



Use Of Metaphors in the Work of Shavkat Rahmon

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ABSTRACT

This article discusses the role of metaphors used in the work of Shavkat Rahmon, the creation of dissimilar syntactic figures, syntactic and stylistic combinations.

Keywords:

Metaphor, linguistic, pragmatic, syntactic-stylistic combination, semantic, phenomenon tool.

Among the means of expression of language in world linguistics, linguistic phenomena are metaphors, and today there is a growing need to study them on the basis of anthropocentric approaches using modern methods of analysis, as they have a strong influence on communication and expression. As metaphor has become a tool in the linguistic landscape of the world, it raises the issue of studying its philosophical and theoretical foundations from a linguocognitive, linguoculturological, pragmatic, semantic, psycho-linguistic point of view.

Metaphor (gr. *Metaphora* - transfer) is, first of all, the mechanism of speech, the use of a lexeme denotation to express another meaning on the basis of external, apparent similarity [1: 391].

It is difficult to limit metaphor to the linguistic-mental realm of the speaker: human activity related to the use of metaphors is an aspect that distinguishes it from other beings [2: 7].

Since metaphor is more active than other means of artistic expression, the poet Shavkat Rahmon's poetry is so attractive that it is necessary to study the expressive properties of metaphors and their lexical-grammatical units,

to determine the relation of metaphor to related events, the place, importance and level of means. Shavkat Rahmon's poetry is unique both grammatically and in terms of content. There is any product of creation that is the result of figurative expression. There is no rhyme in the poet's poems, the placement of sentences in the verses differs from other poems to the form. We can also see that metaphors were used effectively in the poet's work, and even new metaphors were created. Below we analyze his selected poems for analysis:

*//Хайр, Баҳор! Алвидо, Баҳор!
Раҳмат, оппоқ гулларинг учун,
шоҳларимга зумрад ғўралар
қадаб қўйган қўлларинг учун.//*

Emerald is a precious stone that is used in poetry, mainly as a metaphor for the word spring. But in this verse, the cave is likened to an emerald. When applied to spring, the meaning of general dazzling beauty is understood. As for the cave, the very meaning of glitter is used.

The poet uses the words in the verses in such a way that it gives the impression of being in its natural place. In the following verse, the word "lightning" has its figurative meaning:

*Фароғат борлигин унутиб қўйдим,
бағримга чақинлар тегди
дафъатан.*

*Сендан улугроқ нарса йўқлигин
сочим оқарганда англадим, Ватан.*
[Sh.Rahmon 2012: 14]

During the analysis, Shavkat Rahmon uses words in our language in new meanings, using words that the reader does not expect. For example, the word bright also had a metaphorical meaning with the words future, memory, and in the following paragraph the word is applied to flowers to express a new portable meaning:

*//Ишон, одам, баҳорга ишон,
қара, гўдак каби беғубор —
мингинчи бор оловдай порлоқ
гулларини кўрсатар баҳор.//*

The quality of “brilliant” creates new metaphorical meanings through the meaning of formal similarity when “flowers” are attached to a cognate horse. Man has certain ideas about the colors of birds present in nature, and the colors that fly the most are also known, but this color-expressing quality used by the poet has been chosen by the author for a different purpose, for a different expression.

Such an effective use of the means of language makes for the poet's work rare analogies not found in other works. For example, it is not possible to say that a man has a metaphor in a phrase, it is simply a customary adjective attitude, but the use of the word husband in relation to a girl is a new verbal and methodological phenomenon. This can be considered a metaphor:

*//Борми эр йигитлар,
борми эр қизлар,
борми гул бағрингда жўмард нолалар,
борми бул туфроқда ўзлигин излаб,
осмон-у фалакка етган болалар.//*

Among the descriptive expressions used in the following poem dedicated to the depiction of spring, the purple and white qualities that express color create a new metaphorical meaning:

*//Энди сафсар кечаларда оқ
машғалалар тутиб улуғвор*

*кенгликларда кезар чиройли
кундузларни ахтариб баҳор.//*

Normally, the sema representing the white sign is actively used by artists when describing spring, but the use of the word purple in reference to the night also reflected Shavkat Rahmon's new vision. In general, it should be noted that in the work of the poet, the words of the sign are actively involved in the formation of metaphors, and the metaphors chosen and skillfully used by the author are unique and unrepeatable. In his work, words related to verbs, rather than nouns and adjectives, have also undergone new meanings. This can be fully verified in the analysis process.

In the poem “Dawn opens your eyes” many words about the verb form form specific examples of metaphor:

*//Тонг очар кўзларин эриниб,
севинчдан йиғлайди қиёқлар,
чечаклар жилмаяр севиниб,
шамолда чўмилар гиёҳлар.//*

Distinguished verbs usually express human-specific behaviors. These verbs are also used in relation to natural phenomena, ensuring the effectiveness and imagery of the poem. The same situation is observed in the following verses:

*//Қурбақа варақлар баёзин,
гулдан бол сўради арилар,
чигиртка қайрайди овозин,
парвозда ниначи — парилар.//*

In the following verses, the mountains are likened to camels, not only in form but also in patience, endurance, and appearance. In the poems, the adjective “dried” is used for the first time by Sh. Rahmon over the years. Imagining “chewing” and “chewing” years can only make sense in terms of similarity:

*//Тоғлар —
Нортуялар абадий чўккан,
қуриган йилларни чайнаб, кавшаниб.
қани, ясовуллар, туякашлари,
тиллали, жавоҳирли сандиқлар қани?//*

The creator uses several polysemous words in a poem. In the bands, almost all types of meaning migration were used. Time does not

always allow the poet to express his thoughts openly. That is why he wanted more meaning from flowers and plants, from the blossoming of stones, from the fall of the stars, from the awakening of the mountains, than we and you were looking for. He turned them into a means of expressing his thoughts - symbolic symbols, figurative expressions, and expressed them effectively using syntactic figures:

*//Тош ҳам гулларми деб,
минглаб калтабин
гурзисин дўлайиб йиқилган пайтда,
мардона илжайиб, кўрасиз, дедим,
бир кун гуллайди бу тош, албатта. //*
[Sh.Rahmon 2012: 17]

It is well known that every event of life, every thought and feeling about the human heart is reflected in poetry through image, directly in figurative language. In Shavkat Rahmon's poems, the symbols chosen from nature are beautiful and unique. At the same time, the poet was able to effectively use the possibilities of language and create in his poems different syntactic figures, syntactic, stylistic combinations. Thus, we can say that the author of the poem enriched the Uzbek language and literature with new artistic means.

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