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METAPHORICAL ANALYSIS OF ARTISTIC AND POETRY TEXTS

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Annotation: This article covers the metaphorical analysis of artistic and poetic texts. Information is provided about the methods of meaning transfer, their types, classification, and examples are also given. The article contains a lot of information, especially about the concept of metaphor, when it appears and is used, and is further deepened through examples.

Keywords: metaphor, literary text, linguopoetics, simple and extended metaphor, poetry, style, functionalism.

МЕТАФОРИЧЕСКИЙ АНАЛИЗ ЛИТЕРАТУРНЫХ И ПОЭТИЧЕСКИХ ТЕКСТОВ.

Аннотация: Статья посвящена метафорическому анализу художественных и поэтических текстов. Представлена информация о способах передачи смысла, их типах, классификации, а также приведены примеры. В целом, статья содержит обширную информацию о концепции метафоры, её возникновении, которая дополнительно раскрывается на примерах.

Ключевые слова: метафора, художественный текст, лингвопоэтика, простая и развернутая метафора, поэзия, стиль, функционализм.

It is known that a word is a versatile and multifunctional unit. A word serves not only to communicate or convey information, but also to have an emotional impact, to give aesthetic pleasure, and to express the inner world. It is for these purposes that knowledge of the word and its various meanings is required. There are two types of meaning in words. The first is called the original meaning, and the second is the figurative meaning. As for the first type of meaning, if the original meaning of a word means the same thing both when it appears alone and when it appears in a text, then this is called a word with its own meaning. If its individual meaning and its meaning in the text are two different things, then this word is used in a figurative meaning within the text. To the question of how we can find out whether a word is used in its own meaning and in a figurative sense, we answer as follows: it is very easy! We will look at the words in the text used alone. As we said above, if a word in the text has exactly the same meaning both when it appears alone and when it appears in the context of the text, it is used in its own meaning, or if it has a different meaning when it appears alone, it is used in a figurative sense.

The most widely used means of conveying meaning are, without a doubt, the methods of meaning transfer. Today, such methods of meaning transfer as metaphor,



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metonymy, synecdoche, alliteration, and irony are used in oral and written speech. Among those listed, one of the most common methods of meaning transfer in our speech is metaphor.

Metaphor is the transfer of a name (word) based on the similarity between objects or concepts. Metaphor (from the Greek *metaphora* - transfer) is the transfer of the name of one object to the name of another object based on a certain similarity between them. For example: the head of a ditch, the sun of our country, the eye of a tree. The study of metaphors has been a topic of interest to linguists since ancient times. In ancient times, the idea of presenting metaphor as a special method and means of understanding the world is attributed to Aristotle (as well as Cicero). D. F. Cicero, unlike Quintilian, was the first to notice that metaphors could convey information about objects clearly and vividly[2].

We will analyze some of the metaphors in the story "The Works of My World." We also encounter many unique, unique, and original similes in the work of the writer Otkir Hoshimov. In the story "White Moon Nights" in the beginning of one work, the youth is described as follows: "When I remember my childhood, warm summer nights come to mind. There was an almond tree in our yard. In early spring, it bloomed profusely, but no fruit was produced. My mother would explain: "The almond tree does not bear fruit because it is alone." There was a platform under this almond tree. As the sun set, my mother would sprinkle water on the yard with a bucket, and the smell of the earth that had been heated by the sun all day would mix with the smell of the basil in front of the platform, creating a strange freshness, and the surroundings would become quiet. Then a thin moon, like a golden crescent, would float out into the sky filled with large and small stars." [4] The metaphors of warm summer nights, early spring, the smell of the earth, and the thin moon used in the given literary text The writer skillfully depicted an unforgettable youth. We can clearly see that the author's mother, with her actions, views, and thoughts, fully embodies the image of an oriental woman. In the story "Two Legends", the author recalls how his mother got up early and worked as a street sweeper, calling her children to help.

The joy of innocent childhood is further clarified through metaphors: sleeping soundly, acting like a devil, having a horn on his head. "Now, when I am sleeping soundly, my mother gently nudges me: – Stay still, my son, the day is still spreading. When children your age are sleeping soundly in the camp tents, you should sprinkle water and sweep the pavement... What can I say... It hurts a little. Maybe that's why I act like a devil from time to time. Sometimes my head hurts, sometimes my legs... My mother somehow feels more sorry for me. My friend or brother named Abduvahid, who is kicking and kicking in the same blanket as me, gets up in my place. Sometimes my father gets angry. "What, does this guy have a horn on his head, let him work?" [4] In the story "Betrayal", the author shows that, despite his inner feelings and the injustices he sees in other people, he, like these people, gradually changes for the worse under the influence of society: "The treacherous moon was moving in the sky, spreading its forbidden light with a shameless smile, the treacherous stars were winking like traitors, the treacherous wind was laughing



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treacherously." [4] Through the metaphors of the treacherous moon, treacherous stars, treacherous wind, the author shows the unfair oppression not only of society, but also of nature itself. In the work, the writer effectively used the phenomenon of metaphor to illuminate the smallest details of the characters' characters, to describe images, to study the "live" language of communication of the folk language, and to reveal the national character of the heroes of the work.

In Uzbek poetry, a number of our poets also effectively used the metaphor method. Eshqobil Shukur's poem "Life", at first glance, seems to be built on one common metaphor. However, in the process of analysis, it becomes clear that several metaphors are aimed at expressing one content:

A song brought me here,
Brought me to a broken branch.
Late autumn, seven ribs enter the flower,
Another song takes me away.
The poem consists of only four lines.

If the metaphors in it are initially analyzed in a simple form, first of all, we see that the word "song" is personified through the verbs "brought" and "carried away", that is, it has become metaphorical. However, since this word has two different meanings in two places in the poem, the determiner preceding it is also added and is accepted as one sentence. Let us list the expanded metaphors in the poem: "A single song" - alla; "A long branch" - a cradle; "Late autumn" - the end of life; "Another song" - a funeral. The reason why we have cited the sentences "a single song" and "another song" separately here is that although these metaphors are the same in form, the content they express is two different. Now, if we come to the general content of the poem, we see that a person's life is expressed in just four lines. These four lines describe how life, filled with joys, sorrows, hardships, pleasures and comforts, is actually a very short process. The lexical-semantic field of the word in poetry is unlimited. This is the art of compressing very broad, large statements and expressing them in one word, one sentence. This is another great feature of metaphor. Great works are born as a result of the evolution of the processes in the poet's soul and thinking. In Eshqobil Shukur's poem, which begins with "Why are you crying...", we can see that the metaphor has expanded not only in form, but also in content. We quote the poem in full:

Why are you crying, my hands?
My feet, why
Are you pulling out your nails?
We have only lived for three thousand years
In the Stone Age, in the Iron Age.
Why are you crying, my hands,
My feet, why are you crying?

The destination is still the distant age of man. As we said above, there are two metaphors in this poem that are expanded in both form and content: 1. "We have only lived

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three thousand years” - it has been three thousand years since the emergence of mankind. 2. “The destination is still far away” - the era when mankind will live in peace has not yet come. Another interpretation of this line is that the poet is referring to himself here, emphasizing the suffering of all the children of Adam and the fact that these sufferings are continuous, and the era when man should be at the peak of humanity. That is, we can also express “the era when mankind will live in peace” as a longing for paradise. The fact that man will not be poor in paradise is given by the allusion to “the age of man”. This is one interpretation. It is natural that each reader or researcher will have a different interpretation. These two examples further enrich and complete the definition of an extended metaphor given above in terms of art. That is, an extended metaphor is said to be expressed lexicographically with two or more words. In artistic analysis, however, it is not determined only by the number of words. It is also seen to expand in content, expression, and image possibilities. In essence, this is the essence of literature: the purpose of using various artistic means is not to make the work dull, but to penetrate deeper into the mind, consciousness, and psyche of the reader. This situation is also expressed in the poet's poem "Oh, don't make me cry":

Oh, don't make me cry...

My prayer flower, having bad dreams, don't make me cry.

I will be your foot, my sorrow, just don't cry.

My flower, turning from your horse, don't hurt, don't make me cry.

If you sigh, the sky will fall, don't cry.

God forbid that a man who has placed a woman's heart in his chest by mistake, don't make him cry.

In this poem, we can see several expanded metaphors, as in the examples given above: "The prayer flower, having bad dreams" - a flower that has had a bad day. The reason we use this metaphor in the context of "having a bad day" is that the marigold is a flower that opens at dusk, blooms at night, and returns to its unopened state when the sun rises. The "bad dream" state of this flower is an indication that the dream was not seen at night, but during the day. We will present the following extended metaphors in turn: “I will be your footstool” – I beg, I beg, “I will circle around your horse” – an expression (when I hear your name, I love you to the point of being satisfied), “If you sigh, the sky will fall” – if you are silent, the whole world, even the sky, is restless, “A man with a woman’s heart in his chest” – a man with an empty heart. It seems that in extended metaphors, not one word, but several words are combined to express one metaphorical state. In these cases, the definition of “shortened simile” used in relation to the term metaphor may not be suitable. The reason is that in such cases, the original meaning of the metaphor sometimes has to be expressed in one or two, and sometimes in several words or sentences.

In conclusion, it can be said that writers and poets effectively use the phenomenon of metaphor to illuminate even the smallest details of the characters' characters, to describe images, to study the "live" language of communication of the people's language, and to

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reveal the national character of the characters of the work. This contributes to the more attractive nature of the works.

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