Specific Characteristics of Metaphor and its Reflection in the Epic "Lison Ut Tair"

Turahonova Hosiyatkhan Mahamadolimovna

Teacher of Namangan Institute of Engineering Technology

Abstract: In the article, metaphors and their types in the Uzbek language, as well as some opinions about metaphors within the framework of lexical-semantic relations are expressed. Metaphors describe the main character of a fiction using the figure of the language. There are some ways of reflecting in the fictional texts.

Keywords: speech, lexeme, language, psyche, norm, ability, communication, communication, thinking, cognition

INTRODUCTION

No matter what kind of artistic description each event refers to, the writer can reveal its meaning artistically. We understand the integrity of the work as the writer's outlook, thinking and understanding of reality. The attitude of the writer is not always expressed directly: it is expressed through adjectives expressing positive and negative evaluation. The good and bad sides of the inner image of the hero of the work are described by adding the positive or negative attitude of the writer. In Alisher Navoi's works, the author's speech and the character's speech are connected in the mental and psychological depiction of the characters. Now the artistic and pictorial nature of the artistic text is determined by artistic visual means, and works and characters, plot and events are depicted by visual means and play a big role in giving imagination to the reader. Symbolism is a unique style of the language of an artistic work. Let's quote Nazar Eshanqul's thoughts about this: "Artistic language is the language of symbols, the language of wisdom.. The literary symbol is hidden behind style. Looking for a symbol in a work that does not have a style or a style is not formed, and does not give an idea of what the style itself is, is like considering today's market and show business penmen and penmen to belong to literature. Therefore, first of all, it is necessary to find an answer to the question whether the work itself is worth looking for a symbol, whether there are grounds for a symbolic interpretation in the style. In addition, seeing all the works through one lens revives literary styles. The symbol of the work enhances taste, not diminishes it.

Metaphor is one of the most widely used artistic tools in linguistics and fiction. Metaphor - the name of one subject is transferred to another subject based on external similarity. Appearances of metaphors are often found in oral speech. It effectively serves to decorate our speech, avoiding speech repetition. In addition, it is used to prevent artistic works from becoming dry and rough. It is difficult to imagine fiction without metaphor.

Metaphors are classified into two types: Linguistic metaphors and private - author metaphors. The first type of metaphor is a simple metaphor, which is often found in our speech. We use it without realizing that it is a metaphor, even metaphors that have managed to get into the language of the people and take a place in the dictionary.

The second type is private-author metaphor, which is renaming or creating a figurative image, expressing the subjective attitude of the writer to the described object. Such metaphors serve to make the hero's feelings and attitudes impressive, simple and concise.

In this passage: "*However, none of them had their designated place for the meeting. There was no seating order and so a speckled crow sat in front of a parrot, and bedraggled crow sat at a higher position than a nightingale and a dove. A vulture sat in the seat of honor instead of a falcon. A Carrion vulture snubbed a peacock and sat in front of it. Menial birds took the seats of adept ones.* ***Birds with no crowns occupied the honored places and birds with crowns sat by the door***" ("Lison ut-tair" prose 2008; 9). In this quoted passage, the words "skilled" and "unskilled" are metaphors, the core of which is the word "skill". If we pay attention to the word "skill" – "art; knowledge"; it has the meaning of "profession" and is basically a lexical unit that expresses people's daily activities or skills.

In this example, the beauty of the birds' appearance and their skill in walking are attributed to "skilled", and the birds that have neither singing voice nor beauty in appearance are assigned the ratio of "freaks". In describing the text, the author could have said: "birds with beautiful feathers and sweet singing have been replaced by birds whose feathers are not shiny and whose voice is not pleasant". However, the writer preferred concisely to use the words "skilled" and "unskilled" in order to form the text in stylistic and bright colors.

Some sources say that there are three types of metaphor in terms of content: simple, animating and synesthetic metaphors. In the book "Semasiology of the Uzbek Language" by M. Mirtojiyev, we can see that information is given about the division of metaphor into three types. In it, M. Mirtojiyev states: "...the simple metaphors, personification, and synesthesia are defined depending on the state of comparison of the referents of the generating and derived meaning".

Simple metaphors are the metaphors in the examples we mentioned above. They are based on the similarity of form, action and state of the referents of the derivation and derivation meaning.

"Personification is a form of metaphor. It is a method of image that appears by transferring the characteristic of people to inanimate objects, animals, birds, and natural phenomena". Characteristic features of people - transferring their emotions, movements and states, such as talking, crying, suffering, to inanimate objects and animals - are widely used in fiction. In classic literature, two types of revitalization are classified:

1. Diagnosis - personification, i.e. describing inanimate objects as human beings.

2. Intoq - describing as a speaker, talking like people.

In Western linguistics, this type of migration, referred to as "allegory", took an active part in the "Lison ut-tair" saga that we are studying. It is known that the birds, which are the main heroes of the epic, are represented by the figurative means of speech, and the Hoopoe bird, the main speaker, takes the main place in the epic in describing other birds, initiating enlightenment, and telling various stories.

In fact, the reader immediately understands that the human image lies behind the symbolic images of animals and birds depicted through allegory. So, animation conveys to the reader the revelation of human character through symbolic images - animals, birds and inanimate objects. Considering that the entire volume of the epic is illuminated by the unique artistic stylistic style of animation, we can cite many examples of this visual tool: *"All the birds began to make such noise around Hoopoe: - Oh, he has a lively breath and a hearty speech! Both of them are good for the soul. You have been admitted to Solomon's party and he has sent you as an ambassador. You have reached closeness in his service, how many stops have you visited on your way. By his command, you have flown through many valleys and reached the highest destinations"* ("Lison ut-tair" prose, 2008; 10). In this example, the lexical unit "kii-chuv" in the phrase "kii-chuv kotarib" in Uzbek version expresses the meaning of "disorderly loud voices, shouts", and this action is often used when a

crowd gathers in disorder and is mainly used to express loud and unintelligible words in a mood of protest. The lexical unit "gavgho" in the syntactic unit "they started a commotion" means "noise, chaotic voices", and this word is also an action related to people. We can see that the above two words are used to express the behavior of birds when they gather - noise like that of people.

*"Hoopoe sprinkled sugar from his breath and made sweet words from this sugar. When he saw such suffering in the birds, he **replied to** them: - Tell me what I know about his condition, what comes to my heart from his secrets. But telling a story is not the end, people do not find the treasure of "visol" with empty words. Because the work before us is extremely great, the king is great, his gallows is great. The road is arduous, the valley is long, and the desires of the heart are great. Of course, you want to talk about the king, but even if I talk about him for a thousand years, it will not be enough"* ("Lison ut-tair" prose narrative, 2008; 11).

In the given example, the syntactic combination "replied to" means the speech activity characteristic of a human being, and is transferred to the main character of the epic, Hoopoe, through the style of speaking, i.e., it is a transfer aimed at describing him as a speaker. According to our research, it is reasonable that an entire saga can be an example of the method of personification.

The third type of metaphor is a form of synesthesia, in such metaphors, the name of the thing perceived by one sense organ is transferred based on the similarity of the thing-concept perceived by another sense organ:*"- Oh sweet-talking Parrot, who has a high status with the fame of his speech, sing! ...You used to live in a special interior of the king's palace. There you would eat sweets and talk sweetly. Your singing was a sugarplace of meeting. The hand of the king was your place of residence, and he was aware of your speech. Now you leave this country and fly back to that place!"* ("Lison ut-tair" prose narrative, 2008; 14). We know that the word "sweet" is a lexical unit that expresses taste, and in this example it has the meaning of "pleasant", fulfilling the function of a synesthetic metaphor.

Uzbek linguists have also conducted a lot of scientific research on metaphors and metaphors based on Russian sources, and have described the different characteristics of metaphors and their interpretation in fiction in their works. Among them, G.Kabuljonova highlighted the mutual difference between phenomena related to metaphor in the research work devoted to the linguistic interpretation of metaphor.

Another scientist Sh. Safarov in his book "Cognitive Linguistics" expressed the following opinion about metaphor: "In the mental field - different situations in reality and imagination are perceived logically. Therefore, the mental field is considered as a phenomenon that occurs only within the framework of thinking, and it is manifested on the basis of various cognitive patterns. In addition to having the nature of a proposition (scenario, script, frame, proposition, etc.), such patterns can also take the form of metaphor, metonymy.

CONCLUSION

In short, we have come to the conclusion that metaphor, which actively participates in the creation of examples of fiction, has many classifications because it has been studied many times by linguists of different languages for many years. Different classifications according to different characteristics mean the diversity of metaphors, and when translating an artistic text from one language to another, these classifications open the way to new translation possibilities.

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