-aesthetic function of.³

III. Analysis

In Uzbek linguistics, a number of works on the linguopoetic analysis of the language of artistic works were created by master linguists K. Doniyorov, S. Mirzaev, K. Samadov, I. Kochqortoev, K. Abdurahmonov, M. Mirtojiev, N. Mahmudov⁴. The first step was taken by them for research on linguopoetics in Uzbek linguistics.

We analyzed the linguopoetic features of phytomorphic metaphors in the poetry of Shavkat Rahman and Muhammad Yusuf, based on the research on this linguopoetics in Uzbek linguistics.

Shavkat Rahman is one of the most talented, patriotic poets of the 20th century, who can sing the pain of the people, and even when he sings, he can say it in a sincere, folk-like way, close to the heart. At first, the reader who reads the poet's poems seems to be a bit confused, after reading them again and again, the divinity and power of the words attract him. Beautiful metaphors and similes that are not found in other poets and are not repeated from one poem to another will enchant every reader.

The poet's poems are characterized by folk language and simplicity, attractiveness and playfulness, impressiveness, artistry, uniqueness and unrepeatability. This, of course, is related to the poet's artistic skills and requires linguopoetic research. Our work is based on the analysis of phytonym metaphors in the poems of Shavkat Rahman. First of all, we will give information about the phytonyms that have their meaning in the poet's poems.

Literary critic and writer Nurullah Muhammad Raufkhan in his memoir-article about Shavkat Rahman called "Personality transferred to poetry" interpreted the poet's poetry in connection with his personality: what he wrote in his poems, also in life, he behaved like that⁵, he says.

As we get acquainted with the poet's poems, we can witness that he is a natural devil in the true sense. He loved nature, so natural phenomena common to everyone were different in his eyes.

Unutganim yo'qdir xali

o'rikzorni, asov soyni,

³ Nurmonov A., Iskandarova Sh. Ibid., 152-6.

⁴ Doniyorov H., Mirzaev S. The art of words (reflections on artistic skill and language) - Toshkengg: Science. 1962; Abdurahmanov H., Mahmudov N. An esthetician of words. - Tashkent: Science. 1981; Abdullaev A. Expression of expressiveness in Uzbek language. - Tashkent: Science, 1983.

⁵ Nurullah Muhammad Raufkhan. "Personality transferred to poetry"// Eastern star. #4–pp. 173-174.

soy buyida kuzdan xoli

bakaterak o‘sgan joyni.

[I haven't forgotten

apricot orchard, asov stream,

free of fall in the stream

the place where he grew up].

In the poem "Esdalik" phytonyms apricot orchard and *baqaterak* are used in their meaning. This image of nature is so natural that you almost imagine yourself there.

Vodiydagi ulkan o‘riklar

bir kechada oppoq gulladi

[Huge plums in the valley

It bloomed white overnight]

In the language, each element has its own function, scope of meaning, laws of connection with other elements and units. Shavkat Rahman, who is perfectly aware of these laws, has a high artistic taste, sense of words and skills, can create unique images, unexpected, beautiful artistic scenes, flashes of words, so that the reader will not only be impressed by the idea of the writer, but also by the beautiful language. In this, the writer plays a decisive role based on the selection, sorting and polishing of the units that are extremely suitable for the artistic image in the national language, based on the linguistic and artistic laws, and the various artistic and aesthetic meanings assigned to them. Metaphor is a product of human image thinking. Until today, this phenomenon has been studied a lot from the point of view of linguistics and literature. Metaphor (Gr. *metaphora* - transfer) is, first of all, a speech mechanism, the use of the denotation of a lexeme to express another meaning based on external, apparent similarity⁶ [Sayfullaeva 2006: 391]

Also, the main task of metaphor is to create a memorable image by comparing an object with other objects. As a result, the image is powerful, powerful and has a great impact due to the unusualness of the comparisons used. This unusualness used in the poet's poem is more openly expressed through the phrase "barefoot green trees".

Oq sukunat

porlar saharda,

kun nurida yonib, yaraqlab,

chopib kirar sovuq shaharga

yalangoyoq yashil daraxtlar.

[White silence

pores in the morning,

burning in the sunlight

rushes into the cold city

bare green trees.]

⁶ Sayfullaeva R.R., Mengliev B.R., Boqieva G.H., Kurbanova M.M., Yunusova Z.Q., Abuzalova M.Q. Modern Uzbek literary language. Study guide. - Tashkent, 2006. - 391 p.

We know that the appearance of bare feet, the phenomenon of trees becoming bare feet, is described in the poet's poetry as follows: the trees that sit naked all winter in the city are not wearing green clothes. Perhaps, these are completely different trees - some kind of trees that are running wildly from faraway lands to wake up the cold city, to rebel against the white silence.⁷ It seems to us that the green trees came out of nowhere overnight.

Shavkar Rahman's poems are so natural that if you read them, you will see a complete scene like a film. Especially his "*Song of Freedom*" is one of such poems.

Unchalik qo 'rqinchli emasdir

Ko 'ksingda ezilgan lolalar

[It's not so scary

Crushed tulips on your chest]⁸

Crushed tulips have a special meaning in Shavkat Rahman's poetry. Crushing in its meaning means to be small, and in terms of its metaphorical nature, it means suffering and suffering. But this poem is "*Song of Freedom*". It's the kind of song that when you sing it, even the crushed tulips in your chest take on a different meaning - because they're not so scary and painful anymore. Here tulip - hope, suffering. Because a person who wants to sing a song of freedom must be mentally ready for everything: loss, suffering, sometimes hope - the crushing of his dreams.

The poet's use of phytonyms to describe the situation Turkestan and the Turks will be in on the day they achieve freedom increases the imagery of the poem. The poet says that such days will come when you will be filled with happiness like a tree that has written a leaf (missing spring).

Yana yaproq yozgan daraxtga,

atirgulga dunarsan nuqul.

[To the tree that has written more leaves,

you look like a rose.]

In the work of Shavkat Rahman, there are images that are not found in all poets, who say that you "make a person like a rose" - you become a symbol of beauty. The image of a rose is presented in the poem, it is to be able to see the beauty and expression inherent in the rose to people, to turn a person into a symbol of beauty.

In order to assess whether the use of words is at the level of art or not at the level of art, first of all, it is necessary to clearly imagine the word, its meaning and the structure of this meaning. Of course, additional nuances of meaning and differences in content that appear in connection with the use of words can be realized through various image methods and tools⁹. There are such unrepeatable sentences in the poems created by the poet.

Yechib oppoq kuylagani vaqt,

kiydi yashil gulli kuylagin.

Yurak, uyg 'on, kapalak kabi

chechaklarga qo 'nib o 'ynagin.

⁷ Ganiev, Ilhom. The world of Shaukat Rahman; - T.: Akademnashr, 2013.-144p

⁸ Rahman Sh. Don't be elected. - T.: East. 1997. – p. 369

⁹ Yuldoshev M. Fundamentals of literary text and its linguopoetic analysis. - Tashkent: Science, 2007. -p. 49

[The time when the undressed white sang,
wears a green floral dress.
Heart, awake, like a butterfly
play with smallpox.]

It is said that the trees put on a green dress overnight, and wearing a dress is only a human trait, and the movement is skillfully expressed in the plant. Now the heart of the lyricist is like a butterfly landing on smallpox, he needs to create something, to be surprised.

*Maysalarin tarab, parvozga
shaylanadi cheksiz dalalar.
O'spirinlar quchog'ida mast
Qirda asir tushgan lolalar.*

[Comb your lawn and fly
endless fields are prepared.
He is drunk in the arms of teenagers
Tulips captured on the edge.]

Very beautiful images have been created about tulip in the world literature and in our national literature, but Shavkat Rahman's own discovery, full of emotional and intellectual feelings, stands out among them. Tulip in the poem "tulip captured on the shore" means "beloved land". As we know, captivity has a negative meaning, and in the poem, it is a metaphor for the positive feeling of love.

The lexeme of teenagers was not used in vain. They are young men who are just beginning to feel their teenage emotions. Drunkenness is a sign that tulips wither quickly. The unique feature of the phytonym of the tulip expressed in the poem: beauty, delicacy is used in its own sense, while the state of captivity means a metaphorical migration, and these beautiful migrations show how much Shavkat Rahman's poetry indicates that it is high. The picture is drawn so clearly through metaphors that one can imagine the tulips that have been accidentally captured.

*Bog'larda oq alanga gurlar,
telba qilar shamollar isi,
gilos gulin kiygan ko'chada
oqib borar qizlar kulgisi.
[White flame trees in the gardens,
crazy winds heat
on the street covered with cherry blossoms
flowing girls' laughter.]*

Shavkat Rahman, being one of the poets who lived his life on fire, reflects his feelings in his poems. The poet uses the blossoming of the trees in the gardens as a beautiful metaphorical movement, describing it as a white flame roaring in the gardens. I think that you need a poetic heart, a painterly taste, and a magical imagination. Metaphors, not simple words, can convey such a poetic taste to us.

When it is said that the streets are covered with cherry blossoms, the white blossoming of cherry blossoms and spilling under the feet, coming to the streets in the state of wearing clothes, the poet's metaphorical movement of the clothes typical of a person, moving them to the streets.

IV. Discussion

In the poetry of Shavkat Rahman, metaphors have a great place and importance, and the poet was able to create unique metaphors in his poems with words representing a sign or object, as well as words representing an action: for example, "Hamal " in his poem, he creates a wonderful metaphor by simulating a characteristic of animals, a process, a situation that occurs in nature. The poet tried to refer to all the phenomena of nature for the expressive and effective performance of the poem.

In the poet's poem "Tong ochar ko'zlarin...", many words related to the verb phrase form unique examples of metaphor:

*Tong ochar ko'zlarin erinib,
 sevinchdan yig'laydi qiyoqlar,
 chechaklar jilmayar sevinib,
 shamolda cho'milar gihlayor.*

*[Your eyes melt in the morning,
 the birds are crying for joy,
 smallpox smiles and rejoices,
 Bathing in the wind.]*

Infinitive verbs usually express human behavior. Now these verbs are also used in relation to natural phenomena, providing impressiveness and imagery of the poem. The same situation is observed in the following verses:

*Qurbaqa varaqlar bayozin,
 guldan bol so'radi arilar,
 [The frog leaves the leaves,
 the bees asked for honey from the flower],*

Almost all of Shavkat Rahman's verses dedicated to the image of spring are based on metaphors. The difference between the poet and other creators is that he can describe natural phenomena and changes of existence based on feelings familiar to man, as if painted with a brush.

In the following paragraph, only one verb "to teach" is used, and the author of the poem expresses how natural phenomena, like a teacher, teach a person how to live. In the example of a tree, there are signs that there will be various tests that happen in the fate of a person and that a person who is patient will reach his heart. The poet uses the verb to teach in relation to the tree to convey the philosophy of life to the reader:

*Har bahorda menga erinmay
 yashamoqni o'rgatar daraxt.*

*[It doesn't come to me every spring
 a tree that teaches to live.]*

The poet's sincere and popular poems are so natural that you learn to love nature, to protect every plant in it and to take it not just as a plant, but as close to you as your parents, sisters, brothers. Nature is as bountiful as the Uzbek people. (Shavkar Rahman himself is such a person). In his poems, it seems that there is a thousand-year-old natural philosophy of his people, a single metaphor in every herb, leaf, flower, and tree. Sh. Rahman is a true poet and discoverer of nature, a great painter who can see the truth that not everyone can see and passionately describes in his poems.

Tun gurkirab o 'sar yovonda

O 'sganidek bir to 'p gulxayri.

[The night is growing fast

A bunch of flowers as they grow.]

No one has observed the growth process of a sunflower, but like every plant, it grows moment by moment. The night grows like a flower in the poet's heart. This is also a very subtle metaphor. Night also grows from the ground to the sky like a tree.

At the end of his life, the poet divides his poems into seasons, which is a proof that nature and human destiny are combined in his lyrics. Four seasons come one after the other in man, who is a part of nature. As there is a spring of life, there is also a summer, autumn and winter. Using the seasons of life effectively and seeking wisdom from each can be learned from the poet's poems, which are divided into four seasons.

Maysalarning bag 'riga kirar,

qizib ketgan tog 'lik shabada

[He enters the bosom of the grass,

hot mountain breeze].

In the summer season, as a result of the increase in air temperature, the mountain breeze heats up, and the breeze takes itself to the lap of the grass is a metaphorical phenomenon. When the poet described this state of nature in a simple, metaphor-free way, it would not have come to our eyes that the lawns would be beautiful and ripple like the sea under the influence of the breeze.

In another poem, he expressed the hero's inner world, faith, will, and goals through the phytonym of a tree. Rather, he expressed the poet himself. The tree has such great strength that it endures the vagaries of nature and stormy winds like patient people, its roots are deeply rooted in the ground. Our great geniuses, our great ones who sang the pain of the people, also endure the sad fate of fate, because their veins are broken into the history of the national identity. Although they are short-lived, they will be remembered, studied and honored for years.

O 'sayotgan kuchli daraxtman

shoxlarimda pishar so 'zlarim,

uychan kuzak kelguvchi yo 'lga

ikki tog 'day boqar ko 'zlarim.

[I am a strong growing tree,

my words are ripe in my branches,

homey kuzak to the coming road

my eyes are like two mountains.]

The fruits on the king of the tree are the words of the poet, when the spring comes, the tree blossoms after suffering from the rain and the cold. The poet's words are first thought, cooked in the brain, then put on paper, and then the selected ones reach the reader. Only kind words last forever. Shaukat Rahman is also such a fruit tree. A student who has not tasted its fruit is a dream. The value of poetry expressed through such metaphors has increased.

The field of linguopoetics of linguistics is characterized by current scientific-theoretical issues, problems, and research tasks. In particular, to follow and study literary creations and examples of mature art from the point of view of linguopoetic features, to consistently conduct analysis, interpretation, and evaluation in this direction; is one of the important tasks of today's Uzbek linguistics. This is the linguopoetics of the work of Shavkat Rahman, which was analyzed above. From his intellectual height, he was able to clearly see with his deep eyes the glorious, strong, as well as the weak, weak and rotten points of the bridge built between the past and the future; enriched with lexemes that can be shown to the reader. Analyzing the linguopoetics of phytonym metaphors, we came to the following conclusion: Shavkat Rahman uses almost all the means of artistic imagery to express his experiences and feelings in his poems. In particular, it can be concluded that he effectively used phytonyms to vividly describe the state of mind when creating metaphors. It is no exaggeration to say that Shavkat Rahman was able to create certain news in this regard.

V. Conclusion

1. Khabib Sadulla skillfully used linguistic tools and poetic stylistic traditions in his poems and created his own unique original style, which can be seen in the smooth and folk style of the poet's poems, rhythmic appeal and playfulness. Our opinion is also confirmed by the fact that many of the poet's poems are recited as puppies.
2. The poet skillfully used phonetic tools such as alliteration, assonance, epiphora, and gemination to give his poems melody and charm.
3. In ensuring the artistic appeal of Khabib Sa'dulla's poetry, in concise, figurative, artistic and effective expression of thoughts, the power of metaphors and metonymies, in particular, is incomparable. The poetic metaphors and metonymy he used formed the basis for the emergence of various poetic arts.
4. The periphrasis used by the artist are a product of his artistic thinking, high poetic ability, worldview and artistic skill, and enriched the poetic lexicon of the Uzbek language.
5. Khabib Sa'dulla made good use of poetic repetition, created beautiful examples of anaphora in the form of water, combination of water, ran, and by means of them, he achieved to emphasize and impressively express the poetic thought.
6. Using poetic syntactic elements such as inversion and ellipsis, the poet achieved to meet the requirements of poetic rhythm, weight, and cofiy, and expressed his lyrical observations concisely.
7. At the heart of the poet's aphorisms lies a unique artistic judgment, a philosophical conclusion. Aphorisms "discovered" by the poet under the influence of folk proverbs and matals ensured the impact and poetic weight of the poems. Khabib Sa'dulla, on the basis of skillful use of phonetic-phonological, lexical-spiritual, and syntactic tools of the Uzbek language, as he dreamed of, achieved great artistry in poetry, popular folkliness, and playful playfulness.

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