

# THE STUDY OF METAPHORS IN UZBEK LINGUISTICS BASED ON PROSE TEXTS

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## Abstract:

The article introduces primary school students to the expressive features and facets of the meaning of metaphors used in narrative texts. There was also a scientific study of aspects demonstrating the unique expressive capabilities and skill of the writer. The pragmatic possibilities of productive use of metaphor in literary texts, especially in works of the great epic genre, have been studied lyrically.

**Keywords:** prose text, teaching methods, literary text, discourse, metaphorical meaning, novel, epic works, facets of meaning, methodological possibilities, pragmatic analysis, linguistic research, connotative meaning, dialogue

## Introduction

Metaphors in the texts of literary works of the famous Uzbek writer Isajon Sultan have not been linguistically and pragmatically analyzed. Metaphor plays an important role in enriching the vocabulary and figurative means of the Uzbek language. The semantic and stylistic features of metaphor can be determined by their operation in different styles. The study of metaphor as a stylistic category of artistic speech is the key to the study of figurative-linguistic tools. Isajon Sultan's works have a high image, the main source of unique metaphors. They reflect the details of life and have aesthetic value. Almost all semantic and stylistic features of metaphors, as well as their categories, are found in the literary texts of the writer. His works abound in the high frequency of the use of metaphors. Analyzing the specific features of metaphorical activity in the writer's artistic style allowed us to discover some more of their stylistic features. In the language of his artistic works, so-called material metaphors are also used. The nature of the writer's use of metaphors depends on the way he chooses to describe certain events. Metaphors are the main figurative and descriptive tools for the evaluation properties of the image object, the living description.

Metaphor is the most common phenomenon in the language of Isajon Sultan's artistic works. This helps to develop the meaning of the word and expand the scope of their use. Metaphor plays an important role in enriching the vocabulary and figurative means of the Uzbek language.

Isajon Sultan is known to Uzbek readers as the author of deep philosophical thoughts, aspirations of children growing up in the village, works that make the reader think and think. In the epic narratives of "Baqi Darbadar", "Bilga Khaqan", "Masuma", "Alisher Navoiy",



"Genetic" and other works, the pair of past and present became the writer's creative style. The writer actively uses metaphors to describe the characters of his works in intense action and psychological time pressure.

Methods of metaphorical use of words, as well as metaphorical naming of works of art are widely used in Uzbek language.

It is known that the main stylistic functions of metaphors are found in artistic style. However, metaphors based on prose texts in the Uzbek language as a linguistic phenomenon have not been fully and comprehensively studied.

The relevance of this work is related to the fact that the role of metaphor in Uzbek prose texts, including the texts of Isajon Sultan's works, has not yet been studied. In our work, we tried to study the role of metaphor in the first novels of Isajon Sultan.

In this work, Isajon Sultan's artistic texts identify the characteristics of using metaphors; one of the main tasks is to determine the main stylistic, cognitive functions and lexical-semantic relations of metaphors in the artistic text. It is known that metaphor is found in all styles of language, but it is used differently in one or another style. The semantic and stylistic features of metaphor can be determined by their operation in different styles.

A metaphor is formed by transferring the meaning of a word with an analogy, the reason for this transfer is the need to name an object or event that has not yet received a name. A metaphor is created in the process of metaphorization and has its own beginning. In the process of metaphorization, the word enters a new lexical environment and thus acquires an informal meaning. In this case, a certain word is transferred to one or more unusual lexical environments. In some cases, a phrase taken from an unusual environment moves into one lexical field, combines with the words of this environment, and enters into a stable relationship with them. Such phenomena also occur in the process of transmitting actions, situations and words denoting various qualities.

The appearance of metaphorical meanings in words leads to the development of their semantic structure and helps to expand the range of use, as a result of frequent use, metaphors occasionally acquire a lexicological character.

A significant number of metaphors in the Uzbek language are evaluated in nature. They act as an expressive figurative tool in speech activity, perform various semantic functions. The study of metaphor as a stylistic category of artistic speech is the key to the study of figurative-linguistic tools.

Aesthetically important lexical metaphors and speech metaphors are found in the language of Isajon Sultan's artistic works. The most characteristic speech metaphors are related to the genre of the novel itself.

In some literary genres, metaphor is an effective stylistic device. The semantic and stylistic features of metaphors are determined in the process of analyzing the features of their use depending on the genre. In the Uzbek language, metaphor is most common in poetry and lyrical works. But metaphor is also very widely used in prose literature. The main stylistic function of metaphors is to create a speech image. In Uzbek artistic speech, metaphor plays a major role in excluding concreteness, expressive description, vividness of speech tools and tautology.



In the works of Isajon Sultan, the content is based on metaphor, and the thought, idea, character and feeling of the prose are preserved. Thanks to figurative words and phrases, all this takes the form of art, because metaphor is a verbal image that actively participates in the artistic design of feelings, thoughts and characters depicted in the work. In the novel "Alisher Navoi" there are details based on poetic thoughts and feelings on things, various events of life and natural features that have an emotional impact on a person. The artistic representation of these objects and events is based on these characteristics. It is known that the most expressive verbal images appear when these aspects are conveyed using metaphors. Metaphorization is one of the important events in the artistic design of feelings and thoughts, because the metaphorical transmission of new thoughts and feelings increases the artistic level of the work.

Characteristic aspects of most phenomena of the surrounding world, many concepts are not given to the direct feeling characteristic of the human soul, which is of great importance for poetic creativity. To create a certain image, writers often turn to metaphors.

Isajon Sultan names objects, concepts and events in a figurative sense based on his experiences and associations. As a figurative and expressive tool of the prose language, the writer gives new names to things, concepts, metaphorically describes details, as a result of which reality finds its new life, new truth and new expression.

A metaphor is a product of imagery and emotion, because strong emotion creates a metaphor. It is a representation of figurative names of individual feelings, objects and concepts that act as an integral part of the writer's work, forming the details of a certain feeling.

Isajon Sultan's works have a high image, he is the main source of his own metaphors. They reflect the details of life and have aesthetic value.

Writers' unique word formation is explained by the transfer of individual metaphors to the category of traditional metaphors. But metaphorical expressions, sentences, and many metaphors found in the context of the author's texts do not fall into the category of traditional metaphors due to their individuality. The peculiarity of such metaphors is that prose metaphors that appear in the creative process as a reflection of the writer's mind remain in the texts of artistic works. They are rarely used in oral speech.

Isajon Sultan is a subtle connoisseur of the inner world of his characters and skillfully uses metaphorical words and expressions. In the description of his novels, the correct metaphorical use of the word is a priority.

For example:

*A weak "puff" **passes** under the night sky.*

*He is the dwarf of this space. He **shakes** the poplar leaves and **throws himself by the stream**. Another one is called water breeze. **I can't get far from** the pine tree, and I wander among the leaves. Being stronger, he comes a little further and **plays** with the long, yellow-bordered leaves of the corn, which are motionless in the heat.*

*Some **have fun** on the roads. Get out of the way. In the middle of the road or on the edge of the road, you will see a whirlwind, creating a tiny vortex, stirring up the dirt. After a while, it calms down by itself and **scatters** small debris. Another different breeze blows from the direction of Bedazor in the morning and evening. He must have gone there in the morning and **returned to his tracks** in the evening. He goes through the fields until he reaches the meadow. A blind*



*neighbor notices him and barks. - Don't die like a dog, how much do you bark? - says the mother to him.*

*And the mighty wind coming from afar turns the surroundings **to grey**. Maybe the sky turns grey because of dust? At first it sounds in the blue, then when it comes down it makes a lot of noises. The bells at the top of the wall hum. The same sound comes from bogots. He **whistles** through the cracks of the gate. In the yard, tolsavat sticks hanging on the wall rustle. [I.Sultan Genetic 5].* In his works, the author uses metaphors to describe natural phenomena and its features. His artistic texts contain anthro-morphic metaphors.

N.D. Arutyunova writes that "in order to describe the internal, psychological state, a person takes images from the outside world." <sup>1</sup>

Arutyunova N.D. Metaphor and discourse. Moscow, 1990. -S. 45.

The writer often uses individual, traditional and lexical metaphors of aesthetic value. Anthropomorphic metaphors: "*A poplar shakes its leaves and throws itself by the stream*" in which shaking and throwing itself is characteristic of a person and is applied to the wind.

Traditional metaphors are often used in the writer's work. He always refers to figurative descriptions, where metaphor is also involved. Traditional metaphors make it possible to more clearly define the creative abilities of the writer.

As can be seen from the examples, the writer uses various aesthetic metaphors in his works. I. Sultan's metaphor is his favorite means of expression. He often refers to metaphorical phraseological and paremiological units with a figurative meaning, which contributes to the creation of expression in his prose.

*A place of knowledge. Village children go to school at dawn.*

*The classroom desks were once brown, later painted with green paint, the old paint is visible from the places where they moved, there are ink stains, marks carved with a knife. Someone carved the name of his favorite daughter in the classroom, then erased it. The ceilings of the rooms are high, covered with plywood, and in every classroom there are black stoves that stretch up to the ceiling. The doors of the classrooms are also high.*

*Older classes study until noon, younger classes in the afternoon.*

*Monkeys cry over the state of notebooks. Inside the physics notebook, you will see hunters hunting birds, trees, and animals with a bow or an ax. They will be drawn up to the arrows they shoot. Everyone has their hero. For example, in the notebook of a boy named Rasul, a good horseman is chasing a bad horseman. Naturally, a good horseman is the Messenger himself.*

*This is how life goes on **at the pinnacle** of the earth. Every morning, many children go to school and people go to the fields with their folders on their shoulders. They don't even know why they are studying. Adults say, "You **become a person** who studies." What is it like **to be human**? No one believes that these children are "human". Yes, when they graduate from school, they go to the army, and after the army they get married. Then, like uncles, they take care of livestock or work in the fields. Life goes on like this..." [2, p. 121].* Theoretical importance of the article It is an important issue to determine the place of metaphor in the linguistic system of the prose works of the Uzbek writer Isajon Sultan, especially the linguistic tools used in his novels. The author also effectively uses metaphor in dialogic texts:





*You will be surprised again how people can change everything and give life. For example, does bread have a soul, if it speaks?*

- Do not put the bread upside down, it will be a sin.

- Why?

- Your livelihood will be cut.

- Hit the puppy!

- Why?

- One day he **will complain** to the Lord about you. He says that you made him strong and me weak, and he hit me and hurt my soul.

Isajon Sultan worked a lot as a real artist of words, he mastered his prose methods, methods of realistic depiction of a person. Thanks to the ability to use artistic and expressive means, including metaphors, he was able to reveal the psychology of his characters.

V.N. As Telia noted, "the meaning of the metaphor first lies in its ability to serve as a means of creating a linguistic picture of the world in statements about it, and then in the thesaurus of native speakers, which always serves not only as a storehouse of these spoken words that mean themselves, but also in their associative powers".<sup>1</sup>

It is known that the meanings of many phraseological units are concretized in artistic speech, because they are used to describe a certain person, character or to convey the characteristics of their behavior.

Thus, the analysis of Isajon Sultan's artistic works made it possible to conclude that almost all semantic, stylistic and cognitive features of metaphors, as well as their categories, are found in the writer's artistic texts. His works are characterized by a high frequency of use of metaphors. Linguistic analysis of the specific features of metaphorical activity in the writer's artistic style made it possible to discover some more of their linguistic features. In the language of his artistic works, anthropomorphic metaphors are used relatively more. The author often uses such techniques as periphrasis, antithesis, synonymous series, changing the name of metaphor, creating lexical and semantic connection. The nature of the writer's use of metaphors depends on the method he chooses for specific events. Metaphor is used as the main figurative tool to evaluate the properties of the object of the image, a living description. The place of the language of Isajon Sultan as an in the system of linguistic tools depends on the writer's talent, observation, ability to use the figurative meanings of words, and the level of understanding of word semantics.

The history of the study of metaphor goes back many centuries and, as you know, begins with Aristotle. Philosophers, psychologists, literary scholars and linguists have attempted to penetrate into the essence of metaphor and create its theory. It should be noted that the attention of researchers in philology is primarily focused on the following. Metaphorical combinations in the text and the analysis of the use of metaphors in the works of writers of the first decades of the 20th century are especially often studied, because according to the observations of

<sup>1</sup> Telia V.N. Metaphorization i ee role v sozdanii zhykovoy katiny mira. The role of the human factor in language: Language and the picture. Moscow, 1988. -S. 56.



researchers, the "metaphorical style" is one of the important features of the literature of this period.

The metaphorical legacy of I.Sultan has not yet been the subject of special research, researchers only consider I. as a figurative poetic device that includes comparison and contrast of metaphorical objects. It was noted that it is used by Sultan in two structural varieties: single and plural (Karpenko 1993: 15).

Turning to the subject of I.Sultan's metaphors, we note that his metaphorization is primarily related to natural phenomena, and this is a common technique in literature, because emotional attraction to natural phenomena allows to poeticize the story, to influence the reader. For things and events that are often subject to metaphorization, I. Sultan builds synonymous lines with a complex clash of concrete, material and abstract.

***Have you ever seen how a thunderstorm is formed?***

When the fetus dark clouds, full of rain, gathered and descended in layers, strange winds blew in the air and rustled the trees, and a couple of raindrops made a faint crackle everywhere. the roaring sound that follows the flash of lightning creates surprise, excitement, delight, and awe. If there is a light whip of the sky, thunder is the sound of that whip hitting the clouds.

I have observed a lot of grasses, creatures, trees trembling in danger, as if waiting for something, in the nature meadows, which are left alone for a moment before a thunderstorm. I have seen him stand up and look forward to the rain that will follow when the thunder shakes the air. Also, what about grasses and grasses, all plants are afraid of lightning? What about the bird's precognition and concealment? Who gave such feelings to those creatures who do not have a mind? What I knew seemed to make a thunderbolt in my mind. But it doesn't seem like it yet, does it? As the clouds of knowledge came closer to the earth, the power of that heavenly sword that would tear the sky apart was only expressed by this flower for now. Sometimes, the black-eyed boy whose yellow corn panted in the heat, whose people and nature were similar to each other, that is, I did not know how to satisfy the thirst for knowledge that arose in me. After studying all the trees and plants that I knew up to the age of twenty-three to their roots, and having absorbed all of them, my conscience wanted knowledge again and again. (I. Sultan. Geneticist)

In the prose of the 21<sup>st</sup> century, the reference range of metaphors is expanding based on the semantic connection of close classes of words. In many cases, metaphors, similarities and parallels are gathered around the words fabric, clothes, and natural phenomena, but in the works of Isajon Sultan, there is more originality, that is, knowledge and enlightenment, and the urge to think and think is strong. For example, the names in the writer's texts are diverse, and they served as a basis for metaphorizing time and history.

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