

METAPHORICAL IMAGE AND ITS SPECIFIC NATURE

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ABSTRACT

This article discusses the aspects of metaphorical imagery and its role in the artistic interpretation of the world, the metaphorical image and its specific nature. and subjective foundations have been explored. On the basis of metaphorization, the artistic scope of the concepts of real reality, nature, society, personality expands. The creator perceives the world through an artistic image, and creativity is a concrete form of being (man, event, nature, etc.) Whoever is full of natural thoughts, images, and has rich experience, knows the world and people, so he does not need to work on the word, because the word "speaks" and their mysteries, life, development and services in language.

KEYWORDS: *Artistic Image, Poetic Movement, Poet, Experience, Lyrical Hero, Personality, Philosophical Concept, Poetic Thought, Traditional And Individual Metaphor, Social Environment.*

INTRODUCTION

An artistic image is a reflection of the being and all the creatures contained in it, created through the creative eye and processed on the basis of literary-aesthetic, socio-philosophical, spiritual-moral views. Any artistic image has some aspects that are related to the being and familiar to the reader or reminding the reader of something, the reader recognizes, knows, hears, imagines, but at the same time the reader is not exactly the same as the above art related, but similar to it. An artistic image is not life itself, like a work of art itself, but a reflection of the "I" that appears in the mind of the author.

In the artistic image formed as a result of the development of thinking, imagination, means of imagination of a certain concept, the creative "I" manifests itself, and its concept is determined accordingly. The creator perceives the world through an artistic image, and creativity is a concrete form of being (man, event, nature, etc.) that passes through the prism of the soul through the artistic senses and is directly related to the creative personality. In the creation of artistic images, the unique way of thinking and the spiritual needs of the creator are crucial. "An expressive artistic image that feels concrete has a number of specific features. First, the artistic image emerges as an individualized generalization. Everything in reality has its own peculiarities with the general features of the species"[1; 30]

No poet's poem can be free of metaphor, for metaphor is the poet's tool of thought. Metaphor responds to the innate need of the human mind, and it is better to use it consciously than to use it naturally. Whoever is full of natural thoughts, images, and has rich experience, knows the world

and people, so he does not need to work on the word, because the word "speaks" and their mysteries, life, development and services in language. All this is good not only for creative writers, but only for the hated linguist, who says that there is no need to think deeply about it - whoever thinks so will inevitably put himself in a precarious position, and that his books are no different from old rags.

Yu.S.Stepanova states that "Metaphor is the main feature of language. By means of metaphor the speaker is connected to the body and isolates other worlds from the close circle corresponding to the moment of speech". G. Ernazarova, a literary critic who has studied the works of leading figures of our poetry, such as Rauf Parfi, ShavkatRahmon, MatnazarAbdulhakim, Usmon Azim, YuldashEshbek, Halima Ahmedova, notes that the metaphorical form of meditation is leading in their work. , real life realities, real historical past, and connections with individuals. Metaphor demonstrates its mediative nature by ensuring that the creator has a constant relationship with reality. The essence of the metaphor is formed by two things that are not similar to each other and unrelated, a new meaning that emerges as a result of the synthesis of the event. In other words, a metaphor is a mixture of the external world and the creative "I". It can be said that while the poetic form of reality is reflected in the metaphor, it reflects the most delicate aspects of the poet's personality, his poetic perception of the world.

Perhaps metaphors should be sought not only from poetic sources, but also from scientific sources, as it is one of the earliest, most ancient methods of scientific research, consisting of interactions, closeness, similarities, and comparisons between different phenomena. In the process of discovering a particular thing, he would look at another that was similar to it at one glance, thus allowing the process of knowing to deepen and expand. But the most important thing for metaphors, metonymy, and periphrasis is the moment of unexpected event, coincidence, and wonder that underlies the very essence of creation. In this function, poetic figures resemble riddles, riddles, pitchings, allusions, and parables that have accompanied man for many millennia.

Literary critic G. Ernazarova points to the following three main factors that create a metaphor: 1. Real reality; 2. The system of religious, mythological, imaginary imaginations; 3. Poet, subject of the author. The gradual development of our national poetry shows that the acceleration and intensification of the process of metaphorization is directly influenced by the socio-political environment, the prohibition of freedom of thought, lawlessness, the sharp contradiction between the individual and society. The phenomenon of metaphorization in the works of Fitrat, Cholpon, Qadiri in the thirties of the XX century was further developed in the works of Rauf Parfi, ShavkatRahmon, AskarMahkam. In the poetry of Fakhriyor, Aziz Said, UlugbekHamdam, NodiraAfokova, Halima Ahmedova, and GuzalBegim, they began to be expressed in unique and dissimilar forms. Metaphorization is one of the factors that determine the stylistic uniqueness of each artist.

On the basis of metaphorization, the artistic scope of the concepts of real reality, nature, society, personality expands. The work of poetry achieves a perfect reflection of the boundless world of art in the same way. NASHirinova explains this phenomenon as follows: the sign does not exist separately, but is integrated into the object, as well as signs of size, height, height, width, coexistence with the object as two sides of the same sheet. Language, on the other hand,

expresses them individually in words in accordance with the needs of their owners, keeps them in the same word, and in this case also assigns them the means of differentiation.

Another linguist, E.M. Galkina-Fedoruk, who studied metaphors in Russian linguistics, describes the methods of meaning transfer as five types: metaphor; metonymy; synecdox; the transition of a famous horse to a stable; duty M.Mirtojev is based on the semantic dependence of the figurative meaning on the main meaning, from which it grew. Uzbek linguists, whose names and works are mentioned above, consider these examples as metonymy. From what has been said, it is clear that in Uzbek linguistics we do not find works on a special monographic plan on the theoretical foundations of semantic transfer methods. In recent years, the researcher of Uzbek linguistics G. Kabuljanova studied metaphor as an object of independent research, based on the differences in language and speech. The researcher Z. Tohirov also studied the peculiar pragmatic features of the formation of speech metaphorical meaning [2; 73-77]. "While metaphor occurs in the Uzbek language during speech, this phenomenon is characterized by the formation of a pragmatic sema in the semantics. For example, the lexemes of lion, eagle, falcon, ohu, and wolf form metaphors, while the lexemes lal, charos, almonds, and flowers form sememes denoting human limbs. when it comes to, metaphor takes center stage among them. All these most ancient landscapes of human activity are recorded in the form of metaphors in the language, through which the already forgotten and extinct landscapes, social relations, tools of labor, customs, heresies are reappeared. Linguistics helps us to enjoy these metaphors as much as we enjoy solving puzzles and riddles, but the language of everyday use is already crushing, crushing, crushing, turning colorless, lightless, shallow and thin phrases that were once colorful, bright and beautiful. sent Istiora has become such an integral part of language that if it were suddenly taken away, people would not be able to understand each other. The table leg, the mouth of the jar (throat), the head sugar, the band, the handle, the handle, the stalk (whatever), the place where the river flows, the mouth of the bottle, the foot of the mountain - a similar metaphor, almost no one feels the metaphorical imagery, the human body anthropomorphizes attached his parts to unjustified objects.

G. Kabuljanova also distinguishes 3 signs of metaphor formation, one of which is on a linguistic basis:

"1. A general similarity between things in an objective or subjective being.

2. Proportional semantics, which are the opposite of this similarity.

3. The absence of the name of one of the things for the same speech condition "[3; 33]. Linguists agree on the division of metaphors into poetic and linguistic types. Linguists who approach metaphor on the basis of language and speech dichotomy interpret poetic metaphor as a speech phenomenon and emphasize the importance of linguistic metaphor for linguistics. In Uzbek linguistics, as a result of the attitude to language as a linguistic image of being and the formation of linguocultural approaches, a new approach to the transfer of meaning is developing. For example, in a study by S. Khojiev we see evidence of this: "The transfer of meaning is a phenomenon with a specific frame structure in the text, the activation of specific semantic stylistic, cognitive and national culturological components at the language level. Meaning transfer is a means of animating, articulating, and emotionally-expressively enhancing speech. The phenomenon of semantic migration is a linguistic cognitive tool based on the emergence of new meanings of words "[3; 7]. In Uzbek linguistics, there are some ideas about the internal

mechanism of metaphor. Linguist M. Mirtojiev, who has recently conducted serious research in the field of semiotics, distinguishes between simple metaphors, personification and synesthesia according to the state of identification of objects that form a metaphorical meaning in Uzbek. Distinguishing the types of metaphor according to whether it is dyed / not dyed, whether linguistic / non-dyed, is also common in the views of scholars. G. Kabuljanova classifies the metaphor in the Uzbek language according to its semantic features, color, permanent / non-permanent, according to which level it belongs. G.Nasrullaeva also supports the separation of two types of semantic transfer methods, consisting of metonymy and metaphor.

O. Karimov, a scholar who has studied the issue of metaphor, writes: This is because the principle of metaphor applies to all levels of a poetic work, from language to compositional construction. "[4, 187] The creator naturally uses metaphorical imagery to embody different experiences in a variety of ways and means. This is clearly reflected in N. Afokova's poem "Ernest Hemingway".

The ground revolves around the axis,

Dawn is breaking, the sun is setting.

Boisi ne? I don't know. But

A huge concern in my heart.

... O man! O free hunter,

Iron regime painters, oh!

O spoiler! Language player!

Will you even play my life?

Future, don't sin,

Don't unknowingly hang a label on me;

I will not commit suicide, yes,

Revenge is a restful being.

The metaphors highlighted in revealing the nature of the straightforward and rebellious Hemingway, a world-renowned writer who, like his father, committed suicide by repeating his fate, and living in harmony with society, play a key role. The protagonist's love of life was not extinguished, but his trust in people was broken. The betrayal, the hypocrisy, the laziness, the flattery around him exhausted him. That's why he said, "I've drawn real life, I've cursed guns, I've called war. Vahimami is a reward for me, Vasvasami is a gift to me. I loved love, Who is stoning me to death? Don't turn around in my head, fear, Don't tread my way, worry," he said. Hatred and resentment take the place of love of life where dictatorial regimes and restless beings are a sign of society and ideology, where human dignity is trampled underfoot.

In this busy, market world

I don't know how I found you.

It has been a white evening ever since

I'll play the moonlight.

The likening of the world to a market is common in fiction. Not only in poetry, but also in prose, one can observe that the world is expressed through the market. For example, in the works of Khurshid Dost Muhammad "Bazar", Ulugbek Hamdam "Yusuf and Zulayho" the essence of the fan world is revealed through the figurative image of the market.

In N. Afokova's poem "Moon's chiltori" is an individual metaphor, which is only a unique invention of the author. The resemblance of the moonlight to the chiltar strings clarifies the experience of the lyrical hero, and a mysterious event comes to life in the reader's imagination.

I used to walk in the autumn gardens,

Each leaf is a runaway from nothing.

You said, in your robbery

Nastarins lie open.

There is a logical connection between the leaf - the thief, the opened nastarin, the harbinger of absence. They are very convincing depictions of the fragments of human life, the heavy thoughts and frustrations of a person who thinks about the end of the priceless blessing called life.

Tirnar was clearing my throat from time to time

The broken sword of my voice.

You said that autumn is a party,

The leaves are pea, the gardens are instrumental.

The drama intensified through the "broken sword of the voice", "feast-autumn", "leaves-nails", "garden-instrument", and the symphony of life reached its peak. It shows a man staring silently with a heart full of cries.

You said, from myths

You look like a fallen dream.

The trail of flies on your wings,

You look like a legendary bird.

Strikes are the blows of life, the oppression, injustice, injustice inflicted on people. The protagonist had to go through such a life path, but he did not lose his inner freedom.

Suddenly staring at the face of the moon

You said, don't worry, don't burn ...

The stars are burning above us

It was a huge ship.

The moon and the ship. Both passengers rushing towards the destination are advancing towards their destination. The moon begins at dawn after dark. The ship is taking the hero to his dreams.

The moon, the ship, is the symbol of life. Moon-shining stars are dreams in the human heart, just like a star example is beautiful, magical, but untouchable.

Then you left ... Since then

Awakening of the soul

A moment of meeting like clouds

The moment when the seven heavens shone.

Did I find you by chance,

It happened in a crowd.

How caught your eye

My ink-stained name?

Cyclone and anticyclone clouds must collide for lightning to strike the sky. As a result, the earth glows blue and the thunder shakes. In this verse, the poet translates a vital natural phenomenon into human life. Kochim embodies the poem in front of the reader like a painting. The author's artistic skill was manifested in artistic synthesis.

The philosophical observation inherent in mediative lyricism, the associative return to the reality of the past, the poetic perception of the image of ancestors, the tones of travel within geographical regions and within itself, require self-metaphorical perception and interpretation. [4; 167]

Wrinkles sometimes on the chest

Wounded naked truth -

Longing, waiting, longing

Shall we go to the house?

The hero's chest is scarred by the naked truth. Because she longs for her lover, bragi blood in separation. It is this situation that has become a beautiful poetic thought through artistic migration. The use of metaphorical images in N. Afokova's poetry demonstrates the poet's artistic purpose, expressiveness and poetic skill. Of course, it is important to study the nature of metaphorical images in the poet's work in a broad sense, to study them.

Every creator appeals to metaphor in the creative process, that is, to re-create the world in sight, in feeling it. In the process of creating a poetic image of the poet, it is necessary to study the relationship between being and thinking, scene and emotion. Because every poet "develops an unexpected inner resemblance to us, as a result of which what we know is described in a completely new way before our eyes, revealing its invisible aspects to us." [5; 371]

AskarMahkam, a spiritual singer, writes in his poem "Autumn Night Thoughts":

Like the Akhalteke vultures

splashing sunny days,

dagger-like girls in the throat

how many dead and alive nights.

The legendary tulpar is a sunny day, the dagger is a girl's throat, the resurrection of the night is an expression we are not used to. AskarMahkam's poetry is full of unconventional metaphors from beginning to end, in which man and nature are inseparable, as if they are living in one body, like two eyes together. In the poet's poems, such expressions are seen more as "a form of imagery" than as a metaphorical image. "... we must recognize that the renewal of literature is the emergence of a new attitude to the word, the renewal of the metaphor, the product of artistic thinking, which is the product of a new attitude," wrote the writer NazarEshanqul. the art of being able to give a metaphor, a new landscape, a new look, a new edge in rhythm - is poetry for me. A poem without a symbol is like a naked man. ... the important thing is that if I can find a new symbol, a new metaphor for reality and put it into rhythm, I understand poetry: poetry is wisdom in symbolic language, analysis of human nature, feelings, experiences and self in symbolic language, human psyche, imagination to draw landscapes. " There are certain reasons for the work of "creating colorful metaphorical images" in the works of artists whose works are analyzed. Each artist's own world and psyche is an individual phenomenon.

The poet's writings reflect his psyche and, of course, have a great influence on the socio-historical period. The poet's creative concept is related to the environment, the attitude to the period, and the way of artistic perception of the world, which he conducts only in his own poetic observation.

It is known that at the beginning of the last century, Cholpon introduced the direction of symbolism to poetry and brought it to the heights that still hold its position to this day. As his follower, Rauf Parfi further developed and enriched the mazkun creative tradition. The poet's poems "Abdullah Qadiri's Ghazal", "Usman Nasir's Muhammas", "Abdulhamid / Cholpon's Muhammas", "AbduraufFitrat", "Usmon Nasir", "Mother tongue", "Mother Turkestan", "Memory of Turkistan", "Lutfikhanim: Awakening In a number of his poems, such as The style of these artists, who are close to each other with ideological closeness, tolerance and cooperation, is not the same. They are like flowers in a bouquet of literature that breathe the same air.

In the poetry of Rauf Parfi, AskarMahkam, NodiraAfokova, Halima Ahmedova, the transfer of nature and all things in it to man and his life, actions, thoughts, feelings, the psyche, character of the inner world of individuals, his spiritual world is expressed through metaphors. the events that took place are described in the form of a rebus, a puzzle, as noted above.

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