

**PARTICIPATION OF SYNTACTIC UNITS
IN THE PREDICATE – SUBJECT
RELATIONSHIP IN THE FORMATION OF
METAPHORS**

(on the example works of Shavkat Rahmon)



Linguistics

Keywords: metaphORIZATION, linguistic possibility, lexical meaning, ontological possibility, synchronous, synergetic regularity, conversion, adjectivation, syntactic-stylistic relations, context.

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Abstract

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

Linguistic richness is measured not only by words and phrases, but also by the lexical meanings of words. Metaphor is one of the main ways to know an entity, to express it in language, to name and classify it, to express speech effectively, to paint 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 on the basis of their ontological possibilities, on the basis of the law of austerity, on the basis of similarity and coherence of things and events.

The metaphor originated in rhetoric in the ancient world in accordance with the task of expressiveness and creativity of speech, and conquered all spheres 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 a unique tool of thought, a form of scientific thinking... metaphor is the transfer of expressions. The metaphor that emerges in the system of communication involves a number of factors, as in communication itself: simulated and simulated objects; speaker and listener; communication situation; communication environment; communication intention; time; sphere. In communication, the intellectual quality of the speaker plays an important role. As a result of his own mental potential, he sees the balance and similarity between one kind of thing and events and another kind of thing and events. Finds a qualitative similarity between them. Finding inner similarities between seemingly completely different phenomena, naming one after another on this basis, is the result of high intellectual potential [5, p. 68].

For example, when a speaker calls a person a **fox**, he is referring to one of two situations:

- has involuntarily learned the language, that is, the person to whom the word is used in the environment, and does not know the first basic meaning of the word;

- an animal that has consciously acquired knowledge of the creature, that is, it has become difficult to grasp it, has acquired a level of cunning as a result of experience, and is a hunter-gatherer.

The person in the first case does not know the basic meaning of the word and uses its metaphorical derivative meaning in accordance with his traditional way of thinking. In the second case, the person exhibits one of three different characteristics:

- he heard the main meaning of the word *fox* from others or came across it by chance in a source;

- he witnessed the use of the word *fox* in relation to people, consciously sought to know the meaning of the word, and as a result relied on the principle of consciousness in the use of the metaphorical meaning of the word.

- It is scientifically established that the primary and secondary meanings of the word "*fox*" do not correspond to the primary and secondary meanings of the word in the current state of language as a result of understanding the meanings of the main and secondary meanings perceives.

The relationship between these two different objects has an ontological nature, this connection is forgotten from the point of view of synchronous sociality, the ontological meaning of the word is weakened, there is a phenomenon of passivation-activation based on the principle of succession between meanings. According to N.D. Arutyunova, a metaphor is "a trop or speech mechanism consisting of the use of a word denoting a class of events, describing or naming an object that is part of another class or similar class of other objects ..." [2, pp. 5-32].

In many cases, it emphasizes that metaphor has a dual semantic nature, which is its main and defining feature, which makes it impossible to understand and accept metaphorical meaning without basic meaning. If such an attitude were to be divided, it would lead to the denial that the active and widely used meanings of the Uzbek words *kuralay*, *megajin*, and *arlon* are metaphorical meanings, and to deny the word in the main and derivative meanings as words, that is, figurative expressions. Although the main meanings of the words *bo'ta* – "*child of the camel*", *humpar* – "*child of the cat*", *baytal* – "*female of the horse*" are in the dictionaries, they are not common, and this indicates the weakening of its synchronous social character. However, the connection between the common metaphorical derivative meanings of these words and the low-consuming main meanings is not broken, but at the level of oblivion. Of course, such a situation between the main and derivative meanings of the word is a gradual development of the language, in which the event of utilization is inevitable, on this basis, changes in the synchronous form of language on the basis of synergetic laws of self-organization. Otherwise, the language will lose its flexibility and will not be able to meet the requirements of its consumers. Self-processing is one of the key processes on the path to language perfection. It is natural for such dissipative phenomena to occur in open

systems that develop on the basis of a close relationship with the external environment. In this sense, it should be noted that metaphor is one of the factors in the emergence of new words in language. The activation of a new meaning as a result of metaphorization and the weakening of the main meaning occur on the basis of the dialectical law of transition of quantitative changes to qualitative changes. As the usability of the new meaning exceeds the norm, this occurs in return for the weakening of the main meaning. As a result, the spiritual "thread" between the main meaning and the derivative meaning breaks down, and the phenomenon of homonymy occurs. For example, the metaphorical derivative meanings of the words nose, armpit, which have a geographical essence, are separated from the meanings that represent the parts of the body and acquire terminological significance. This indicates that the connection between the head and the fruit meaning is broken. Of course, neither the activation of the derivative meaning nor the passivation of the main meaning is a mere linguistic phenomenon. It is determined by the social life, worldview, lifestyle, national and ethnic mental environment of the speakers, the degree of their connection with the natural world. For example, the relationship between the natural world and the human world is changing in the new era.

Today, the relationship between nature and humanity cannot be compared to what it was a thousand years ago. Once upon a time, hunting, farming, and handicrafts were developed, but now hunting is practiced by a small number of people. As a result, words and terms related to hunting, as well as the names of animals and birds to be hunted, are also being forgotten. This undermines the social character of many words, as mentioned above. They live only invisibly on the ground of metaphors. In general, metaphor is one of the enduring features of language, more precisely, of humanity. Some aspects of the formation of this portable meaning are similar to some aspects of conversion.

There are cases of conversion of metaphorical meaning formation to conversion. L.A. Bulakhovsky explained the metaphor as follows: "... is the transfer of the name to the sign" [3, p. 52]. This sign can also be related to the character, appearance, function, etc. of horses. This is why some linguists, often literary critics, confuse metaphor with the types of conversion that occur on a symbolic basis. The conversions that occur on the basis of the sign are specific to the scope of the adjective type of words belonging to the horse category of the conversion. In Turkic, 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 of words belonging to the category of horses.

Here we 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 metaphor in the words steel, silk in these compounds has emerged. But at this point there was no semantic change in the words steel, silk, but adjectivation. That is, because the nominative is similar to the nominative, the nomenclature is formed by a portable meaning. Hence, the objects of both the

basic and the figurative meaning of the metaphor are in two independent states. But there is some similarity between them.

This is not the case in the adjectivalization that occurs in steel, silk words. They used to mean something. Then came the expression of his character. That is, he did not, as in the preface, express the sign of his own object, but only the sign of his own object. In the preposition, too, one can encounter the phenomenon of taking the task of expressing the sign of what he expresses, i.e., adjectivalization. For example, the main place, the main part. The lexical meaning of the word “bosh” (“head”) in these combinations also served as an adjective of place, part words, with the expression of the sign of the object. Similarly, in steel wrist and silk hair combinations, steel has served as an adjective through the silken meanings of the words. Hence, these words performed a function specific to the category of quality. Whichever category the main meaning of the metaphor belongs to, the figurative meaning must also belong to that category. It is possible to focus on both meanings (basis and subordination) of the metaphor that occurs in the preface. In adjectivation, however, we have seen that the word can move to quality. They do not have a new meaning, but the meaning does not change, they express their object, and the function of the adjective passes through its sign. Thus, there is no commonality between metaphor and adjectivalization [4, p. 76].

A mixture of metaphor and adjectival phenomena can be found in both Uzbek literature and linguistics. Below is an example, Metaphor Ya.Pinkhasov's example: key words in the combination of main parts [6, p. 14]. Prof. Example given by S.Usmanov: silver air, silver in flower garden compounds, silver in flower garden compounds, flower words [7, p. 35]. L.Abdullaeva shows that words such as *fox*, *scorpion*, *bear*, *lion*, *dog*, *snake* come as an adjective [1, p. 63]. The solution to such contentious situations can be found in the process of analyzing 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.

We now examine the syntactic-stylistic relations that play a key role in the emergence of metaphor. Any metaphor is syntactically subordinated to a particular piece and is realized by defining or interpreting it. In the works of Sh.Rahmon one can find unique examples of metaphors that are not used by other artists. This, of course, is directly related to the creator's level of perception of being. Poetry, in general, is an artistic text that is actually a view of the creator's understanding of the world.

Words cannot express figurative meanings, stylistic meanings, until they enter into a syntactic relationship. However, as an exception, there are metaphors in Shavkat Rahmon's work in which mothers are likened to the sun. In the application of such metaphors to the mother, the determiner is used alone and the determiner is not involved.

Ayam Oftob Mamajon karvon iziga
Go‘zallashib ketardi borliq
Shahrixondan o‘tganda **Oftob**,
to‘kildardi 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 “*bosh*” (“head”) is actually applied to a person, but it also has figurative meanings based on analogy, in addition, different parts of a person can express a new meaning directly in a sentence, without being defined in different contexts:

«Oq ipakday **qo‘llari** uzsa»,
ezildardi sho‘rlik rayhonlar.
«**Oyoqlarin** bir bor o‘ptirsa»,
xo‘rsinardi yashil sayhonlar.

Suvlar uni **sevardi** qandoq,
gullar **yonib** qildardi xitob,
g‘o‘zallikka ko‘mib borliqni,
Shahrixondan o‘tganda **Oftob**.

The *qo‘l* (hand) and *oyoq* (feet) are actually parts of the human body. In the poetic text, according to the author's imagination, the hands are applied to the basil and the feet to the green basil. Also, in the following verses, the use of love for water, burning for flowers can be observed only in the context of syntactic units.

As noted, the resemblance of the mother to the sun is clearly seen in these verses. Natural phenomena, the transfer of the qualities of being to human beings, are not new to poetic texts, but such a description of the mother shows that the author has drawn a unique linguistic picture of the universe:

«**Oftob, Oftob**, yopma paranji,
tiniq oylar qorayib ketsin,
Oftob, Oftob, bir bora ranjib
bir xo‘rsinib o‘lishga yetsin...»

In the following verses there is another kind of context-related metaphor. In it, rather than the usual determinative definite relation, 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 "**kumush**" ("silver") is a metal, a chemical element, but its color is usually applied to the snow (Silver Winter). However, in the poetic verses, "silver hair" is used syntactically in the form of a sentence in a specific way in relation to the mother, to convey the meaning of old age, a person who suffers a lot. In the determinative-definite relationship, the case of use in the form of a phrase is common, but not in this case. It can be recognized as a new metaphor in these verses. It is also noteworthy that in the same verse, the word itself has a figurative meaning of "**qo'llari qadoq**" and "**yuragi qadoq**" which is similar. In Shavkat Rahmon's poem "HAMAL" syntactically, the constructions in the form of speech form a metaphor. It should be noted that in such a situation, it is mainly the cut that creates a portable meaning based on the similarity of the sentence. In Sh.Rahmon's poetry the similarities of actions connected with verb cuts are relatively common:

Erib bitdi poyonsiz qorlar,
 yana ko'hna zamin **tulladi.u**
 Vodiydagi ulkan o'riklar
 bir kechada oppoq gulladi.

Oq bulutlar yerga **qo'ndimi**,
 mo'jizalar bo'ldimi sodir?
 Oh, naqadar ajoyib tunda
 oq mash'ala **ekilgan** vodiy.

It is evident that the highlighted passages express meaning on the basis of similarity rather than in their own sense, rather than in the context of the speech. The word "**tullamoq**" the animal-specific, the word "**qo'nmoq**" bird-specific, and the word "**ekilmoq**" plant-specific actions are applied to the ground, clouds, and valley based on similarities. These syntactic relations are also involved in the formation of specific patterns of metaphor:

Endi safsar kechalarda oq
 mash'alalar tutib, ulug'vor
 kengliklarda kezar chiroyli
 kunduzlarni **axtarib** bahor.

In fact, the verb "**axtarmoq**" ("to search") is known to be applied to humans, but the situation in the speech shows that spring, like humans and living things, can search for days. This

poetic analogy is a peculiar metaphor. In the following examples, the verb predicate carries an unimaginable metaphorical meaning:

Kunlar **pisha boshlaydi** yana,
ranglarini boshingda elar,
Xayolingni chaqmoqlar kabi
yoritguvchi lahzalar kelar.

The use of the verb “**pishmoq**” (“to cook”) also actually refers to an action performed by a person in the form of an accrual ratio (cooking food), but it is used more actively than fruit. In this case, the use of the verb to start cooking by the poet in relation to the day serves to create a new metaphor.

There are a number of symbolic concepts in the literature, such as flowers, nightingales, crows. In particular, the nightingale usually represents the portable meaning of a young man in love as opposed to the image of a flower. But in the following verse it has a completely different metaphorical meaning. That is, the human heart means:

Yana yaproq yozgan daraxtga,
atirgulga qo‘narsan nuqul.
Kechalari chap ko‘kragingda
qafasini sindirar bulbul.

The author tries to use the metaphor as effectively as possible in order to increase the impact on the poem. In particular, the metaphorical expression of verb clauses in the presence of auxiliary verb conjugations again creates metaphors:

Bog‘larda oq alanga gurlar,
telba qilar shamollar isi,
gilos gulin kiygan ko‘chada
oqib borar qizlar kulgisi.

In the band, a part of speech in two groups of verbs expresses a figurative meaning. The first is the dress verb applied to cherries, and the second is the “flow” of girls’ laughter.

Subhidamda yam-yashil daraxt
derazamga **yuzini bosdi**,
kerishganday oynak sathiga —
gullarini ohista yozdi.

Qirchillagan shabada keldi,
ko‘pirgancha shoshib, **quvonib**,
Bahor, jismi ochilib, yashnab,
bosib ketdi atir tumani.

Go‘yo quyosh parchalanganday...
G‘arq qiladi olamni farah.
Har bahorda menga erinmay
yashamoqni o‘rgatar daraxt.

The units “*yuzini bosdi*” (“pressed his face”), “*quvonib*” (“rejoiced”) and “*yashamoqni o‘rgatmoq*” (“teaches to live”) illuminated in the above verses have new methodological meanings in relation to the parts to which they are connected.

Bahor senga ishonar, qara,
suzib chiqdi ko‘ziga yurak —
qarab turar senga **intizor**,
sen bahorni sevishing kerak.
Ko‘ziga boq, haydama uni —
minginchi bor qilmagin xato.
Ostonangdan ketmaydi bahor,
sen aslingga qaytmaguncha to.

Sharqiratar **asov** soylarin,
nafasidan ranglar ufurar,
o‘ynayverar **yashil qushlarin**,
gullarini yondiraverar...

In Shavkat Rahmon's poems, new metaphors can be encountered from the beginning to the end. The poem is especially inspired by the fact that when describing spring, its actions are transformed into human forms, and personal verbs such as “*Ostonangdan ketmaydi*”, “*qarab turar*”, “*o‘ynaverar*”, “*sharqiratar*” (“does not leave threshold”, “looks”, “plays”, “falls”) are attributed to natural phenomena.

There is a creator who writes about the most important feelings, expresses his thoughts about it. Shavkat Rahmon also uses new syntactic meanings in his poem “*LOVE*” through various syntactic devices:

Muhabbat – **chiroyli kapalak**,
qo‘rqaman sho‘rlikni tutgani.
Kapalak quvganim yonimda,
yodimda yo‘q ammo yetganim.

Yuragim ranjigan boladay
na ermak, taskinga ko‘nadi.
Muhabbat — chiroyli kapalak,
hali ham **gullarga** qo‘nadi.

Ortidan halloslab chopaman,
xijolat bo‘laman g‘o‘rlikdan —
qanchalik yugurmay, baribir
orqada qolardim **sho‘rlikdan**.

In this poem, the words "Butterfly" and "Flower" have a metaphorical meaning to the parts to which they are connected. Of course, what the words in the next verses in the poem mean depends on the meaning of the words in the previous verses. In the first case, the "butterfly" together with its determiner acts as a cut of the word "love". It is clear from the content of the poem that the "flowers" in the following verses, of course, mean hearts. The word "salinity" in the last verse is actually applied to people, but the poet also used the word in a figurative sense.

The author can skillfully use the 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 the poems of Shavkat Rahmon, it can be observed that in some places he used a series of metaphors. In the given poetic text, “*so‘lmoq*” (“fading”) is used in reference to the sun, and “*shohi ko‘ylak*” (“king's shirt”) is used in reference to nastarin (plant). In the poem, the poet likens the wind to a child. He could also form a direct metaphor as a child. However, instead of being incomprehensible, he uses new words, new stylistic expressions, such as “*bolakay shamol*” (“boy wind”), “*shamolbola*” (“wind boy”). In the third stanza of the poem, a number of combinations such as “**sochi qumrol**”, “**dudog‘i lola**”, “**yuzlari oq**”, “**yonoqlari ol**”, “**o‘ynab harir etaklarini**” are used, and almost all the words of the stanza are not used in their meaning. Here, based on analogy, metaphorical meanings can be said to be concentrated.

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