



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 03 Issue: 05 May 2022

Metaphor and Its Expression in the Poems of Ikrom Atamurod

Baymuradova Adiba Olimovna

Samarkand State University Faculty of Philology Linguistics (Uzbek language) 1st year master's degree

Received 16th Mar 2022, Accepted 17th Apr 2022, Online 21st May 2022

Abstract:

Similarities and metaphors in the poems of Ikrom Otamurod are considered unique for the poet's work.

Keywords: linguopoetics, analogies, metaphor, simple metaphor, personification, synesthesia.

Linguopoetics is one of the means of artistic representation, characterized by image-expressive, concrete expression of the object. Through analogy, every artist clings to a world known only to himself, to others, based on his own world view. He wants to draw the reader into his own world. An analogy is an analogy in which an object or event is figuratively similar in form or content to another object or event. Analogies are the product of unique figurative thinking. That is why they always have an artistic and aesthetic meaning in speech and serve to provide emotional expressiveness, expressiveness and impact of speech. In our language the term metaphor is often used interchangeably. A. Potebna gives an abbreviated analogy to metaphor. Aristotle uses the term contraction. Metaphor is the transfer of meaning on the basis of similarities between objects, events and characters, i.e. metaphor is one of the most common ways of generating metaphorical meaning [6, 246]. In other words, metaphor is the most common type of metaphor. In the Uzbek language, metaphor is seen as one of the ways to develop lexical meaning, as well as a type of migration based on similarity.

Metaphorical naming is based on a broad similarity of a subject, feature, action or situation. In metaphor, analogy is clear when it is discovered, inscrutable when analogy is created, and elusive when analogy is lost. M. Mirtojiev, who has studied metaphors in detail, has divided metaphors into three groups on the basis of denotative similarity [2, 33, 37]: simple metaphor, personification, synesthesia. At that, simple metaphor is a simple comparison by features, personification is a comparison by means of an animation, and in synesthesia the comparison is made in a subjective way. Metaphor helps the poet to convey his thoughts to the reader through unexpected analogies. Poetry makes effective use of artistic metaphors. The method of component analysis is very important in explaining the transfer of meaning in metaphorical method. It is a method for studying the structure of lexemes into semaphores and plays an important role in interpreting metaphorical phenomena. That is why in this paper we will focus on metaphors, which are fundamentally a kind of analogy.

Metaphors in the work of Ikrom Atamurod deserve special attention. In his poems we can see individual metaphors, which have not been observed in any other artist [1,208]. Private author's metaphors are new and random, unexpected. They are created by the author on the basis of the aesthetic purpose, i.e. figurative naming of the object, including subjective attitude. They are methodologically colourful and have the ability to depict reality. This is why they serve to expressively, vividly, clearly and succinctly express the feelings of

the protagonist in a fiction text. Such metaphors play an extremely important role in the linguopoetic and linguo-cultural analysis of a fiction text. Because each writer makes comparisons based on his or her mentality, using his or her imaginary world. Private author metaphors always have a pronounced connotative meaning. Metaphors are like mirrors that show the writers' craftsmanship. And in a mirror you can see the reflection of what you reflect. In terms of artistic and aesthetic value, linguopoetic mass, free metaphor is interpreted as one of the means of demonstrating a writer's skill. The writer creates a variety of metaphors in accordance with the purpose of his artistic image, these metaphors fascinate the reader with their unpredictability, eloquence, vividly depict those or other mental or physical states-objects before the reader. A metaphorical relation is a situation in which, when describing a particular event, the general manifestations and characteristics between two objects or events are transferred from one to the other. In one of his poems, Ikram Atamurod describes the world as follows: *"The world is an ancient narrator, the world is the voice of my soul"*. The word 'storyteller' is interpreted in the Uzbek dictionary as 'storyteller, narrator, storyteller' [5,59].

If we recall our childhood, our grandmothers used to tell us bedtime stories. These fairy tales also reflected our grandmothers' ideas about good and evil. Because they were of a great age and had a lot of life experience. Here the poet likens the world to such an old storyteller. The world was created in such a way that millions of people lived and left their mark on it. Some have had their lives as an occasion for some to draw conclusions. And the world is open to both good and evil. The history of the world confirms this. The world is also called the voice of my soul. *"Sas"* is defined in the Uzbek dictionary as "voice, sound". The poet says that this world is like the voice of my inner world. A person is like a jar filled with all kinds of things. If there are flowers in the jar, it smells like flowers, but if there is rubbish in it? You know the answer, I think. It's no accident that the poet likens the world to the voice of his soul. If the soul is enriched with goodness, it will only give goodness to the world. He perceives the world with the same pure spirit and voice. In the same poem, *"On the hairy steppes there are stars in the sky, // The world is a flap in the skin, the world is a tattered treaty"*, one can see how important metaphor is in one's perception of the world. It serves to reveal the poet's inner world, his broad imagination. Why use the metaphor of a patchwork quilt for the world? It is because while one lives in this world, not all one's desires will come true. That's why the phrase 'one world' is often used. The patchwork of skin is also a sign of the antiquity of the world. In the phrase "peace is a broken covenant", "covenant" is defined in the dictionary as *"a Persian promise, agreement"* [1,66].

So, the world is not fulfilling its promises. The Qur'an says: *"Life in this world is nothing but an object of pride"* (Surah Al-Imran, ayat 185). Nawai writes in divine wisdom, *"Dunya erur mazra'an foxirah, // Ad dunya mazra'atul ahirah"* That is, the world we see is like a beautiful, proud crop, but in reality it is the melon of that world. If you sow a harvest of goodness in this world, you will reap the fruits of heaven in that world. If you sow the seeds of evil in the garden of this world, you will swallow the stones of hell on Judgment Day. Here the poetic metaphor forms an image of peace. Continuing his reflection on the world, the poet uses the metaphor *"The world is a bud, the world is a new moon"*. The word bud is defined in the dictionary (w. bud, shona) as a flower whose petals have not yet opened and whose petals have not yet been written. Here the artist is now comparing the world to an old, not an old, but a new, not yet sprouted bud. We know that the world is new to children, who are just born and are just beginning their journey. They discover the world on their own. For them, the world is an unexplored peak. Here the poet compares the world to a bud in this sense. After some time the bud is bound to drop its leaves and turn into a beautiful flower. After blooming and spreading its freshness to all, one day it will gradually begin to fade. The poet says that every creature that comes into the world, sprouts, lives, is doomed to leave the world. The achievement of Ikram Otamurod is

that he is able to portray a single world before our eyes, both old and young. Again the world looks at the new moon. The comparison of beautiful girls to the moon is commonly used in our language, but the analogy with the world 'The world is a new moon' is an original creative product of the poet. Many of the analogies in these examples are metaphorical. In fiction, metaphor is an abbreviated form of analogy that does not serve as the name of an object. Because it refers to an object or event that has never before been mentioned in the passage. That is, they are not using the word as everyone knows it. Professor L. I. Timofeev, pointing out this peculiarity of artistic metaphor, says: 'ladi' [3,34,36]. The following lines are also excellent examples of linguistic metaphors.

Tungi daryo – uzala tushgan qilich,

Bo 'lak-bo 'lak tunning ko 'hna yostig 'i.

Imagine the river at night. In the evening it looks like a distant stream, with the moon reflected in the sea like a mirror. Its rays look beautiful in the clear water. Now we recall the poet's lines: *"The river of the night is a sword that stretches out"*. We know that the sword is very sharp and if we tilt it, it will shine in the light. The poet compares the sharpening of this sword to the polishing of the river at night. Looking at the sky, clouds float across the moon. He calls these clouds the ancient pillows of the sky. In almost all of Ikrom Otamurod's poems, one sees the happiness and misery of life, the pure heart of an ordinary village boy, an ordinary, simple woman who toiled hard, a man in a cloak who missed his village, and even fate.

Bosib kelaverar uqubat-quyun,

Yukinib charchaydi, to'kinib charchar.

Qismat – langarcho'pga tikilgan o'yin,

Kunduz quyosh-parcha, tunda oy-parcha.

In these poems, the poet uses fate metaphorically as a game of anchors. So, which game is the anchor game? In which game does the player risk his life believing in that one anchor? It is, of course, the gatekeepers. Gatekeepers use a thick, long stick in their hand to keep their balance on a tree. This keeps the weight in equal balance on both sides. The poet compares this game to fate. As the gatekeeper climbs the tree, he doesn't know for sure that he will survive. No one knows what will happen in a day, an hour or a minute. The Prophet (peace and blessings of Allah be upon him) said: *"Allah knows if I will have time to greet the right and the left at the end of the prayer."* So it really is a gamble. Either you win or you lose. Through poetic metaphor, the poet depicts the game of fate sewn to the anchor in simple words, thereby creating a renewed artistic image.

Ikrom Otamurod's longing for his village and his depiction of various objects that are part of Uzbek culture also play an important role in his work. In one of his poems, the poet says: "Mercy is an amulet woven by my grandmothers, and the result is a rosary collected by my ancestors. Have you ever met an artist who compares love to a tumour? In ancient times, our grandmothers made amulets with their own hands, taking various peppers and beads to protect their grandchildren from various adversities and to keep them from being touched. They would put them around their grandchildren's necks with their own hands. The grandmothers' love was contained in these necklaces. Grandfathers always had a rosary in their hands. Twenty words are used here to refer to the rosary and we know that when spinning a thread, the wheel spins incessantly and forms a thread. The poet is trying to convey the idea that to whom love is given, it will return as well as the rosary. If someone has been harmed, their return is compared to the rosary in the hands of their ancestors. In his poem, the poet uses the Uzbek national costume in a peculiar way: forty padded folds, // fiddled from the

bar. The imagery of the tone of nostalgia and longing in the poet's heart is felt, and the image of the tattered tone and its forty patches shows how painfully bored one is. The metaphorical expression here through the forty patches of nostalgia brings the reader into this state. Trying to make him feel it. Home where nostalgia sleeps in the passage, the words forty spots of nostalgia are used in a unique metaphorical form. The metaphors in these words serve as artistic underpinnings in fully expressing the overall artistic content of the poem. Even these metaphors make it difficult to simply describe, explain and feel the artistic meanings being realised. The poet gives the image in another verse, in a new sense. This time he uses the metaphor of a black cloak for night: "*Fifteen days, fifteen days. // Fifteen days the sky has ended, the black cloak of night*". Here he reflects the entry of night into the earth, clad in the black cloak of heaven. These verses also refer to the article "*Fifteen moons are bright and fifteen are dark*". Since a metaphor is essentially a metaphor, what is meant by metaphor can be understood even if it is not mentioned. The same can be seen in the verse above.

It was not for nothing that Aristotle said that the ability to create a good metaphor, to see similarities, is a sign of talent. Because if a resemblance exists in reality, seeing it depends on the creative person, and a good metaphor is created by combining them. There are many such metaphors of the poet, too. He is a dry sky; a body shattered by memories, an irreversible dream; a room with broken windows; a tumour woven by a loving grandmother; an ancestral rose garden; a rocky harbour of dreams; a tolerant tulip; bear; *a diyonata root* - a cut picon; a time box; a death window; *a tunni basir*; a mountain of pain; makes a metaphorical analogy of the sun as the fire of God. Each of these metaphorical analogies is a product of the author's creative search. Ikram Otamurod's skill can be seen in his ability to make these metaphorical analogies.

REFERENCE

1. Ikrom Otamurod. A place not on the map. –Tashkent: Sharq, 2011. -208 p. [*Ikrom Otamurod. Xaritaga tushmagan joy. –Toshkent: Sharq, 2011. - 208 b*].
2. Mirtojiev M. Classification of linguistic metaphors // Uzbek language and literature. - T., 1973.- № 4. [*Mirtojiyev M. Lingvistik metaforalar tasnifi. // O'zbek tili va adabiëti. – T., 1973.- № 4*].
3. Mutallibov S. Alisher Navoi. Proverbs. –Tashkent, 1968.42-p. [*Mutallibov S. Alisher Navoiy. Hikmatlar. –Toshkent, 1968.42-b*].
4. Usmonov S. Metaphor // Uzbek language and literature. - 1964. - № 4. [*Usmonov S. Metafora // O'zbek tili va adabiëti. – 1964. - № 4*].
5. Annotated dictionary of the Uzbek language. 5 vols. Edited by A.Madvaliev. Volume II. - Tashkent: O'zME, 2006. -680 p. [*O'zbek tilining izohli lug'ati. 5 jildli. A.Madvaliyev tahriri ostida. II jild. – Toshkent: O'zME, 2006. -680 b*].
6. Shomaksudov A., Rasulov I., Kungurov R, Rustamov H. Stylistics of the Uzbek language. – T.: Teacher, 1983, –246 p. [*Shomaqsudov A., Rasulov I., Qo'ng'urov R, Rustamov H. O'zbek tili stilistikasi.T.: O'qituvchi, 1983,–246 b*].