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THE USAGE OF METAPHOR IN THE WORK OF AVLODLAR DOVONI

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Abstract: The article describes the features of woman with its bravery and talent in the work of Avlodlar dovoni. Hamida bonu is the character whose characteristic features was described by Xonzodabegim. Hamidabonu Begim was the wife of Humayun, who was the ruler and the mother of Akbar. Begum was given the rank of Maryam Makoni by her son Akbar Hamida also received the rank of King Begim during Akbar's reign.

Key words: Noble, metaphor, comparison, symbol, figurative.

Introduction

Pirimqul Qodirov's "Avlodlar dovoni" depicts the noble Humayun's inheritance from his father his management of the kingdom in India, his fierce struggle with internal and external enemies and opponents, some of his strictness, his guidance according to the demands of life and circumstances, and the situations in which he experienced hardships of the throne. Humoyun suffered from some difficulties, sometimes lost, but he was enough intelligent and wise, worthy of his ancestors. He spends his life on the path of uniting the heads of the peoples of India and making peace stable. For this purpose, he introduces a number of reforms in the way of managing the society and relations between cities and regions. He is eager to resolve the conflict between people of different religious beliefs. He even dreams of a common religion that ensures the commonality of different faiths. Hamidabonu is considered the most intelligent and strongest woman in the history. As a wife and mother she had special features for rewarding for a long time.

Methods

Metaphor is a frequently used figure of speech that suggests similarities or helps draw comparisons between two things by comparing an object, thought, or action to another. Take "drowning in money," for instance. Metaphors are literary devices that enhance words with imagery, color, symbolism, or humor to help readers remember analogies, objects, and ideas. They are frequently employed to symbolize abstract ideas in songs, poetry, literature, and motion pictures. When a writer uses a term or phrase symbolically rather than in its literal sense, readers can recognize a metaphor. [1]

Metaphor structure

Literary metaphor examples Metaphors are a tool used by writers to expand their topics and characters in creative works. As an illustration: types of metaphors. The various metaphors used in literature to convey symbolism are implied, standard, mixed, visual, extended, and dead. A straightforward metaphor with an apparent and clear parallel is known by several names, including standard, explicit, and direct. Understanding a common metaphor serves as the foundation for the definition of all other sorts. As an illustration: Laughter is the

According to the traditional classification proposed by N.D. Arutyunova. Arutyunova, metaphors are divided into: [2]

- 1) Nominative consists of replacing one descriptive meaning with another and serves as a source of homonymy;
- 2) Figurative metaphors that serve the development of figurative and synonymous means of the language;

3) Cognitive metaphors appear as a result of the shift of the matching of predicate words (meaning transfer) and form polysemy;

4) Generalization of metaphors (as a final result of cognitive metaphor), elimination of boundaries between logical orders in the lexical meaning of a word and stimulation of the emergence of logical polysemy. Let's take a closer look at metaphors that contribute to the creation of images or images. In a broad sense, the term "image" means a reflection in the mind of the external world. Images in a work of art are a symbol of the author's thinking, his unique worldview, a bright symbol of the image of the world. Creating a vivid image is based on using the similarity between two objects that are far from each other, almost a kind of contrast. Objects or events should not be sufficiently similar to each other for the comparison to be unexpected, and sometimes the similarity may be very insignificant, imperceptible, provide food for thought, or completely absent. The boundaries and structure of the image can be almost any: the image can be conveyed through a word, phrase, sentence, superphrasal unit, it can occupy an entire chapter or cover the entire composition of a novel. However, there are other views on the classification of metaphors. For example, J. Lakoff and M. Johnson distinguish two types of metaphors that are considered in relation to time and space: ontological, that is, events, actions, feelings, ideas, etc. a metaphor that enables 'rith. as a type of substance (consciousness is a being, the mind is a fragile thing) and directed or directed, that is, metaphors that do not define one concept in terms of another, but organize the whole system of concepts in an interrelated manner. to each other (happy - up, sad - down; conscious - up, unconscious - down). Orientational metaphors are related to spatial orientation, "up - down", "inner - outer", "central - There are contrasts such as "peripheral". Orientational metaphors give a spatial reference to the concept. Ontological metaphors include: metaphors of essence and substance and metaphors related to containers. Philip Wheelwright distinguishes two types of metaphors depending on the semantic movement - distribution or connection: epiphora and diaphora. The main function for epiphora is expressive (appeal to the imagination), for diaphora - suggestive (appeal to the senses).

George A. Miller states in his classification of metaphors: 1) Nominal metaphors; 2) Predicative metaphor; Rosenthal D.E. and Telenkova M.A. recognize that there are three types of metaphors: 1) A simple metaphor based on the approximation of objects or events by one of their common features. 2) A detailed metaphor built on associations of various similarities. 3) Lexical metaphor (dead, petrified, deleted), in which the transfer of the original metaphor is no longer noticeable. As soon as a metaphor is implemented, separated from a number of other linguistic phenomena and described, the question arises about its dual nature: a language tool and a poetic figure. S. Balli, who was the first to contrast poetic metaphor with linguistic metaphor, showed the universal metaphorical nature of language. Now no one disputes the existence of two types of metaphors - artistic and linguistic metaphors. Sh.Bally, followed by G.N. Sklyarevskaya, distinguishes the existence of two types of metaphors - artistic and linguistic. The meaning of the term "artistic metaphor" is broader and it seems to include all the features that are reflected in other terms: individual creative character, occasional (as an identity), specific use of tropes. belonging to a type and others. As a result, purposeful and conscious aesthetic research, artistic metaphor is studied in poetics as one of its main aesthetic categories. Linguistic metaphor is spontaneous and has its own characteristics of language, and is studied in linguistics as a complex problem related to lexicology, semasiology, nominal theory, psycholinguistics and linguistic stylistics. The dual nature of metaphor is a language tool and object. Cicero pointed out that "clothing, first invented to protect against the cold, later became used as a sign to decorate the body. The distinction and metaphorical expressions introduced for the lack of words are mostly for fun. used. From the point of view of research, we are faced with the question of what is primary - linguistic metaphor or artistic time. loses the author.

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action.

Result

Metaphor can be used for the comparison of the people's character to animal or things. However it can be depicted in most literary works. Lion and lioness is the symbol features of metaphor for description.

Discussion

The using metaphor as a comparison of animal to human being can be seen in several examples.

— Balli, sherqiz! - deb qarsak chaldi. Otini burib orqaga qaytayotgan Hamida bonu Xonzoda beginning so'zini eshitmagan bo'lsa ham, uning qarsak chalganini ko'rib, o'zida yo'q suyundi. Tillakori tolorda o'ltirgan beginning jussasi kichkina ko'rinsa ham, Hamida bonu uchun ayol zoti orasida undan salobatlisi va qudratlisi yo'q. Sultonim begim Hamidaga yaqin kelib: — Eshitdingizmi? — dedi. — Hazrat onam sizga «sherqiz!» deb tahsin aytdilar. — Chindanmi, a? — Men ham eshitdim! — dedi bo'z otliq Gulbadan begim. Hamida bonu hayajon ichida otini tolol tomonga burdi-da, qo'lini ko'ksiga qo'yib, Xonzoda begimga qulluq qildi. [3]

Khanzada begim attentively look at Hamida Bonu and said that she was courageous like a lion, she was startled to see her clapping her hands. By continuing her speech no woman is more powerful or stronger than Hamidabony. Sherqiz is translated lioness that can be too brave like lion. The usage of metaphor is described through comparison of animal's features. Because lion is the symbol of braveness.

(Humoyun va Akbar – Avlodlar dovoni (roman). Pirmul Qodirov www.ziyouz.com kutubxonasi) Hamida bonu uchun shunday bir qo'l yetmas balandlikda yurgan Xonzoda begim endi uning chavgon o'ynashiga qiziqishi, yana «sherqiz!» deb tahsin aytishi kutilmagan bir baxt bo'lib tuyuldi. Bu baxtdan Hamidaning vujudiga yangi kuchlar quyulib kela boshladi. U har to'p urganda bilagida sherning kuchini sezganday bo'lar, tagidagi bo'z oti ham maydon bo'ylab o'qday uchardi.

Hamida was proud of hearing the name of Sherqiz by Khanzada begim which gives her special power and strength. This praise and compliment maintain her another opportunities and feel herself like a brave lion. Then she tried to get accustomed that she was courage enough for riding horses.

— Hamida bonu, sizni ko'rib bir bayt she'r yodimga tushdi. Aytaymi? — Ayting, hazrat begim, jon qulog'im bilan eshitgaymen!

— O'zi asli shu bog'da bitilgan. Rahmatli inim Boburning gazalidan:

Gul jamolin yopqon ul gulning ikki rayhonidir.

G'uncha sirin ochqon ul ikki labi xandonidir.

— G'azalning davomini siz ayta qoling! — dedi Xonzoda begim. Hamida iboli ko'zlarini yerga tikib:

Sel emasdur yer yuzin tutkon ko'zimning yoshidir,

Ra'd emasdur ko'kka chirmoshqon ko'ngul afg'onidir.

Xonzoda begim remembered one poem which was made by her brother Babur. She recited the beginning of the poem and then Hamida bonu continued the continuation of the poem. The description of the beauty face given with the flower basil, the fascination of girl beatify with her smile. The face like basil is metaphor and 2 lips give special laugh for being attractive.

Xonzoda begim o'z ko'nglida esa: «Nechun Humoyun haligacha bu qizni ko'rmabdir?» deb taajjublanib qo'ydi. Chunki bir vaqtlar Boburni qiynab, fig'onini ko'kka chirmashtirgan quyunlar hozir Humoyunning atrofida aylanib yuribdi. Boburning-ku Mohim begimdek dono xotini bor edi, oila orqali keladigan ko'p balolarga shu sadoqatli ayol balogardon bo'lar, farzandlarini ham otaga ixlosmand qilib tarbiyalagan edi.

Khonzoda begim was thinking about Hamida bonu that Humoyun has not been met her. Her adorable character and features are suitable for the kind and merciful Humoyun who was the ruler of Baburid's dynasty. Because he was surrounded by the unjustice people but he needed a loyal and faithful friends via his life. Because Babur had a wife as wise as Mohim Begim, she was a devoted woman who faced many troubles that came through the family, and she raised her children to be devoted to their father. She brought up not only Humoyun but the children of Babur's wives. She was responsible for the raising her husband's all children and helped him for doing governmental affairs.

Xonzoda begim Hamida bonuning sehriga berilib, uning g'azal o'qishidan zavq qilayotgan paytda Humoyunning shu hasrati yodiga tushdi-yu, ikkovini yonma-yon qo'yib tasavvur etdi. Xonzoda begim she'r bahsini davom ettirib, Hofizdan, Dehlaviydan, Navoiydan goh forsiy, goh turkiy tilda baytlar keltirar ekan, bularning ko'pi Hamida bonuga tanish ekanini, qiz juda farosatli va bilimli bo'lishdan tashqari, ishqiy g'azallarga alohida mayli borligini sezdi.

Khanzoda Begim was fascinated by Hamida Bonu's magic poem and enjoying her poem, she remembered Humayun's sorrow and imagined her besides Humoyun. Khanzada Begum continued the poetry debate, quoting verses from Hafiz, Dehlavi, Navoi, sometimes in Persian, sometimes in Turkish, and said that most of them were familiar to Hamida Bonu, and that girl, was very intelligent and knowledgeable. She was too wise for the dynasty of Baburiy and suitable wife for king Humayun.

Conclusion

"Avlodlar Dovani" which describes about the life of Babur's loyal and brave son Humayun and his grandson - Akbar, who was known in history as a "truly genius", which is considered a logical continuation of Pirimkul Kadyrov's novel "Yulduzli tunlar" (Starry Nights). Pure love, human kindness, passion and enthusiasm are vividly reflected in the form of historical heroes. The legacy of the passionate Humayun is the rule of the kingdom in India, his fierce struggle with internal and external enemies and opponents, some harshness, the directions he took due to the demands of life and circumstances, in which he experienced the vicissitudes of the throne are concisely described in the work. Metaphor is the reason of describing Hamida bonu and Humoyun with similarities of things.

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