

Transferring of Meaning in the Modern Uzbek Poetry: Metaphors and Synecdoche

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KEYWORDS: *metaphor, image, formality, lexical metaphor, synecdoche, architep, architep synecdoche, etymological words, transverse, trope, epithet, byte*

Annotation

Metaphor is actually one of the common types of meaning migration in the artistic literature, something is a kind of migration, based on the similarity between phenomena. The meaning of the metaphor in the artistic text is extremely vivid, because it, together with other words that have entered into a relationship, forms a meaningful whole, thanks to the concepts that are formed in contact with them, can be attributed to the width of the meaning kengaytiradi. And the scale of artistic metaphor is much wider than the meaning of the term it acts as a context kengaytiradi and estetika in the influence of the meanings of other words in the text. In the process of studying the types of transportations, we will directly encounter the method of synecdoche, since the method of synecdoche covers all types of transportations by its side. In general, as we have seen above, synecdoche is also based on a meaningful connectionadorlik. If the connection between the lines of meaning is interrupted, then the word moving in meaning becomes a simple lexical concept. Brief first conclusions about the archipelago synecdoche, whose name has not yet been worked anywhere, attract us to understand the poetry of the past and today. The construction and structure of the archipelago synecchia is formed by a specific fund of "States of plot and plot", from which they move from the poem to the poem, from the period to the period.

Metaphor is actually one of the common types of meaning migration in the artistic literature, something is a kind of migration, based on the similarity between phenomena. The metaphor is a hidden analogy in the essence of poetry, in which the analogy is not mentioned in the poetry Egyptians, but continues to be loaded into something similar in its meaning (that is, the word that expresses it). Through it, the creator achieves a number of goals, such as playing the word and thinking the reader. In fact, the whole beauty of poetry is manifested in this way. Of course, the creator is not required in this place-the exact similarity of events, but two things-one of the characters inherent in the event is taken for the basis. An interesting paradox is a beautiful poem with puzzles, magic words. A poem written in a metaphorical spirit can be found either as a mathematical example, or as a riddle. Suppose "golden autumn", "golden period" for the basis of analogy in the first of the compounds "color", in the second - "expensive". The meaning of the metaphor in the artistic text is extremely vivid, because it, together with other words that have entered into a relationship, forms a meaningful whole, thanks to the concepts that are formed in

contact with them, can be attributed to the width of the meaning kengaytiradi. For example, the meaning of the combination "Suv sindi (water broken)", separating it from the text, is very pale, it requires a mind strain in order to perceive it as a metaphor. In general, no meaning can be understood from the word "Suv sindi (water broken)". The power of poetry is manifested here in such a way that it is possible to extract any word in this genre to the level of the image and form wonderful masterpieces. Rauf Parfi said:

Сув остида ятирайди тош
Харасангларда синади сувлар
(Suv osti yaltiraydi tosh
Xarsanglarda sinadi suvlar)

The combination in the artistic text in the strings manifests bright in meaning. So how did this happen?!. At first glance, in order for the "water to break", it is necessary that it is like a mirror, but in the poem the water is not like a mirror. Nevertheless, on the basis of similar connections, we can make as much clear water as it looks like a mirror "polished stone under it", and therefore its "fracture" will look natural. So we can see the migration of meaning in the following lines of the poet. Here the poet makes an artistic transition by creating a new image by means of an artistic interpretation of the word.

Деразамга урилади қор
Жаранглайди жарангсиз кумуш
(Derazamga uriladi qor
Jaranglaydi jarangsiz kumush)

In lines, the literal properties of the metaphor are more broadly manifested. In Uzbek poetry, from the XV century on the basis of color similarity, Snow-Silver similarity is widely used in our poetry. In order to satisfy the demanding reader in today's period, new poems are required in the context. Of course, it is impossible to update the word, it will not be necessary to find a new word. However, it is possible to create new images and new concepts by using words in a portable sense (in a metaphorical way). Of course, as already mentioned above, the analogy of snowflakes with silver exists from the very beginning, but for Rauf Parfi this concept is just a base point, from which other additional meanings are evoked by motivation: at first glance, the words "resonate, resonate" on a metonymic basis, the words "Silver Coin" are imagined. If we take a closer look at these concepts, it turns out that the snowfall is similar to the "sprinkling of silver coins". That is, in the eyes of the lyrical hero, the fur will realize a feeling that someone will donate a coin to charity. It is necessary to perceive the millennial tradition of nature as a solo human being. It should be noted

that the lyrical hero is a representative of the people who know that "snowfall is a sign of fullness, baroque", he will feel his experiences at the same time. The chain of concepts that taste the occurrence of metaphors in this place can be expressed in a Manabu way: silver (snow, color similarity)-resonant (on the basis of coin, relationship)- "coin scattering" (saxovat(kindness))- snowflake (creator's soul, blessing). It should also be noted that the lyrical hero here does not mean money-He means languages when he says donation, but understands an apparent concept that shares a special kindness, happiness, joy. This means that the meaning of lexical metaphors can be understood within the framework of one word, and it performs a normative (Atash(call)) task.

And the scale of artistic metaphor is much wider than the meaning of the term it acts as a context enlarges esthetic in the influence of the meanings of other words in the text. For example, as a lexical metaphor, "spring" - can be used in the meanings of youth, "autumn" maturity, autumn old age, that is, even without three of them, the metaphor calls one stage of human life in another word, as it should be. And artistic literature, using these words with an image, creates a new layer of creativity. It creates a number of other meanings so that we can understand in itself a number of poems. For example, the proof of our thoughts above Iqbal Mirzo's "spring, which pleased my autumn "This can be seen in the example. If we study this Egypt separately, then the integrity of meaning is lost, so the metaphors in Egypt are important in their totality, and not in a separate case: they represent the evenings of the one who indulges in the beauty of maturity, creating an image. In such cases, the arc is spoken of a metaphor, that is, the image of a case within the framework of a whole-headed sentence or a twenty-part of the text is implied. Of course, the metaphor in this place can no longer be called a movable type, it is more correct to look at it as an image of objectivity.

In the process of studying the types of transportations, we will directly encounter the method of synecdoche, since the method of synecdoche covers all types of transportations by its side. Synecdoche is a kind of metonymy, appearance, meaning migration, based on the whole part connection. Here the thought promoted by the poet is not fully revealed, but is expressed in a certain part. The reader will understand the idol from this part. This process, in fact, will not be difficult, but the reader will quickly understand the main image, which was put forward in the text. Through it, the poet can give an idea that instead of a word that does not fall into some kind of rhyme, the power of an image and influence is wide. Take for example the Egyptians below in the poem "my wedding without my mother passed" by Bobur Bobomurod.

Қариндошлар жам бўлди,
Ёру дўст ҳамдам бўлди.
Юраккинам кам бўлди -
Онамсиз тўйим ўтди.²
Qarindoshlar jam bo'ldi,
Yoru do'st hamdam bo'ldi.
Yurakkinam kam bo'ldi -
Onamsiz to'yim o'tdi.

Here, the lyrical hero is looking for his mother from among friends and relatives who are flaming around, but it was clear that his mother could not attend the wedding. The poet could use a few words in this place, but the poet creates an artistic-aesthetic skill by choosing the word "my heart". The heart is a body member of a person in medical terms, but artistry denies this. Even if the heart is a piece of the human body, the most beloved man of the lyrical hero on the line is ravaged in the image of his mother.

In general, as we have seen above, synecdoche is also based on a meaningful connection. If the connection between the lines of meaning is interrupted, then the word moving in meaning becomes a simple lexical concept. And at this time we can look at this word in the sense of its own designation. As a result, this word seems to be a word that has nothing to do with poetry at all. Therefore, it is considered to him as a kind of metonymy (its quantitative appearance). But this does not mean that synecdoche and metonymy, that is, it does not serve us to take as one thing. If we look at it in simple peasant language, then in metonymy one of the two words, which served to mean a saving word, is dropped and its burden is also transferred to the remaining word. In the same way the word philosophy in metonymy comes from another way, meaning comes from a different view. And in the synecdoche, it turns out that if we make one concept clearer with another name, then the word is interpreted with another concept. As a result, a new poem is created on the basis of Music, Folk oral creativity. For example, the first paragraph in the poem "Love of pottery" of the Khurshid period

Саҳардан то оқшомга қадар,
Кўкда порлар ёнмагунча ой.
Эртақ сўйлар сархуш бармоқлар,
Эртақ тинглар қизил рангли лой...
(Sahardan to oqshomga qadar,
Ko'kda porlar yonmaguncha oy.
Ertak so'ylar sarkhush barmoqlar,
Ertak tinglar qizil rangli loy.....)

When saying "fairy tales" here, potter refers to magical moments of creativity, which are given to his work with all his love, the Lamb of the heart. Fairy-tale slaughter fingers-part, it means the one main-potter. The unity of the synecdoche with the metaphor ensures that the expression is beautiful and expressive: the fur, like a large-planned film dial, heals from the touch of magic fingers and brings the clay in a beautiful form to the poetic eye. Or M. Joseph's:

Фақат шу ер яқин юракка
Фақат шунда қувонар кўзлар³
(Faqat shu yer yaqin yurakka
Faqat shunda quvonar ko'zlar)

Here tells how much the poet loves his homeland. The poet directly expresses these thoughts in an figurative way, avoiding what I say. If the poet said that I was in this place, the reader knew that all feelings were lyrical heroes. Therefore, the poet uses the word "eyes". Through this, all students will be able to feel this state of mind. The fact that in the Egyptians the "eye" is used in the meaning of man is

² Б. Бобомурод "Умр баҳори" Тошкент "Ўқитувчи" - 2004

³ М. Юсуф "Сайланма" Тошкент "Шарқ" - 2007

also an example of a synecdoche. By the name of the singular, it is also considered to be a common denominator. In one poem of Sh. Rahman raises a completely new look of synecdoche. Here mavhum(monkey) represents a whole nation through concepts. Only one grandfather refers to a whole people by his own soul.

Қадимда мевалар йетилган пайтда
Савоб деб яшаган комил аждодим.
Мусофир чанқоғиғин боссин деб атай,
Бузиб қўяр экан боғлар деворин.
(Qadimda mevalar yetilgan paytda
Savob deb yashagan komil ajdodim.
Musofir chanqog'ig'in bossin deb atay,
Buzib qo'yar ekan bog'lar devorin.)

When author writes, "under the combination of my ancient ancestors" refers to ancestors, the whole people. Similarly, the Uzbek people are considered when they say "Let There Be One world left for the Children of Karakoz(blackeyes) of Uzbekistan". In the works of art, the application of the patronymic nouns in the meaning of the genus horse is also considered to be a kind of appearance of the synecdoche. Above we talked about the Nomads, which inextricably linked the fields of linguistics and literary studies of artistic nomads. These transports cover both directions separately. Poetic speech is certainly renewed, changed. Coexistence with the Times is the basis of not only poetry, but also literature as a whole. The images also update the sides of the same meaning. For example, if in the XV century the tree was used to represent the beauty of the yor(lover), then this image became a much more versatile image in the XXI century. For example, in the poem "Loyalty" by E.Vohidov, we can witness that this image expresses in itself the loyalty inherent in a person. Or in our classical poetry, when the image of the moon is used as a symbol of yor's(lover's) longing, we can also witness that it served to describe the spiritual state of a woman without a child in the creativity of a veteran. So it turns out that the images always prevail.

But there are some such images, which serve to call exactly the same meaning since its creation. We study this in the artistic literature with the concept of archetype. In the course of our research, we have witnessed that archetype images in any case serve to form a synecdoche method of meaning migration. For example, the poet B.Bobomurod takes as an example the poem "Fate" by grandfather

Пешонангга ёзилганин,
Кафтларингда чизилганин –
Ўқиб бўлмас чигал берар,
Насиб этса тугал берар...⁴
(Peshonangga yozilganin,
Kaftlaringda chizilganin –
O'qib bo'lmas chigal berar,
Nasib etsa tugal berar.....)

Here, paying attention to the fact that the so-called "forehead" refers to a person, we can get it as a bony synecdoche. At the same time, we can see this lexeme on the example of archaic words, taking into account that "written on the forehead" is used in the sense of fate in all periods. That is, a stagnant "scheme", characteristic of human

thinking, creative imagination, the construction of thought and patterns of motives and their construction is called an archive. Since the earliest times of human society, the archipelago synecdoche lives in the memory of mankind as a "general unconsciousness" and manifests itself in various forms in the process of creation. That is, the archipelago synecdoche has a universal character and we can see their traces from the most ancient times, to the present-day literature. Brief first conclusions about the archipelago synecdoche, whose name has not yet been worked anywhere, attract us to understand the poetry of the past and today. The construction and structure of the archipelago synecdoche is formed by a specific fund of "states of plot and main idea", from which they move from the poem to the poem, from the period to the period. In addition to emigration, it differs from other types of landings in that it expresses a constant concept. As an alternative, the archipelago synecdoche is primarily a phenomenon of form, which is enriched by its vital experience and acquires a certain meaning when it awakens in the minds of the creator living in a certain period. The images of the period when this type of landslide was used in poetry, all has the first existing basis from ancient times - the synagogues of the archipelago, and this first foundation receives different views in connection with the features of the specific period.

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⁴ Б. Бобомурод "Умр баҳори" Тошкент "Ўқитувчи" - 2004