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THE MAIN TYPES OF METAPHOR IN ENGLISH POETRY

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Annotatsiya. *Metafora she'riyatning muhim qismi bo'lib, u ba'zan boshqa narsa yoki holatlarga nisbatan qo'llaniladi. Undan tushuntirish vositasi sifatida ham, nutq shakli sifatida ham, o'xshatish shakli sifatida ham foydalanish mumkin. Ushbu maqolada ingliz she'riyatida metaforalardan foydalanishning ahamiyati, misollar yordamida tushuntiriladi. Badiiy adabiyotni tahlil qilishda metafora asosiy uslub vositalaridan biri bo'lganligi uchun bu ma'lumotlar o'quvchilar uchun tushunarli bo'ladi.*

Kalit so'zlar: *metafora, o'xshatish, she'riyat, tahlil, ishora, vosita, stilistik vosita*

Аннотация. *Метафора является важной частью поэзии и иногда используется для обозначения других вещей или ситуаций. Его можно использовать как объяснительный инструмент, как фигуру речи и как форму сравнения. В этой статье на примерах объясняется важность использования метафор в английской поэзии. Поскольку метафоры являются одним из основных стилистических инструментов при анализе художественной литературы, эта информация важна для понимания учащимися.*

Ключевые слова: *метафора, сравнение, поэзия, анализ, аллюзия, прием, стилистический прием.*

Abstract. *Metaphor is an important part of poetry, and it is sometimes used to refer to other things or situations. It can be used as an explanatory tool, as a figure of speech, and as a form of simile. This article will explain the importance of using metaphors in English poetry, using examples. Because metaphors are one of the main stylistic tools in the analysis of fiction, this information is important for students to understand.*

Key words: *metaphor, simile, poetry, analysis, allusion, device, stylistic device*

Introduction. Metaphor is a figure of speech that uses words to create an image. Poets use metaphors to talk about things in a different way from how people talk about everyday things. Cognitive studies of metaphor have shown that metaphors are a part of a general conceptual system. This means that metaphors are a part of our everyday thinking, and we can learn a lot about how people think by studying how metaphors are used in poetry. Conceptual analysis is a way of studying poetry that looks at the way metaphors are used to create a perfect style. This is done by understanding the concept behind the metaphor, and then translating it into a simpler language that a child can understand [1]. Conceptual meaning is at the heart of this poem, and it is expressed through the placement of meaning options. Metaphor is often used to provide an aesthetic experience,

overpowering the original meaning of the word. For example, in Shakespeare, the original everyday meaning of a sentence may be important, but its unexpected metaphorical meaning is what is really important. Leo Tolstoy, who was raised on the tenets of Aristotelian realism, was astonished by this. Simply defined, metaphor produces life as well as reflecting it. Metaphor's ongoing contribution to the evolution of language, speech, and culture in general is one of its distinguishing characteristics. In relation to the usage of metaphors in characterizing the objects of human technical achievements, this is the construction of metaphor under the impact of contemporary knowledge and information sources.

Materials and methods. Since the 1970s, a number of publications in Uzbek linguistics have been published that focus on the study of word polysemy and figurative meanings. The expertise of linguist scientist M. Mirtojyev should be emphasized in this regard. Additionally, linguistically-based studies that focus on the analysis of a particular poet's use of metaphor in their poetry have been developed. In these research, metaphor is included in the system of tools used to construct figurative meaning, and emphasis is placed on identifying how metaphor differs from the other tools in this system. In a different monographic strategy, I.G. Qabuljonova investigated metaphor and its linguistic characteristics. The most well-known researcher who looked at the stylistic, aesthetic, and phraseological aspects of metaphors in English linguistics is George Lakoff. Many scientific studies on metaphors were also undertaken by linguists like Panther and Black. Arutyunova N.D., Bessorabova N.D., Efimov A.I., Chudinov A.P., Kharchenko V.K., and others are Russian linguists who focus on metaphor. Metaphorical models are more than just a literary truth; lyricism, with its "compressed philosophy," the desire to learn new things with broad application, frequently makes reference to these energy capacitors as well as a foundation for lyrical language [2]. In general, the idea of metaphorical models is founded on the idea that creative thought is analogous in nature; its goal is to ascertain the profound generality of concrete (in the ordinary, regular evaluation) items. Assimilation is made possible by the "as if" principle, which goes beyond the inherent categorical articulation of reality [3]. It is important to remember that the "as if" premise of metaphor development "is based on the idea of modeling complicated objects, especially objects that cannot be directly experienced, as a manner of knowing." [4]

The primary goal of using a metaphorical notion in poetry is to convey a limitless range of meaning nuances, semantic glosses, and individual experiences. Due to the concept's strong suggestiveness and semantic capacity, which allow us to expect the hidden meanings to be noticed with the same fervor as the explicit ones, it has already gained attention.

Results and discussion. The structural-semantic linkages based on metaphorical transfers offer the game of meaning and image of a poetic metaphor. In light of the variety of methods, metaphors in poetic literature can be categorized according to their mode of expression and content. The formal aspect of metaphor is thus expressed in terms of expression at the level of morphology (word formation) and syntax (expressions, formations). The constructions of metaphors in speech and the functions they carry out in a phrase determine the typology of metaphors from a syntactic perspective. In several portions of speech, figurative nature can be seen. The examination of the poems taken into consideration for this work demonstrates the wide variety of syntactic processes used to achieve metaphorical transfer in English poetry from the 20th century. There is metaphorical transfer in the following situations:

1) figurative name of the object (indirect nomination): "Light was their speech" ; "she turns into a black panther/ and bites you to death" ; "My wife is my shirt" and others;

2) use of a noun as a predicative qualifier (metaphorical predication): "insect eyes" ("Victory" by A. Stevenson); "liquid eyes" ("Four and a Half Dancing Men" by A. Stevenson); "a sky the color of gray trousers" ("Properties of Snow" by B. Spencer); "each loaf-small house" ("Summer Time Begins" by S Rumens) and others;

3) special use of verbs and verb forms in predicate function: "You will never wind up the sucking thumb" ("The Mother" by G. Brooks); "Sorrow moves in wide waves,/ it passes, lets us be./ It uses us.../ it is blind while we see" ("Sorrow Moves in Wide Waves" by L. Niedecker); "You barb the air", "You sting with bladed cries" ("Victory" by A. Stevenson); "The ocean writes and rewrites its margins" ("Shorelines" by Ch. Tomlinson); "Slowly detail leafed from the darkness. Then the sun/ Orange red, red erupted..." ("The Horses" by T. Hughes); "Caxtons are mechanical birds with many wings/ and some are treasured for their markings-/ they cause the eyes to melt/ or the body to shriek with pain" ("A Martian Sends a Postcard Home" by S Raine) and others;

4) specific use of adjectives and adverbs: "the ash-grimed blackberries" ("Housekeeping" by D. Davie); "the blue-veined snowfields"; ("Winter Homecoming" by D. Weville); "the blood-pink

snowfields" ("Winter Homecoming" by D. Wevill); "wolf-shy pineforest" ("Winter Homecoming" by D. Wevill); "This timid gift I nurse/ as the one clear thing I can do" ("Lullaby for a First Child" by S Rumens); "wind - teased eyes" ("The Snow Fences" by Ch. Tomlinson), "under a moondog sky" ("How I Came to Have a Man s Name" by E.L. Warrior) and others;

5) genitive compounds: "the flood of simple speech" ("Drought" by A. Stevenson); "love s austere and lonely offices" ("Those Winter Sundays" by R. Hayden); "the chronic angers of that house" ("Those Winter Sundays" by R. Hayden); "a dog s look" ("Peeling Onions" by A. Rich); "He couldn't risk my blight of disbelief" ("Long Distance" by T. Harrison); "the sun s corona" ("Winter Homecoming" by D. Wevill); "the earth's mouth" ("Crib Death" by D. Stuart); "In a surprise of light" ("Summer Time Begins" by S Rumens); "So, a woman will lift/ her head from the sieve of her hands and stare" ("Prayer" by C.A. Duffy); "The night's slow poison, tolerant and bland" ("For My Daughter" by W. Kees) and others;

6) a special type of stable phraseological combinations: "light breaks" ("The Writer" by R. Wilbur); "roar of seas" ("N.W.5& N.6" by J. Betjeman); "His eyes fixed on the shadows overhead" ("One Flash" by E. Jennings); "I see the bed/ Of the river above me upside down very clear" ("Wodwo" by T. Hughes); "An old woman fallen from space/ Unprepared for these conditions./ She hangs on, because her mind s gone completely" ("Pibroch" by T. Hughes); " light streaming from his mouth to shape her name" ("Marked with D." by T. Harrison) and others.

It is clear that the poets whose works were examined favor linguistic figurative expressions employing different metaphorical constructs, and for good reason. The verb occupies a unique position among the components of speech due to its complicated grammatical structure, adaptable semantic structure, and syntactic properties as the most complex grammatical category of the language with semantic capability. Metaphorical transfer can be carried out within a lexeme, in which the plan of expression is represented by a single unit-carrier of a metaphorical image (simple metaphor), as well as within a phrase or syntactic unit, in which there is an image. The second type of metaphor dominates English poetry of the 20th century. In our research, we base our analysis on extended metaphors on three parameters: Quantitative - the number of revealing components (in the accepted terminology) mainly includes four or more components. For example, in the poem "The Thought - Fox" by T. Hughes, the movements of the fox figuratively describe the movement of creative thought, the approach of inspiration, we identify the following multicomponent extended metaphor:

"I imagined this midnight moment's forest:
 Something else is alive
 Beside the clock s loneliness
 And this blank page where my fingers move...
 Cold, delicately as the dark snow
 A fox s nose touches twig, leaf...
 Across clearings, an eye,
 A widening deepening greenness,
 Brilliantly, concentratedly,
 Coming about its own business
 Till, with a sudden sharp hot stink of fox
 It enters the dark hole of the head.
 The window is starless still; the clock ticks,
 The page is printed" [5];

Conclusions. Many works of linguists and literary scholars are devoted to metaphor, and they consider metaphor as a whole. Philologists and linguists have developed and continue to develop many theories of metaphor, and metaphor itself is no longer considered a superficial linguistic phenomenon. Lakoff's main thesis is that metaphor facilitates the process of thinking by providing us with a frame of experience in which to assimilate newly acquired abstract concepts. The interaction of metaphors based on mental activity forms a cognitive map - a network of concepts organized in such a way that abstract concepts are rooted in the physical experience of a person, in his relations with the outside world. Examples of metaphors from the works of Shakespeare, Updike, Joyce and other literary classics are given as part of this course work to show how metaphorical expressions in everyday language can reveal the metaphorical nature of the concepts that govern our everyday understanding. checked. Not only linguistic metaphors, but also direct quotations from literary texts have been studied as examples of uncovering a specific conceptual metaphor. Consideration of conceptual metaphors within a work of art requires the selection of not only individual language

metaphors, but, as a rule, whole semantic segments that fully express the idea of the studied conceptual metaphor. The peculiarity of using metaphors in literary texts is that literary texts differ from others. An artistic image can evoke the feelings and aesthetic feelings of the reader with the help of a special language that implies the presence. Figurative tools include many stylistic tools, among which the most common metaphor in the literary text takes the first place. Metaphor gives the author's artistic world a unique impact, conveys thoughts with the help of sensual images, thereby enlivening dry abstraction and bringing it closer to the reader. In his works, the author raises many issues that deeply concern the writer himself, including the problem of relationships between people; with the individual himself and the world around him. The reader looks for solutions to these problems directly from the text. And metaphor plays an important role in this.

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AGRONOMIYA TERMINOLOGIYASINING XARAKTERLI TASNIFLARI

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Annotatsiya. Maqolada agronomiya terminologiyasi so'z yasash modellari, manba tili, kelib chiqish vaqti, paradigmatic munosabatlar, daryo o'ziga xosligining bir qismi nuqtai nazaridan tasniflanadi. Agronomiya terminologiyasining unumli va tez-tez uchraydigan so'z yasash modellari, affixal olishlari va atama tizimining mazmunliligi nuqtai nazaridan rivojlanishi haqida muntazam xulosalar chiqariladi.

Kalit so'zlar: terminologiya, xarakterli tasnif, agronomiya sohasi, munosabatlar, rivojlanish

Аннотация. В статье агрономическая терминология классифицируется по словообразовательным моделям, исходному языку, времени возникновения, парадигматическим отношениям, части речной идентичности. Делаются регулярные выводы о развитии агрономической терминологии с точки зрения продуктивных и частотных словообразовательных моделей, аффиксальных приобретений, осмысленности термин системы.

Ключевые слова: терминология, характеристическая классификация, область агрономии, отношения, развитие.

Abstract. In the article, the terminology of agronomy is classified in terms of word-formation models, source language, time of origin, paradigmatic relations, part of river identity. Regular conclusions are drawn about the development of agronomic terminology in terms of productive and frequent word-formation patterns, affixal acquisitions, and the meaningfulness of the term system.

Key words: terminology, characteristic classification, field of agronomy, relations, development

Kirish. Agronomiya terminologiyasini nafaqat soha mavzuviy ma'lum guruhlariga, mantiqiy va kontseptual qatorlarga ajratish nuqtai nazaridan tasniflarning etarli soni mavjud bo'lib, balki uning so'z yasash modellari, sinxronligi va so'zlashuvi nuqtai nazaridan ham ko'rib chiqilishi kerakligi mansublik qismlari, manba tili va paradigmatic munosabatlardir.

Demak, masalan, atamalarni so'z yasash tarkibiga ko'ra tasniflashni, atama-so'z va atamato'be so'z birikmalarini ajratib ko'rsatishni taklif qiladilar. So'z yasalishi nuqtai nazaridan atamani kengroq ko'rib chiqish va faqat bo'ysunuvchi iboralar va sifatlovchi so'zlarni emas, balki atama va qisqartmalarni ham ajratib ko'rsatish kerak deb hisoblaydi. Biz bunga to'liq qo'shilamiz, shuning uchun agrotexnik atamalar tizimini so'z yasash modeli nuqtai nazaridan tavsiflashda keng yondashuvga amal qilamiz. Yuqoridagilardan kelib chiqib, kursning asosiy darsliklarida qishloq xo'jaligi atamalarining quyidagi guruhlarini so'z yasalishi nuqtai nazaridan ko'rib chiqishni taklif qilamiz:

- bir so'zli atamalar (eng ko'p va tez-tez uchraydigan guruh bu kursning asosiy darsliklarida uchraydigan atamalar).