



 Research Article

ON THE ANALYSIS OF METAPHORS EXPRESSED IN UZBEK AND ENGLISH NOVELS

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ABSTRACT

The article explores the expressive features and edges of meaning, lexical features of metaphors used in Uzbek and English narrative texts. There has also been scientific scrutiny of aspects showing the writer's unique expressive possibilities and skill. The pragmatic possibilities of the productive use of metaphor in artistic texts, especially in works of the great epic genre, have been studied lyrically.

KEYWORDS

Lexeme, lexical meaning, prose text, teaching method, artistic text, discourse, metaphorical meaning, novel, epic works, edges of meaning, methodological possibility, pragmatic analysis, linguistic study, connotative meaning, dialogue, lexical meaning.

INTRODUCTION

Metaphors have been widely studied as the most important unit representing the linguistic landscape of the world, and this process continues organically. It is known that metaphors

are studied mainly on the basis of poetic texts. Uzbek linguistics also has a number of studies on the study of metaphors, which are a means of deeper understanding of the world. For example,

U.S. Qabulova considers metaphor to be a literary innovation and distinguishes it from simile (tashbeh) with the omission of similes . Putting metaphor as an alternative to metaphor is the result of views that have existed in the scientific-literary heritage. Abdurauf Fitrat, like other literary scholars, showed metaphor as a poetic art . As in other languages, the investigation of metaphors in Uzbek linguistics has found its serious scientific-research development by the last decades of the 20th century.

Scientist M.M. Mirtojiev, who conducted multifaceted research on Uzbek lexicology, divides metaphors into speech and language phenomena. To the types of metaphors in German linguistics: personification, symbolization, allegory, synesthesia: "These types of metaphors related to the phenomenon of speech can be applied to metaphors related to the language phenomenon with some changes. In this case, it is necessary to exclude the symbolization and allegories that arise from the pure nature of the speech . Because symbolization is a metaphor that occurs in relation to ellipsis in speech. And the allegory comes to the surface in the context of speech and intonation. Based on this, metaphors, which are linguistic phenomena, are divided into

forms such as simple metaphor, personification, and synesthesia .

Scientists emphasize the need to study metaphors in different ways . In particular, in prose texts, the phenomenon of meaning transfer based on similarity occurs in a unique way and creates new meanings. In order to study this, it is necessary to study the texts of prose works, including novels. In Uzbek literature, the ages of many creators have been linguistically researched, but the metaphors in the texts of the literary works of the famous Uzbek writer Isajon Sultan have not been analyzed linguistically and pragmatically. Metaphor plays an important role in enriching the vocabulary and figurative means of the Uzbek language. The semantic and stylistic features of metaphor can be determined by their operation in different styles. The study of metaphor as a stylistic category of artistic speech is the key to the study of figurative-linguistic tools. Isajon Sultan's works have a high image, the main source of unique metaphors. They reflect the details of life and have aesthetic value. Almost all semantic and stylistic features of metaphors, as well as their categories, are found in the literary texts of the writer. His works abound in the high frequency of the use of metaphors. The analysis of

the specific features of metaphorical activity in the writer's artistic style allowed us to discover some more stylistic features of them. In the language of his artistic works, so-called material metaphors are also used. The nature of the writer's use of metaphors depends on the way he chooses to describe certain events. Metaphors are the main figurative and descriptive tools for the evaluation properties of the image object, the living description.

Metaphor is the most common phenomenon in the language of Isajon Sultan's artistic works. This helps to develop the meaning of the word and expand the scope of their use. Metaphor plays an important role in enriching the vocabulary and figurative means of the Uzbek language.

Isajon Sultan is known to Uzbek readers as the author of deep philosophical thoughts, aspirations of children growing up in the village, works that make the reader think and think. In the epic narratives of "Baqi Darbadar", "Bilga Khaqan", "Masuma", "Alisher Navoiy", "Genetic" and other works, the pairing of the past and the present became the writer's creative style. The writer actively uses metaphors to describe the characters of his works in intense action and psychological time pressure.

Methods of metaphorical use of words, as well as metaphorical naming of works of art are widely used in Uzbek language. It is known that the main stylistic functions of metaphors are found in artistic style. However, metaphors based on prose texts in the Uzbek language as a linguistic phenomenon have not been fully and comprehensively studied.

Writers' unique word formation is explained by the transfer of individual metaphors to the category of traditional metaphors. But metaphorical expressions, sentences, and many metaphors found in the context of the author's texts do not fall into the category of traditional metaphors due to their individuality. The peculiarity of such metaphors is that prose metaphors that appear in the creative process as a reflection of the writer's mind remain in the texts of artistic works. They are rarely used in oral speech. Isajon Sultan is a subtle connoisseur of the inner world of his characters and skillfully uses metaphorical words and expressions. In the description of his novels, the correct metaphorical use of the word is a priority. For example:

will pass under the bed .

He is the dwarf of this space. He shakes the poplar leaves and throws himself on the edge of the stream. Another one is called water breeze. I can't get far from the pine tree, I wander among the leaves. Being stronger, he comes a little further and plays with the long, yellow-bordered leaves of the corn, which are motionless in the heat. Some of them

have fun on the roads. Get out of the way. In the middle of the road or on the edge of the road, you will see a whirlwind, creating a tiny vortex, stirring up the dirt. After a while, it calms down by itself and scatters small debris. Another different breeze blows from the side of the fields in the morning and evening. He must have gone there in the morning and returned to his tracks in the evening. He goes through the fields until he reaches the meadow. A blind neighbor notices him and barks.

- Don't die like a dog, how much do you bark? - says the mother to him.

A powerful wind coming from far away will change the environment to gray. Maybe the sky turns gray because of the dust? At first it sounds in the blue, then when it comes down it makes a lot of noises. The bells at the top of the wall are

humming hoarsely. The same sound comes from bogots. He whistles through the cracks of the gate. In the yard, the tolsavat sticks hanging on the wall rustle. [I.Sultan Genetic 5].

In his works, the author uses metaphors to describe natural phenomena and its features. His artistic texts contain anthro-morphic metaphors. N.D. Arutyunova writes that "in order to describe the internal, psychological state, a person takes images from the outside world."

The writer often uses individual, traditional and lexical metaphors of aesthetic value. Anthropomorphic metaphors: "A poplar shakes its leaves and throws itself by the stream" in which shaking and throwing itself is characteristic of a person and is applied to the wind.

Traditional metaphors are often used in the writer's work. He always refers to figurative descriptions, where metaphor is also involved. Traditional metaphors make it possible to more clearly define the creative abilities of the writer.

As can be seen from the examples, the writer uses various aesthetic metaphors in his works. I. Sultan's metaphor is his favorite means of expression. He often refers to metaphorical



phraseological and paremiological units with a figurative meaning, which contributes to the creation of expression in his prose.

This is how life goes on at the pinnacle of the earth . Every morning, many children go to school and people go to the fields with their folders on their shoulders. They don't even know why they are studying. " You will become a person if you study ," adults say. What is it like to be human ? No one believes that these children are "human". Yes, when they graduate from school, they go to the army, and after the army they get married. Then, like uncles, they take care of livestock or work in the fields. Life goes on like this... "[2, p. 121].

Language tools speech situations his own opportunity full manifestation do it get process to teach it is necessary Artistic texts pragmatic in aspect when studied the authors of metaphors how much efficient used known will be , analysis for choose received prose texts analysis lil and his units first of all , social event as pragmatic research to be done it is necessary However next in years take went mostly studies cognitive - pragmatic or stylistic importance occupation is enough Anthropomorphic metaphors Uzbek language and literature new artistic descriptive tools with enriched was determined .

Table 1.1

T/r	Representation of metaphor in Isajon Sultan's novels	Representation of metaphors in the novels of Ernest Hemenguey
1.	" <i>He shakes the poplar leaves and throws himself on the edge of the stream</i> "	" The wind is , without a word to us brother thought he , however each always too not
2.	<i>He whistles through the cracks of the gate .</i>	The sea is a metaphor that expresses the greatest content of the novel.
3.	<i>playing with the long, yellow-bordered leaves of the corn</i>	Sea metaphor whole life and people in life themselves for to choose need has been roles means Lions the sea for metaphor

The representation of metaphors in English prose texts has also been studied by scholars. For example, E. Hemingway's "Old Man" and "sea" in the text of the novel too of metaphors efficient used witness to be it is possible : "The wind is , without a word to us brother thought he , however each always too not To the eye unattached the sea if we take - u too friends to enemies full Bed - what ...- he thought it is a bed my brother Yes ... simple bed Instead leg stretching of wisdom himself . Overcome since you are after from your shoulder like a mountain overturned light you pull ! - he thought he - Me of this so many easy to be didn't know I was Who you overcame he asked , old man ? from himself himself . - No one , the answer gave - It 's my fault that 's me from the sea moving away I left ". (" Old man and sea")

In the novel *The Old Man and the Sea*, Ernest Hemingway uses the literary device of metaphors. "Santiago's Sail: The old man's sail was "patched with flour sacks and, furled, it looked like the flag of permanent defeat" (9). Other fishermen seem to believe that Santiago himself is a walking symbol of permanent defeat, as he does not catch a fish for eighty-four days. Yet, when unfurled, the sail still carries out its function, carrying Santiago

out into the deepest water where his great marlin awaits. Likewise, the old man proves himself when the time comes, giving a lasting impression of endurance.

Santiago's Hands: The scars on the old man's hands are introduced in an opening description of Santiago. His hands "had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert" (10). Later, during his encounter with the marlin, the line cuts his right hand when the fish lurches. Santiago understands, "You're feeling it now, fish ... And so, God knows, am I" (56). As his hand cramps, and he begins to worry about the possibility of sharks, the old man's suffering is evident. This image of Santiago's bleeding hand, in conjunction with his suffering at sea, recalls the image of Jesus Christ's hand bloodied by the nails used to crucify him. Appropriately, it is only when the boy "saw the old man's hands" (122) that he starts to cry.

Santiago's Mast: Christian imagery returns near the end of the novel when Santiago shoulders his mast after returning, and climbs towards his shack. It was only then that "he knew the depth of his tiredness". As the old man stumbles home he falls, and finds the mast on his back too heavy to

rise with. The imagery of Christ carrying his cross continues as Santiago "put the mast down and stood up. He picked the mast up and put it on his shoulder and started up the road. He had to sit down five times before "

Theirs life the ocean or in general life secrets to understand courage eat can't get on the shore living all of people his life reflection makes Exactly so from life Hemingway each always own to his soul intention until done to escape movement did Hemingway of metaphors to life and in life met to people has been their views reflection carry on for uses Sea metaphor whole life and people in life themselves for to choose need has been roles means Lions the sea for metaphor

Prose texts , in particular , I. Sultan novels analysis through linguistically of units lexicon opportunities research done They are prose texts impressiveness , attractiveness in raising extremely important important have language units , including such metaphors prose in works hidden meanings expressing coming was determined . Poetic in the works active artistic image expression tool calculated metaphors prose in works to himself special instead of have , especially Isajon Sultan like everything in his

novels work the beginning and necessary in places nature image a person character and mood suitable without descriptive , human and existence in harmony discover doer creators , of course , without metaphor creativity do it ca n't That's it in a sense artistic texts , in particular , are large epic genres the text too metaphors in the example linguistic , pragmatic analysis to do Uzbek linguistics , and metaphors to be studied for big importance occupation is enough Isajan Sultan's " Genetic " novel in the text applied of metaphors expression features and meaning edges to the analysis drawn . Also the writer to himself special expression opportunities and skills showing standing aspects scientific checking seen Artistic in texts , especially large epic genre in the works from metaphor fruitful of use pragmatic opportunities linguistically research done Writer Isajan Sultan novels in the text applied of metaphors expression features and meaning edges to the analysis drawn Also the writer to himself special expression opportunities and skills showing standing aspects scientific checking seen

Artistic especially in texts epic genre in the works from metaphor fruitful of use pragmatic opportunities linguistically research done In

linguistics prose texts analysis through linguistically of units grammatical , stylistic , linguopoetic , psycholinguistic , cognitive - pragmatic research to be done extremely important important has , however language units , including metaphors pragmatic analysis if it is done , it is linguistic of means social condition , importance , linguistic value more will determine .

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