



## SAIDA ZUNNUNOVA'S INDIVIDUAL USE OF METAPHORS MAJOR

Xo'jamberdiyeva Go'zalxon Zafarjon qizi  
2nd Year Master of Uzbek Language and  
Literature of Kokand State Pedagogical Institute

### Abstract

This article will talk about the application of metaphors in the poems of Saida Zunnunova. The means of generating imagery in the artistic language are subject to analysis.

**Keywords :** metaphor, noun metaphor, adjective metaphor, verb metaphor, expanded metaphor; poetic Avalanche, oxymoron

As you know, in addition to its meaning, words also mean a portable meaning. When words are used in a portable sense, the subject not only calls events, but also performs the task of describing those objects and phenomena. Portable meaning arises on the basis of the correct meaning of words in the language. Portable meaning words can be used in all styles except scientific and formal llaniladi. So the meaning of ZS is real only in the context. Although the formation of a new meaning on the basis of the name migration is recognized by all specialists, but the phenomena that lead to the name migration, the views on the issue of their type are heterogeneous. While some literature shows two types of phenomenon leading to name migration, some literature shows more types of such phenomena. In most linguistic literature, however, four types of phenomenon are cited that lead to name migration: metaphor, metonymy, synecdoche, task-making.[1:109]

And in World linguistics, phenomena that form a portable meaning are studied in several types. In particular, the French linguist J.Maruzo divides portable meanings into metaphor, metonymy, synecdoche. In Russian linguistics A.A.Reformatsky and D.N.Shmelev divided the phenomena that form a portable meaning into four groups, namely J.In contrast to the report, they note the phenomenon of functionality.[1:113] Uzbek linguistics is almost like-minded with Russian linguists when dividing portable meaning-forming phenomena into groups.

Within the streets, the main place is occupied by metaphors. The role of metaphors in increasing the imagery, expressiveness of the language of a work of art is extremely large. Meaning transfer based on the general similarity between the subject is a metaphor, in which the main character is the similarity with which one side between the thing and the phenomena. The metaphor opens the way to describe or express not





only the appearance of the image, but also the circumstances that lie in its spiritual world on the basis of an extraordinary artistic judgment that the listener or reader did not expect. Therefore, metaphors differ from other means of artistic image in that they require the most creativity. Creating metaphors requires the creator to have a broad outlook, to be able to think deeply about the universe and man, to have a good knowledge of the psyche and nature. Metaphor is an avalanche based on similarity. Since the metaphor was a universal phenomenon, the attention of linguists and literary critics was drawn to it. Therefore, views on the formation of metaphors and its nature are diverse. Including A.A.Potebnya describes as "metaphor is a reduced analogy." E. The author develops the above definition and expresses the opinion that "many analogies come from metaphors." Such ideas have made the difference between metaphors and analogies a research center. [1:115]

Existing words in our language occur in the form of an increase in their meaning, a migration of meaning, an expansion and narrowing of meaning. The names of a thing in existence—an event, a sign—a feature, an action—a state serve as the name of something else according to a certain basis—an event, a sign—a feature, an action—a state. For example: the word nose, together with the expression of the meaning "the respiratory organ that bulges out of the hundred parts of a living organism", also means "the part of the earth that bulges towards the water". The formal similarity between the subjects was based on the fact that the name of one was replaced by the second.

The method of migration of meaning, which is common in our speech, is a metaphor. "Metaphor (Greek-transposition) is the migration of the name of one subject based on the similarity to the name of another subject." For example, as the foot of the field, the ear of the pot, the lip of the ditch, the mouth of the spring in the combinations of the skirt, ear, lip, mouth moved to another subject as a name on the basis of the formal similarity of the words. [2:109]

Metaphors are of two types, according to their specificity to speech styles:

- 1) Simple metaphor;
- 2) Artistic (poetic) metaphor

The metaphor used in everyday communication, in colloquial speech, is a simple metaphor. For example:

1. An old man was sitting on the side of the river.
2. The sandstone laid on the grass in the mouth of the furnace is boiling. The meaning of the words collar, mouth in these statements moved in a metaphorical way.

In artistic speech, the metaphor used to provide, express artistry, imagery and affectivity in prose and poetic works is called artistic metaphor. For example, the



meaning of the words gold, emerald, silver in the combinations of golden autumn, Emerald spring, silver winter is an example of a metaphor.[2:110]

In Uzbek linguistics, metaphor is considered as one of the ways of development of lexical meaning and is recognized in the form of a similarity-based type of meaning migration. The first information about the metaphor can be found in the scientific treatises of such scientists as Qo'ng'urov, Mirtojdiyev, Mukarramov, Qilichev.

Saida Zunnunova was a poetess who wrote beautiful and painstaking poems. In his poems, the loyalty, devotion and affection inherent in Uzbek women are blown away. The poetess reveals the subtle facets of the human soul through her poetic collections such as "your daughter wrote", "new poems", "Valley of flowers", "Girlsjon", "thoughts of a year". One of the methodological tools widely used in his poems is metaphor. A. In Hasanov's candidate dissertation on the topic "lexical means providing the art of the language of the stories of Abdullah Kahhor", he distinguished the types of metaphor related to the category of horse, quality, verb. The metaphors used in the poems of the poetess Saida Zunnunova, we also analyzed in our article in the following types:

Horse metaphors:

Is flower husni so cold originally,

Where is the Visol dam vision?

In the example presented, the husn lexeme excluded its genetic semis, forming a portable meaning with additional (social conditioned) semis. It follows that the husn lexeme has the following semem-structure:

Husn-a) beauty, beauty, splendor. b) the best part or representative, pride, flower that something can be proud of. In this case, Sema a is the genetic Sema of the husn lexeme. In SEMA B, on the other hand, metaphorical formed a portable meaning. As a rule, the word husn is used in relation to a person, while here it is associated with the word flowers.

In the spring, the roots are absorbed into the bosom,

Suck the juice of the mountains, say.

In this example, the roots Bagri and the mountain juice lexemalri were used in a metaphorical portable sense, their semem-structure is as follows:

A) Ain. liver. b) the front part of the body from the neck to the abdomen; chest, chest, torso. c) hug; protection, refuge; side. d) Heart, Heart, tongue. e) side, slope side of the geographical area. e) space with a huge elongated territory, space; put, hug. In this case, SEMA A is the genetic Sema of the Boshir lexeme. The SEMAS B, c, d, e, on the other hand, are its portable meanings. The poetess further increased the attractiveness of the poem by supporting the bosom lexeme in these verses together with the root lexeme.



Juice-a) sugar substance, sweetness, aphids on ripe wet fruits. b) liquid squeezed from such fruits. The above SEMAS are the genetic Sema of the juice lexeme. In our example given, however, this lexeme was applied in a portable sense, forming a noun metaphor.

If you are thirsty that the dice will not,  
Who has the spring opened his eyes?

In this example, the eye lexeme was applied metaphorically. The eye is one of the organs of human reproach and performs the function of vision. In this example, he created a beautiful artistic analogy based on the similarity of The Shape of the eye.

Quality metaphors:

Notwithstanding,

What can I do if it is not a cure for this addiction.

He is weak, frail, disabled. b) helpless, poor. While the initial A sema is the genetic Sema of the lexeme, while B sema is its portable meaning. What if Notavon was not the charm of my heart, he created a beautiful example of quality metaphor in his verses, which appealed to the lover that there is no cure for this hype.

I can not say Sira, in a cheerful chehrang,  
A breath when the ghost of sorrow wanders.

Heavy as a thorn in my heart,

Despise when I see you in your ways.

Cheerful-A) always kind by nature; cheerful. b) joy-joyful mood; full of joy. c) cheerfulness reflecting, representing. The poetess wrote this poem in dedication to her daughter Nadira. It can be called a kind of epic in which it is written that mothers, having slept at night, take care of their child, do not eat and wear it on their own, care only for their child. The fact that his child does not get enough of his fragrant breath, grieving even if a thorn enters his child in a letter, forms the basis of this poem.

I said, " I am pure as light.",

Maybe that's why it's white in my hair.

The poetess glorifies Ishaq in such a way that she wants him to be pure, as pure as light. It glorifies such feelings as loyalty, fidelity, which is especially characteristic of Uzbek women. Every white hair in her hair is called a symbol of loyalty.

The same stones without Psalms, maybe more than once,

Listened wedding, party, The Voice of friends.

These stones, without Psalms, without tongues, repeatedly emphasize that they have witnessed the joy and sorrow of people. Perhaps a different event witnessed events in the massacre, which formed a metaphorical portable meaning.

Verb metaphors:







Love throws fire into your heart,  
Peace and sleep when a clear night does not give.  
When the universe seems to sing to you,  
And a great feeling when it touches the captives.  
In these mis, The Poetess wants to turn to the girls and empathize with the subtle feelings that are going on in their hearts through various analogies  
Dive into the bosom of tulips in the King'  
Spring smells are simmered.  
I'm drunk every day, I'm glad every day,  
Because I am a person, a person, a person.  
In these verses, however, the poetess has an appetite for pride for being human.  
Ah, the beautiful Dilbar of yoshlikumr,  
Countless triumphs, light on happiness,  
Youth, you will not go away for a lifetime nari,  
You are so rich in iqbol tole,  
You are the most full moon in the blue of life.  
The most beautiful unforgettable moments of a person's life are the moments of his youth.  
The poetess calls youth the beautiful Dilbar of life and the full moon.  
Check in waiting for the meeting moment,  
My heart was shaking, to you, my dear.  
Minutes creep, as if time before,  
In a sweet agony I would have been mediated.  
It is in these verses that the poetess's skill is once again noticed. In these stanzas, together with the metaphor, he used the oxymoron method (a sweet torment), which is part of the zidlov migration from poetic migrations. That is, it conveys its thought to the reader by bringing two contradictory meaningful concepts side by side.

## REFERENCES

1. A.Hasanov. Lexical means that provide the art of the language of the stories of Abdullah Kahhor. Dissertation written for the degree of candidate of philological Sciences. T.,2009.
2. N.Ulugav. Linguistic theory. T.: Science, 2016.
3. R.Qo'ng'urov and others. The basics of speech culture and methodology. T.: Teacher.1992.
4. Saida Zonnunova. Poems. T.,1982.





5. Lazizbek, Khaitov. (2020). Essence and structure of socio-pedagogical competence of the future logopeda teacher. *European Journal of Research and Reflection in Educational Sciences*, 8 (2), 37-43.
6. Dr. Jan Dogan. Ezozhon Qobilova. Formation of creativity in preschool children by means of folk instruments using advanced foreign experience. *Web of Scientist: International Scientific Research Journal*. 1195-1199
7. Dilmurod Asqarov. Mukhammas form in the lyrics of Uvaysi. *International journal of research in commerce, it, engineering and social sciences* ISSN: 2349-7793 Impact Factor: 6.876. 5-9.
8. Abduraxmanov R. Innovatsiya va ta'lim tizimining uzviyligi //Zamonaviy innovatsion tadqiqotlarning dolzarb muammolari va rivojlanish tendensiyalari: yechimlar va istiqbollar. – 2022. – T. 1. – №. 1. – C. 51-53.
9. Abduraxmanov R., Azizov Q. Maxsus fanlarni o'qitishning asosiy tamoyillari //Zamonaviy innovatsion tadqiqotlarning dolzarb muammolari va rivojlanish tendensiyalari: yechimlar va istiqbollar. – 2022. – T. 1. – №. 1. – C. 49-51.

