THE WAYS OF MAKING METAFORA OF SYNTAX UNITS (ON THE EXAMPLE OF SHAVKAT RAHMON'S WORK)

Durdona Yunusova Axtamovna

Teacher at the Samarkand Regional Center for Retraining and Advanced Training of Public Education

durdonayunusova3@gmail.com

Abstract. The article discusses the origin of metaphor in the communication system, its semantic nature, the phenomenon of metaphorization, metaphor and adjectivalization. Shavkat Rahmon's poetry also analyzes the linguistic possibilities and syntactic-stylistic relations of metaphor formation.

Keywords: metaphorization, lexical meaning, ontological possibility, conversion, adjectival, syntactic-stylistic relations, context.

Metaphor is one of the main ways to know, to express, to name and classify a being, to express speech effectively, to color it. Metaphorization, on the other hand, does not seek and create a new means of expression in language, but imposes new multifaceted tasks and responsibilities on existing words and phrases based on their ontological capabilities, based on the law of austerity, similarity and coherence of existing things and events.

Metaphor originated in rhetoric in the ancient world in accordance with the task of the effectiveness and creativity of speech, and conquered all areas of the intellectual world of mankind. The whole power of language is embodied in metaphor. Even the most powerful means of imagery rely on metaphor. According to H. Otegi-i-Gasset, "metaphor is an invaluable tool of thought, a form of scientific thinking… metaphor is the copying of expressions.

The metaphor that emerges in a communication system involves a number of factors, such as the communication itself: simulated and simulated objects; speaker

and listener; communication situation; communication environment; communication intensity; time; place. The intellectual quality of the speaker plays an important role in communication. As a result of his mental capacity, he sees the balance and similarity between one type of thing and event and another type of thing and event. By means of this he finds a qualitative similarity between them. Finding internal similarities between seemingly completely different phenomena, and naming one after another on this basis, is the result of a high intellectual potential" [Ortega-i-Gasset, 1990: 68].

There are cases when the transformation of metaphorical meaning into a metaphorical approach. L. A. Bulakhovsky explained the metaphor as follows: "... is the shift of the name to the sign" [Bulakhovsky, 1954: 52]. This sign can also be related to the characteristics, appearance, function, etc. of nouns. That is why some linguists, often literary critics, confuse metaphor with symbol-based forms of conversion.Character-based conversions are words that belong to the category of adjectives. In Turkish, it is a phenomenon to call important signs of an object or reality by the name of that thing or reality. As a result of this phenomenon, there are cases when the metaphor is confused with the adjectival words belonging to the category of nouns.

Here we will analyze the example of I.Sultanov, a prominent theorist of Uzbek literature, Doctor of Philology, for a metaphor: steel wrist, silk hair. The author wants to show that the words steel and silk in these compounds are metaphors. But there was no semantic change in the words steel, silk, but adjustment.

That is, because the nominative is similar to the nominal, the name change is a figurative meaning. This means that the objects of metaphor, both basic and figurative, are in two independent states. But there are some similarities between them.

This is not the case with the adjectives that occur in the words 'steel'and 'silk'They used to mean the name of things. Then they began to express own character. That is, as in the preface, it no longer represents a sign similar to the sign

of its object, but only the sign of its own object. You may see <u>adectivization</u> in main word where it conveys the sign of its task.

For example, the main place, the main part. The main word in these combinations also serves as an adjective of place, part words, with the expression of the object of the lexical meaning of the word "head". Similarly, in 'steel wrist' and 'silk hair' combinations, the words steel and silk have served as adjectives through their symbolic meanings.

So, these words have a function of the category of quality. Whatever the basic meaning of the metaphor, the figurative meaning must belong to that category. It is possible to pay attention to both meanings (the base and the subject) of the metaphor which occurs in the preface. In adjustment, we see that words can be qualitative. They do not have a new meaning, but the meaning does not change, they express their object and act as an adjective through its sign. Thus, there is no common ground between metaphor and adjectivalism [Mirtojiev, 1984: 74].

A mixture of metaphor and adjectivalism can be found in both Uzbek literature and linguistics. The following is an example of a metaphor given by Y. Pinkhasov: keywords in the combination of main parts [Pinkhasov, 1960: 14]. Prof. Example given by S.Usmanov: silver air – silver, in flower garden compounds, silver in flower garden compounds, flower words [Usmanov, 1964: 35]. L. Abdullayeva Indicates that words such as fox, scorpion, bear, lion, dog, snake come as a function of quality [Abdullayeva, 1965: 63]. The solution to such disputes can be found in the analysis of literary texts.

In particular, the role of metaphor in the poetry of Shavkat Rahmon in Uzbek literature is unique. When analyzing the linguistic possibilities of metaphor formation, of course, syntactic relationships must be taken into account. Any metaphor is syntactically subordinated to a particular piece and is realized by defining or interpreting it. This, of course, depends on the level of perception of the creator. Poetry, in general, is a literary text, in fact, a view of the artist's understanding of the world.

Words cannot express metaphors or stylistic meanings until they enter into a syntactic relationship. However, as an exception, Shavkat Rahmon's work contains metaphors in which mothers are resembled to the sun. Such metaphors for the mother are used only by the determiner, and the determiner is not involved.

"Ayam Oftob Mamajon karvon iziga
Go'zallashib ketardi borliq
Shahrixondan o'tganda Oftob,
to'kilardi kulgan chog'i dur,
nur uynardi ko'zlarida sof...

Uni ko'rib to'xtardi suvlar,
ketolmasdi qushlar poyidan,
majnuntollar ko'tarardi bosh
Shahrixonning eski soyidan."

The word "head" is actually applied to a person, but it also has a figurative meaning based on the analogy, in addition to the fact that different parts of a person are directly in the sentence, without being defined in different context can represent a new meaning. In the following verses, there is another type of metaphor related to the context. There is, as usual, the determinant is not a definite relation, but another syntactic phenomenon creates a metaphor

"Endi uning sochlari kumush,
oq inakday qo'llari qadoq.
Ko'zlarida limmo-lim kadar
bag'ri dog'li, yuragi qadoq."

In fact, the word "silver" is a metal, a chemical element, but its color is usually applied to the snow (Silver Winter). However, in the verses, "silver hair" is

syntactically used in the form of a sentence in relation to the mother, to convey the meaning of old age, a person who suffers a lot. The descriptive-definite relationship is often used in the form of a phrase, but this is not the case. These verses can be considered as a new metaphor. It is also noteworthy that in one of the paragraphs, the word itself has a figurative meaning of "swollen hands" and a similar meaning of the word "swollen heart" In Shavkat Rahmon's poem "HAMAL" syntactic constructions also form a metaphor. It should be noted that in this case, the predicate is mainly based on the similarity of the sentence. In Sh.Rahmon's poetry there are relatively many similarities of verbs:

"Erib bitdi poyonsiz qorlar,
yana koʻhna zamin tulladi.
Vodiydagi ulkan oʻriklar
bir kechada oppoq gulladi.

Oq bulutlar yerga qoʻndimi,
moʻjizalar boʻldimi sodir?
Oh, naqadar ajoyib tunda
oq mash'ala ekilgan vodiy."

It is clear that the highlighted passages are based on similarities, not on their meaning. "Jumping" animal-specific, "landing" bird-specific, and "planting" plant-specific movements are applied to the ground, clouds, and valley based on similarities. Sometimes the syntactic relations of the case are also involved in the formation of specific patterns of metaphor:

"Endi safsar kechalarda oq
mash'alalar tutib, ulugʻvor
kengliklarda kezar chiroyli
kunduzlarni axtarib bahor."

In fact, the verb "to search" is known to apply to humans, but the context of the speech suggests that spring, like humans and creatures, can search for days. This poetic analogy is a kind of metaphor.

The author is able to use figurative meaning when expressing the image of nature in words. In particular, in the poem "MANZARA" you can see a number of original movements:

> *"Xiralashar zirvalar qori,*
> *so'lar ulkan loladay oftob,*
> *bitta o'zim maysa yoyilgan*
> *tepalikda o'qirdim kitob.*
>
> *Kabutarlar uchganday bo'ldi,*
> *shundoqqina yonimdan sarin*
> *shabbodaday o'tardi o'ynab,*
> *shohi ko'ylak kiygan nastarin...*
>
> *Sochi qumrol, dudog'i lola,*
> *yuzlari oq, yonoqlari ol,*
> *o'ynab harir etaklarini,*
> *quchoqlardi bolakay shamol.*
>
> *Qoraygandi zirvalar qori,*
> *allaqachon so'lgandi oftob,*
> *bolashamol endi muk tushib,*
> *tepalikda o'qirdi kitob."*

When analyzing Shavkat Rahmon's poems, one can see that he used a series of metaphors in some places. In the quoted poem, "faint" is used in reference to the sun, and "king's shirt" is used in reference to lilac. In the poem, the poet likens the wind to a child. He could have used a metaphor as a child. But instead of being confused,

he uses new words, such as "baby wind", "windboy", and new stylistic expressions. The third stanza of the poem uses a number of combinations such as "Curly hair", "tulip lip", "White faces", "purple cheeks", "Playing silk skirts" they are not used in its own sense. It is a collection of metaphorical meanings based on analogy.

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