



REPRESENTATION OF PICTORIAL MEANS IN LYRICAL GENRES

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Russian scientist V. Vinogradov, in his lecture devoted to "science and its tasks of the language of fiction", shows the meaning expressions of the language as two types: "1) in the sense of "speech" or "text" (analysis material for literary language history, historical grammar and lexicology), which reflects the system of one or another national language; 2) "art language" – in the sense of It seems that the language of the word art, that is, the artistic language, is the primary element that defines the specifics of the work and lives in harmony with all the components of the artistic work. "The artistic language will be embedded in the images, characters and other components of the work, entering into their composition and becoming an indispensable synthesis." That is why figurativeness and emotionality are the most important defining characteristics of the artistic language. "The means of artistic representation and expression are the result of deviations from the general norm (i.e., the application of linguistic elements in other forms, meanings, orders, attitudes, etc.) with a specific artistic-aesthetic purpose in the use of language, and serve to make the image vivid, expressive. These different deviations can be observed at different levels of the language: phonetic (alliteration, assonance), morphological (asindeton, polysindeton), lexical (archaism, dialectism, jargon), semantic (tropes), syntactic (inversion, verbal repetition, syntactic parallelism, Ellipsis, xiasm) levels". They serve to increase the expressiveness, expressiveness of emotional experiences, realities, thoughts and feelings in a work of art, including poetry, to be bright, painted.

In linguistics, the means of image and expression are checked, mainly within the framework of tropes and stylistic figures. Metaphor, metonymy, synecdoche, epithet, likeness, irony (irony), sarcasm, antiphrase, periphrase, exaggeration and lithota, allegory, Symbol (Symbol), revitalization, apostrophes are shown to belong to tropes, while anaphora, Epiphora, compositional bonding, repetition, syntactic personalism, antithesis, gradation, rhetorical are syntactic figures. In literary studies, however, it has been shown that words that are used in a portable sense are referred to by the generic name trop, with reference to the basis of the displacement of meaning there are a number of manifestations of the street, such as metaphor, metonymy, synecdoche, irony, periphrase, allegory (metaphor), Symbol (Symbol). These types of movement are an important criterion in ensuring the artistry of lyrical works. Their use will bring an image to the surface. Metaphor covers areas of knowledge such as philosophy, psychology, hermeneutics, literary studies, logic, linguistics. Because they reflect the ethnic and National mental environment of a person, his connection with nature, his worldview, social life, lifestyle. All this is due to the language blanc, that is, "without metaphor, The Lexicon will not exist". Representative of the field of linguistics



A.Khojamqulov, in his paper" on the classification of metaphor in Uzbek", gave the following classification:

1. Anthropomorphic metaphor. A metaphor formed on the basis of a person and objects belonging to him (inherent).
2. Zoomorphic metaphor. A metaphor formed on the basis of the displacement of the meaning of the lexemes that represented the name of animals and their body organs.
3. Phytomorphic metaphor. A metaphor formed by the displacement of the meaning of the lexemes that signify the name of the tree, plant and their parts.
4. Cosmomorphic metaphor. Metaphor formed on the basis of the name of celestial bodies.
5. Abiomorphic metaphor. A metaphor formed on the basis of the displacement of the meaning of lexemes that represent inanimate objects in nature .

While a person stands in the center of literature, the qualities inherent in him go directly in connection with anthropocentric metaphors. Because in our lyrics today, metaphorical thinking is the leader. For example, in Muhammad Yusuf's poem "The echo of love", the lexeme "flower", which meant the name of the plant, was applied to yor on the basis of the phenomenon of displacement of meaning, forming a phytomorphic metaphor.

Gulim, affection means in the eye lie,
No indelible begging in my tongue,
The more we don't see the more Dear,
The farther you are, the closer you are .

Yor's likeness to a flower is the search of the creator for the creation of a poetic image, as well as the pursuit of folk oral creativity and following our classical literary traditions. It is a long-standing connection between nature and man that the fragrance of the flower, the Watcher is radiating, the human soul is imbued with its charms, and, due to its delicacy, it is always an extenuating relationship between nature and man. From time immemorial, plant and human involvement on the basis of totemistic visions turned into figurative thinking, from mythopoeticism to an artistic and aesthetic phenomenon. That is why the roots of metaphors are contiguous with Coven myths. In the following paragraph in Muhammad Yusuf's "My Sweet torment is Love" series, too, the connection between the likeable and the like has given rise to a phytomorphic metaphor. In the context of the poem, the plant (flower) has moved from the meaning of self-referential (denotative) to the meaning of expression (connotative) :

O flower,
I forgot you,
Disconnected others.
Me now my first love
Rock my heart...

In Iqbal Mirza's poem" Angel", the word angel was also used to refer to yor, giving rise to theomorphic metaphor. In theomorphic metaphors, the words angel and Satan are expressed in relation to man, moving from their meaning.

I was a band tied to the ground,
From work I went in the morning and returned in the evening.
You are here...
Where did you come from after all?



Have you fallen out of the Blues, my angel?

Metaphors as one of the types of movement that gives rise to artistry, the poetic idea in the world of lyricism is discovering its own edges of meaning in the expression of the image. The role of metaphor in the expression of the world of the human soul, psyche in lush paints in the patterns of creativity created in the period of independence is unity. Matnazar Abdulhakim's "the day has also subsided..." in the second paragraph of the opening poem, in a metaphorical manner, lyrical "I" feelings are expressed in melancholic tones:

The plantains are gently scattering Khazan,
Dying daffodils to the ground.
Words are taking away
Entering the language are these silences .

The autumn season is represented by the means of the word "Khazan" in the first stanza. So, in the garden of love, hijra Reigns. The poet expresses the autumn state of leaf-shedding of plantains through the metaphor of "daffodils to the ground ending", likening the yellowed leaves to a letter. The poet uses the word "letters" in order to strengthen the folk tone. The falling of the leaves to the ground like a letter is as if it were the heart groans of a lover who is giriftor of the torment of hijra. The poet used the separation of the two hearts through the metaphor of "silence entering the language" to enhance the artistic-aesthetic qualities of the poem. At the same time, it can be said that "it is extremely difficult to find specific words and place them in such a way that they mean a lot with few words, because words are tight, thoughts need to be wide in detail, that is, the creation of live cartoons from words is the movement of the person to be described, the flow and tone of Matnazar Abdulhakim also imposes his influence directly on the reader's emotions by discovering metaphors that are patterned in the memory of his students. Before the reader's eyes, this landscape comes to life. As José Ortega - I-Gasset notes: "metaphor is the blemish weapon of thought, a form of scientific thought... the metaphor is the displacement of these expressions" . In the next paragraph, however, he was able to skillfully use both metaphorical and Synecdoche methods to strengthen the meaning, to ensure the figurative.

To the eternal mystery of autumn without ear
Unrecognized, Khazan's winner is this season.
Two asov hearts one by one
Quietly-quietly surrender.

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