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**METAFORA AS A FACTOR OF SYMBOLIC-MEMORIAL INTERPRETATION IN THE
DEVELOPMENT OF ARTISTIC SPEECH**

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Abstract. The article theoretically summarizes the nature of artistic speech, the specificity of the metaphorical guide in the poetic way, the principles of separation of emotional perception in the technique of narration in the form of examples of modern Uzbek lyric poetry. In it, the scientific term is observed both as a form of poetic thinking and as a means of image, the relationship between symbol and metaphor, the synthesis of poetic psyche and creative philosophy, the integrity of tradition and experience in expression, aesthetic perception and evaluation criteria. referred to. In fact, the metaphor provides the basis for the analysis of the creative nature of the poet in the artistic connection, distinguishing the most elegant aspects of his artistic skills. Symbolism and metaphor define creative individuality precisely in the context of the concept of art.

Keywords: metaphor, poetic thinking, artistic speech, tradition, experience, symbol, metaphor, emotional perception, poetic psyche, creative philosophy, aesthetic value, evaluation criteria, literary interpretation, analytical skills, synthesis, image tool , methodological and formal research, creative nature, poetic skill, expression.

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抽象的。文章以现代乌兹别克抒情诗的例子，从理论上总结了艺术言语的本质、诗意隐喻引导的特殊性、叙事技巧中情感感知的分离原则。在其中，科学术语被视为一种诗歌思维形式和一种形象手段，象征与隐喻之间的关系，诗意与创造性哲学的综合，传统与表达经验的完整性，审美感知和评价标准。所指。事实上，隐喻为分析诗人在艺术联系中的创作本质提供了基础，区分了他艺术技巧中最优雅的方面。象征主义和隐喻正是在艺术概念的背景下定义了创造性的个性。

关键词：隐喻、诗意思维、艺术演讲、传统、经验、符号、隐喻、情感感知、诗意心灵、创作哲学、审美价值、评价标准、文学诠释、分析技巧、综合、图像工具、方法和形式研究、创造性自然、诗意、表达。

INTRODUCTION

Evaluating the aesthetic value of a word from time immemorial determines the ultimate goal. Especially in the philosophy of creation, it has become customary to embellish artistic speech through symbols and metaphors. In it, imagination and meaning come together. A concept that equates the development of expression with a poetic idea and a literary interpretation is a metaphor that serves as both a form of aesthetic perception and a means of imagery. In fact, "the figurative meaning of the word, the metaphor that creates the artistic process in it, and its various forms: metaphor, metonymy, allegory, symbol, allegory, rhetoric, diagnosis, etc. the place and role of elements in the work, their connection with other poetic means, the study of the features of the work in revealing the artistic and ideological essence, the identification of the most delicate edges and points of the poet's art, scientific analysis and research "[6, 3-4] creates a certain theoretical need. Every original allegory used by the poet renews poetic thinking. It is the metaphor that directs the observation to the artistic depth. Metaphor combines imagery and expression. In this sense, the concept that unites the levels of language, speech, and thought forms a

philosophical association between emotion and observation. In it, the connection between cause and effect is different on an artistic scale. In the transition from formal laconicism to poetic logic, from poetic logic to semantic shift, the aesthetic perception of reality through comparison plays an important role.

REVIEW OF THE LITERATURE ON THE SUBJECT

In his treatise *Poetics*, the Greek philosopher Aristotle, who examined the relation of metaphor to meaning, divided the change in the meaning of words into four ways (from variety to variety, from variety to variety, and analogy), writing: a substitute conceptual relationship is formed ... Sometimes in linguistic practice there may not be a word that matches the concept, but the author must find an alternative expression to it! " [2, 172]. Several aspects are exaggerated in the quotation: first, the great scholar perceives the term as a complex of forms of semantic migration and expands its scope of expression, secondly, the philosopher correctly defines the accumulation of foreign concepts in the word in metaphor, thirdly, the author the ratio of conciseness emphasizes the specificity of the metaphor, fourthly, the expert emphasizes that

the concept belongs to the phenomenon of poetic thinking as a product of creativity and research. Literary theory and aesthetics have a wealth of scientific experience in the nature of metaphor, the type of symbolic-figurative thinking, the evolution of artistic discourse, and the methods of semantic transfer in lyricism. In particular, Aristotle's "Rhetoric. Poetics" (2000), Gegel's "Aesthetics" (1971), VGBelinsky's "Full collection of hair" (1954), Bualo's "Poetic Art" (1978), F. Shelling's "Philosophical Art" (1966), B. Eichenbaum's "O literature" (1987), R. Bart's "The work of choice: Semiotics. Poetics" (1989), M. Black's "Metaphor of theory" (1990), Yu. Borev's "Aesthetics" (2002), V. Vinogradov's "O teorii khudojestvennoy rechi" (1971), V. Vovk's "Yazikovaya metafora v khudojestvennoy rechi" (1986), V. Gakning "Metafora: universalnoye i spesifitcheskoe" (1988), S. Gusevning "Nauka i metafora" (1984), D. Davidsonning "Chto oznachayet metafori" (1990), B. Ivanyukning "Metafora i literaturnoye proizvedeniye" (1998), VM Zhirmunsky's "Theory of literature. Poetics. Stylistics" (1977), L. Timofeev's "Words in style" (1982), MBKhrapchenko's "Horizons of artistic image" (1986), VEKhalizev's "Theory of literature" (2006), I. Sulon's "Literary Theory" (2005), B. Sarimsakov's "Criteria and Fundamentals of Art" (2004), B. Nazarov's "Life is a Criterion" (1985), I. Gafurov's "Heart of Lyrics" (1982), N. Jabbarov's "Time, criteria, poetry" (2015), A. Sabirdinov's "Word and image in Oybek's poetry" (1993), B. Akramov's "Problem of poetic image in modern Uzbek lyric" (1991), I. Kurbanbayev's "In the research 'Imagery in Uzbek poetry of the 90s'" (2005) the nature of terminology, change of word meaning, expressive skills, image psyche, artistic skill and

integrity of poetic perception are generalized at the scientific level.

RESEARCH METHODOLOGY

By way of comparison, metaphor is a phenomenon of artistic discourse as a method of semantic transfer and a type of contemporary poetic thinking. Rather, the focus of the concept on the aesthetic task determines its essence. Expression skills improve the technique of narration while expanding the scope of imagination in the spirit of poetry. The rediscovered opportunity provides the charm of literary interpretation. The term, which shifts from the material of language to the criterion of aesthetic evaluation, moves the layers of human consciousness. However, "the poet's choice of words and the degree of organization of meaning in the idea form emotional perception. In the goal-oriented process, the imagination is renewed as the attitude to reality changes. The poetic illusion actually serves to deepen expression. 4, 281]. Although the English scholar Christopher Codwell's theoretical observation emphasizes the emotional coloring of the image and the aesthetic power of the word, he refers to the metaphor that defines the center of the image. In a broad sense, the metaphorical form enhances the student's taste through proportions and comparisons. Going from the perceived truth to the unperceived essence determines its nature. It is noteworthy that, although metaphorism is a general problem, it acquires a personal character in the poem, which belongs to the creative nature. It is the metaphor that, while embellishing artistic discourse, directs the collection of images to the independence of expression. Hermeneutic, structural, microanalysis, historical-comparative and functional methods were used in the preparation of the article.

ANALYSIS AND RESULTS

Metaphor is a concept related to the perfection of the human worldview, based on the integrity of knowledge and skills. Comparisons and comparisons provide the basis for a complete understanding of the subject matter. As a product of a vital need, the metaphor governs human consciousness, moving from simple to complex. In fact, "poetry is an image of emotion. It must contain emotion, symbol, image, art; in poetry, the poet must have a subject, an individual style," I ", his own voice. .. the focus on the subtlety,

Ko'nglimda yoridi armonning ko'zi,

yo'lto'sar qaroqchi hijron doridi.

Hali o'tmay turib bahor, yoz, kuzi,

sen ketding... bir kunda dunyo qaridi

[9, 23].

beauty, wisdom, literary and aesthetic value of an inja art makes the work relatively easy "[7, 86]. In it, the metaphor used unites the subtlety, the play of words, or the movement of meaning. An expression based on an image achieves clarity and clarity in the metaphor. The balance between poetic logic and philosophical observation ensures the uniqueness of literary interpretation. For example, the concept that defines the quality of art grows out of the stereotype of imagination. Renewing a sustainable illusion is an elegant quality unique to talent:

The eye of hope shone in my heart,

a roadblock robbery drug.

Spring, summer, autumn,

you left ... one day the world grew old

(author's translation)

Nasrullo's methodological and formal researches play an important role in the Uzbek lyrics of the new period. Through the collection of poems "Let the Flame Stay Two of Us" (2018), the familiar poet will have serious success in materializing the feeling. Metaphor in the creative literary interpretation is a means of analyzing the mysteries of the mind, and the author organizes a figurative landscape of thematic parallelism in the Elegy. There is an imaginary connection between the birth of a child and the birth of poetry, and the Association

of Observations brings philosophical generalizations to the forefront of research. Details that are logically intertwined in emotional perception describe the lyrical protagonist's harmony. Behind the scenes, the lover's biography confirms the unattainable dream. The ratio of the seasons (spring, summer, autumn) reflects the mood swings. Tarang serves to intensify the rebellion in philosophical observation. In the present case, the word combines the image of the landscape and the mood:

So'nggi barg – so'nggi so'z.

Tugaydi ertak.

The last leaf is the last word.

The fairy tale ends.

Angry winter -

Qahr qilar qish –
Olam yuziga tortilar kafan – oq.

Tugamas firoq.
Tugamas... [8, 31].

The shroud on the face of the universe is white.
There is no end to the separation.

It does not end ... (author's translation)

In Dilrabo Mingbaeva's lyrics, the metaphorical tone is usually complemented by an adjective-adjective connection. "Deep lie", "bloodthirsty", "eternal song", "broken heart", "bright dreams" and "dark melody" - epithet-comparisons used in the poetic style deepens the symbolic expression. "The last leaf is the last word" on the plate represents the end of the fairy tale. The metaphor of the snow-shroud indicates that the separation is not over. In the nomination "Autumn - a fairy tale" the connotative meaning is formed. The metaphors of "a heart that is not enough for you" and "the sun that is stolen" are painful and synonymous with a new, emotional state! Motivation (magic sword, flying carpet), which arises during the mythology of the concept, opens a wide way to the stylization of literary interpretation. The commonality between the human mood and the season of nature ensures the integrity of the metaphorical connection.

Usually, metaphor aims to materialize the imagination. The current concept is based on the logical connection of comparison, ratio, alternative and analogy. The type of figurative thinking, while increasing the power of the aesthetic impact of words, poetic ideas and

Dillarga sanchilsa yillar savoli,

Moziy kitobidan topilgay da'vo.

Uni varaqlaydi avg'on shamoli,

expressions, paves the way for the integrated transfer of imagination to perception. In other words, if we apply the spirit of poetry to the body, the allegory will move the blood flowing in its veins. "Today, it is not an art to show everything as it is, to say everything as it is. Today, a true artist seeks and finds metaphors in the landscapes of existence. and seeks to accustom the kirmans to grasp that sign and to grasp the meaning behind it "[5, 422]. The metaphor serves to convey the imagination to a clear and concise, coherent and effective, deep and comfortable perception. Rather, it is a logical syllogism that focuses on the regularity of situations and expressions. The subtle, elegant, and intimate feeling is symbolic. In fact, the psyche of poetry requires the depiction of feelings in a combination of action and situation. Revealing the divine nature of a word that does not fit the definition depends on the level of intellectual readiness. Mysterious gestures and subtle expressions guarantee the inviolability of expression. In the process of creative independence, the concept increases the weight of artistic meaning:

The question of years pierces the heart,

A claim found in Mazi's book.

The Afghan wind blows through it,

Ma'yus boqib turar Termiziy bobo [10, 239].

Grandfather Termizi, who looks on sadly [10, 239]. (author's translation)

Shodmonqul Salom's poem "Gate of Faith" is written in a metaphor that is full of logic. The metaphors of "Mazi - a poem written in another language", "Jaihun - the enlightened heart of the Termezis", "patience of centuries", "Gate of Faith" are exaggerated in the language of emotion, which is contemporary to literary thought. The Book of Mazi is a school of history for the younger generation, an ancient and ancient tradition that seeks to establish a healthy faith. The metaphorical meaning of the verses is a philosophical generalization. According to the author, Mazi is the greatest coach! The solution to the contradictions of life is found in history. Metaphor serves as a center of meaning in artistic discourse. The poetic structure of the text consists of 5 verses, in which the metaphor-animation describes the contrast method. "Is there anyone among you who knows the language?" in the case of a lyrical subject appeal, the symbolic expression takes precedence. "Mankind is drowning in the river of darkness, without a bright face." The poet translates the ordinary language into the language of art, and is seriously committed to the glorification of goodness and religion.

"Metaphor is a common means of figurative thinking. In artistic discourse, the term that connects function and style takes precedence over expression. the phenomenon that manifests itself as is still at the center of a heated debate "[3, 69]. The current situation is due to the diversity of views on the understanding of metaphor, its classification. The nature of the

term, which does not fit into a single science, is in fact complex and multi-stage, and the concept that integrates the practice of selecting, storing, processing, and applying information in the process of knowledge and cognition is conceptual in nature. The metaphorical form, which strengthens the bond between the part and the whole, emphasizes the criteria of aesthetic evaluation, while using characteristic features to illuminate the essence of matter in a particular system.

CONCLUSIONS AND RECOMMENDATIONS

1. Logical representation of an image in direct and indirect comparison defines the specificity of the term metaphor. In the type of figurative thinking that describes the ratio of related events, the mix of knowledge and skills provides a change in meaning, and the concept and function associated with the evolution of artistic discourse differ. In it, the word integrates image, analysis, and interpretation.

2. The development of metaphorical thinking and the development of metaphorical thinking. The metaphor is responsible for linking the language of poetry and the spirit of creativity. The term, which shifts from a symbol to a form of thinking, is dominated by creative inclinations and the status of methodological research.

3. The genesis of metaphor is welded to the intersection of imaginary mythologization, motivation, and stylization. Determining the ideological and artistic essence of a text, both the

creative artistic skill and the assessment of artistic criteria, the methods of semantic transfer depend on the level of practical development.

4. The phenomenon of metaphor often manifests itself in a mixture of other methods. In Nasrullo's poetry, for example, the method of thematic parallelism serves to build the whole text on the basis of a single metaphor. In Dilrabo Mingbaeva's literary interpretation, metaphor is creatively independent, sometimes combined with a metaphorical adjective. In the writings of Shodmonqul Salom, the art of metaphor-diagnostics is exaggerated. Moving a situation into a mood is actually a risky method, but a well-chosen comparison offers the reader a new and challenging mood.

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