

**METAPHOR AND ITS ARTISTIC-LINGUISTIC ROLE IN THE WORK OF SHUHRAT
ARIF**

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Abstract. As is known, artistic images and means of expression consist of diverse forms and methods, which serve to vividly and naturally depict the reality or emotional experiences captured by the author, increase the impact of the work, attract the reader's attention, leave a vivid impression on his mind, and provide spiritual nourishment. Metaphor has a special place in ensuring the expressive capabilities and artistic significance of a work of art. In Uzbek philology, metaphors have become an object of extensive study as one of the important means of ensuring the artistry of artistic speech. The study of metaphor is especially significant in works aimed at studying the linguopoetic features of the work of writers and poets. In this regard, the movement and its types play a special role in the work of Shuhrat Orif, one of the talented representatives of modern Uzbek poetry. In particular, the role of metaphors created by the poet in ensuring the effectiveness and expressiveness of the artistic text is noteworthy. This article presents an analysis of metaphors widely used in Sh.Arif's poetry using examples.

Keywords: artistic speech, displacement, metaphor, "metaphorical surprise", the sound of dusk, the hand of moments, the twilight of life, the eye of the world.

Modern linguistics has entered a new era, when it is directed to the study of the linguocognitive, linguoprismatic, linguocultural, and psycholinguistic nature of linguistic phenomena, focused on language and thinking, based on anthropocentric principles. As noted, one of the issues that interests researchers most in world and Uzbek linguistics is metaphor.¹ It is no coincidence that "metaphorology", which enriches the expressive capabilities of language, is also attracting the attention of researchers in new interpretations as a separate field.²

As is known, metaphor is a type of meaning transfer based on the similarity between objects, events and phenomena, and serves to figuratively express the lyrical hero's attitude to reality. Much attention is paid to metaphor as one of the most widely used stylistic means in works within the framework of linguopoetics. In particular, the role of metaphor in revealing imagery in poetry, in awakening a clear, convincing and vivid imagination of the image is incomparable.

Minhajiddin Mirzo effectively uses metaphors in his poems to express lyrical mood in a bubble, to reveal artistic and aesthetic meanings.

Literary discourse, especially poetic works, is considered a field that reveals new semantic aspects of metaphorical meanings.³

¹Makhmaraimova Sh.T. Anthropocentric study of Uzbek language metaphors (nominative aspect): f ilol.fan.d-ri (DSc) diss... autoref. Samarkand, 2020.

²Kobuljonova G.K. Systematic-linguistic interpretation of metaphor: Philological. science. candidate. ... dissertation. – Tashkent: 2000.

³Umurkulov B. Lexicon of poetic speech: monograph. - T.: Science, 1990.

emphasizes that metaphor is a legitimate component of the artistic (poetic) text and that its use in other types of discourse is also associated with the fact that it necessarily includes elements of poetic thinking and a figurative representation of the world, and in this respect it has the following common features with artistic speech.⁴ GK Lichtenberg's aphorisms describe metaphor itself as figurative: "When referring to an old word, it often runs along the channel dug in the mind by its original meaning, while metaphor opens a new channel for itself and sometimes even "breaks through" it."⁵

As noted, "Metaphors differ from other means of artistic expression in that they require the most creativity. Creating a metaphor requires the creator to have a broad worldview, the ability to think deeply about the world and man, and a good knowledge of the psyche and nature. Metaphor opens the way to describe or express not only the external appearance of the image, but also the situations occurring in its spiritual world based on an extraordinary artistic judgment that the listener or reader did not expect⁶." Metaphor as a literary term is a type of transfer, which is the transfer of a characteristic of one object, phenomenon, or appearance to another. Metaphor differs from simile in that the words "like, like, for example, for example" are omitted.⁷ Both components that are compared to each other participate in similes. This understanding of metaphor was first recorded in the treatises of the Arab scholar Ibn Khaldun.

In general, metaphor, one of the most active types of metaphor, plays a special role in increasing the value and expressiveness of a work of art, ensuring that artistic speech is figurative and impressive. In this regard, it is necessary to pay attention to its metaphorical features when studying the linguopoetic possibilities of Shuhrat Orif's poetry.

The place and role of metaphor in the expressive and attractive language of Shuhrat Orif's work is important. One of the special features of the poet's poems is the author's very appropriate and active use of metaphors. In particular, in the poet's work, it can be seen that metaphors provide imagery in the poems, creating attractiveness and stylistic diversity.

A hint from you is enough,

The mountains stand shoulder to shoulder.

If I could just look into your eyes,

You are the ones who lied for millennia.

A hint from you is enough,

My life is a letter looking for an address.

My years are a joke to fate,

Give me a moment of pleasure.

Bury it in your hair without it,

Let my words speak.

Should I save the world?

⁴Arutyunova N.D. Metaphor and discourse // Theory metaphor y. M. : Progress, 1990. - P.20 .

⁵Lichtenberg G. K. Aphorism. M. : "Nauka", 1964, p. 122.

⁶Khasanov A.A. Lexical and stylistic means that provide the artistic language of Abdulla Kahhor's stories . Philol. science. candidate. ... diss. author's ref. – Tashkent, 2010. P. 9

⁷Sarimsakov B. Foundations and criteria of artistic quality. – Tashkent: Yangi asr avlod, 2004. P.49

⁸Kobulova U. The relationship between integral and differential semantics in a metaphorical text (on the example of Uzbek folk riddles): Candidate of Philology ... dissertation. author's abstract. – Tashkent, 2007. P. 7

A hint from you is enough. (Sh.Arif, B.12)⁹

It can be seen that metaphorical expressions form a golden chain until the last line of the poem. Occasional metaphorical allusions in the poetic verses, such as "*the mountains hold each other's shoulders*", "*laughing at fate*", "*a thousand-year-old lie line*", "*the scythes of the scythes recite verses*" (a vivid metaphor), "*bury me in your hair without a sound*", introduce the inner feelings of the lyrical hero into the book, literally "sing" the words of the lover's heart. For example, the appropriate use of the verb "to laugh", which denotes a speech activity characteristic of a person, in relation to the concept of fate, also led to the emergence of a very beautiful artistic expression.

In the poet's poem "On the Alley", a powerful social metaphorical text is created through allusions:

A heart as salty as Kalish,
Picking up the flowers of the criterion.
It's shivering from the cold,
They'll still laugh...
The fountain, unattended, reads,
The crow's neck stiffens.
Leaves fall like eyelashes,
The cleaner sweeps and curses... (Sh.Arif, B.33)

As is known, allusion (Latin *allusio* - hint, joke) is a stylistic technique based on the allusion of a real political, everyday, historical or literary fact that is considered familiar to everyone. In essence, it is close to the art of allusion, which was widely used in classical Eastern poetry. The difference is that while allusion refers to more well-known historical and artistic facts, in allusion the creator can also refer to political, everyday or artistic facts of his time. That is, in allusion the scope of the object of allusion is wider.

From this perspective, in the above verses, the poet writes about the situations related to the periods of human life, that is, the impact of the arrival of autumn on the common mood of man and nature. Although he does not use the word "autumn" in any place, the presence of an artistic reference to this concept was able to give the reader a sufficient impression. In particular, images such as the crow's neck stiffening, just like humans, and the fountain's flowing, provided the attractiveness of the metaphorical text.

In Sh. Orif's poem "Blindness", one can also see unique metaphorical expressions:

Blindness is not considered blindness, but blindness of the eye,

Blindness of the mind is true blindness.

Sometimes we encounter the blind,

We look with pity: poor thing, salty... . (Sh.Arif. B.36)

"*the blindness of the heart*" in this verse creates a unique metaphorical expression and ensures the impact and expressiveness of the poetic speech.

You came... **the color of the world** changed,

All the queens have fallen from the throne (Sh.Arif. B.38)

⁹Orif Sh. I was originally a simpleton. –Tashkent: Yangi asr avlod, 2020. 160 p. Examples are taken from this source.

"*the color of the world*" in the verse is one of the traditional metaphors, often used in poetry.

However, this expression is further refined as a result of the semantic perfection in the next verse, and the artistic imagery of the poetic speech increases.

the market of the heartless ,

Lovers' Tomb ...

Wandering around the market,

I have gone to the grave. (Sh.Arif. B.34)

Through these lines, the poet skillfully transfers the semantic meaning of the words "market" and "grave" to the adjacent lexemes. It can be seen that the poetic discourse is further enriched by the metaphorical expressions "*market of the dumb*" and "*market of lovers*" .

It is understood that the poet, through his own unique use of linguistic material in poetic speech, tries to express reality in a new, unique way, without repeating another artist, and thereby demonstrates his skill.

As you know, metaphor is not only a shortened comparison, but also a shortened contrast.

Linguists say that the farther the contrasting signs are from each other, the brighter *the "metaphorical surprise" resulting from their connection. For example, the poet's*

My fate is bulging like a vein,

The heart is beating fast, signaling.

My soul is a ticket to a meeting,

My life is a way to find you (Sh.Arif. – B.35)

The verse is significant for its richness in metaphorical expressions. The fact that *the beating of the heart in the verses is like a ticket to meet a soulmate, and life is like an opportunity to find it*, also ensures the expressiveness and colorfulness of the artistic image.

The poet's work also contains active metaphorical combinations such as *the sound of evening, the hand of moments, the twilight of life, the burden of longing, the eye of the world, the door of heaven, and the letter of God* , which not only demonstrate the unique way of expression of Sh. Arif's poetry, the poet's skill in using words, but also increase the impact and attractiveness of poetic speech:

The twilight of life is visible from afar ,

Life is still unstable, he said.

If I say I'll live, like everyone else,

Something is fluttering in my chest. (Sh.Arif. – B.6)

In this verse, the artistic image is further deepened by the metaphorical expression of the twilight of life. There is an artistic hint that the "something" that is beating in the chest of the lyrical hero is also worried about the twilight of life, that is, the passage from youth to old age.

You are my last hope,

You are a letter from God to me (Sh. Orif. – B.8)

Through the use of the metaphor of "*God's letter*" in the verse , the lyrical hero finds a suitable reference to the high value and worth of the beloved person in his life .

In conclusion, Shuhrat Orif's work is a poetry rich in expressions based on full-fledged transfer of meaning, with a unique style of imagery.

The active use of transfer and its types in it demonstrates the breadth of the poet's artistic linguistic imagination, mastery of word usage, and individuality of the way of expression.

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