

## WAYS OF METAFORA FORMATION OF SYNTACTIC UNITS IN THE DETECTIVE-DETERMINED RELATIONSHIP (ON THE EXAMPLE OF SHAVKAT RAHMON'S WORK)

**Yunusova Durdona Akhtamovna,**

Teacher of the Department of Methods of Language Teaching,

Samarkand Regional Center for Retraining and

Advanced Training of Public Education

E-mail: [durdonayunusova3@gmail.com](mailto:durdonayunusova3@gmail.com)

Contact number: +99893 304 83 33

### Abstract:

The article discusses the use of metaphors in the works of Shavkat Rahmon, in particular, in the adjective-adjective relationship. The poet's poems are analyzed to contain original metaphors that are almost unheard of in other works.

### Keywords:

Metaphor, adjective-adjective, adjective-definite, denotative meaning, connotative meaning, figurative meaning, nomema, conjunction.

The most productive type of metaphors is phrases in the adjective-adjective relationship. One of the reasons for the formation of metaphorical meaning is:

- 1) One word is more appropriate and relevant to the purpose of the speaker's expression than another word, and therefore the second is used instead of the first;
- 2) There is no denotative of one denotation and a particular word is used to denote another denotation as well.

So, if the word being copied in the first case is the second term of the denotation, in the second case it is the first term. For example, the word (skirt) was used in relation to the lower side of a mountain because the word (skirt), which means (bottom), is more convenient and complete. Since the Uzbek language does not have the name of a specific geographical location in the sea, the word (armpit) is also applied to it.

The phenomenon of metaphor occurs mainly within the category of horses, in part in the verb: The bird flew. The action represented by the verb (fly) in the second of the aircraft flying devices is similar to the flight in which a bird flutters its wings in the air. Therefore, the next meaning expressed by the verb (to fly) is a metaphorical meaning.

Metaphor is one of the most important means of artistic style, speech, as a common way of creating meaning.

The metaphorically formed semema may become independent of the main semema as a result of the acquisition of specific noun semantics over time, and may have a homonymous nature. For example, as a literary term (tragedy) it was semantically separated from the word in general use (tragedy), and their nomenclature had a homonymous relation. It has also become a homonym of the common [armpit] lexeme [armpit], a geographical term [1].

Poetry is not attractive without metaphors as a product of comparisons. This phenomenon has been studied in depth and detail by scientists. However, each creator uses the metaphor in a unique way. This phenomenon has been studied by world linguists and literary critics in various contexts, mainly on the example of prose works [2], the means of artistic imagery have been studied in detail from a linguistic-stylistic, lingvopoetic point of view. However, in the example of Shavkat Rahmon's poetry, the peculiarities of the lexical-grammatical means that form the metaphor have not been studied separately. That is why we tried to analyze metaphors based on the poetry of Shavkat Rahmon.

For example, in the poet's poem "Farewell" one can find the following metaphor in the definite article:

Goodbye, Spring! Goodbye, Spring!  
Thank you for your white flowers,  
**Emerald caves** on my branches  
For the hands you have nailed [3].

Emerald actually belongs to the word family of horses, and in poetic speech it enters into a syntactic relationship with another horse and acquires a metaphorical meaning.

Although the word sayak is used in such senses as "daydi", "darbadar"(in the translation as "vagrant"), it is mainly applied to individuals. Sometimes in poetic texts such adjectives as sarsari, daydi are given to the imagination, but this verse, which is applied to the wind, gives a new stylistic meaning to the whole content of the poem:

From crazy, vagrant wind  
Being angry, huge, glorious  
Shakes his head, though long  
Maple **with gnashing teeth.**

In Sh.Rahmon you can find original examples of metaphor:

Now white on purple nights  
Glorious holding torches  
Once beautiful in latitudes  
Spring **looking for** days.

In simple sentences, "Spring now travels in glorious expanses, holding white torches on purple nights in search of beautiful days." The author effectively expresses the qualities of spring, quoting the words search, wander at the end of the verses. This is the power of metaphor. In prose, white is the symbol of the torch, majesty is the breadth, beauty is the quality of the day, and in poetry they express the characteristics of spring.

Some linguistic phenomena not observed in a plain text are common in poetic texts:

All the trees at once  
Dried leaves,  
Sleepy teens  
Like upset kids...

In this paragraph, the phrase "happy teenager", although in the adjective-adjective relationship, together expresses a different concept. That is, trees are used in the sense of poplars. The next paragraph also contains a few words that have metaphorical meanings. In fact, "trampling on the streets" also has a connotative meaning, where the main focus should be on the "cold face" and "warm smile" in the determinant-definite relationship:

Very necessary from the morning  
Do not walk the streets,  
To frozen cold faces  
Hang warm smiles.

It should also be noted that in Sh. Rahmon's poetry, the metaphorical meaning of the cut and verb cuts is more important in some places than in the adjectives. The verb "hang a warm smile" is a shining example of the metaphorical meaning of the verb.

Shavkat Rahmon introduces the reader to the metaphors he has created. This is a good approach, because the poet's poems are so rich in new metaphors that the reader cannot suddenly grasp the meaning the author is trying to convey:

Garlic, orphan mint  
I fainted in his arms,  
Bathing star girls,  
I saw a diamond in my dream.

Apparently, apricots - mint, starlings - have always represented apples. In the following verses, the poet uses words such as "wild", "naked" to describe his attitude to the desert:

The wild desert lies open -  
Naked, beautiful, fluent,  
The top is increasingly weak  
Sighs the majestic sky.

It should also be noted that in the deserts and deserts, time seems to stand still. In this regard, the poet for some reason used the adjective of beauty in relation to the desert:

Time to press the button  
The desert melted - beautiful.  
The wolves are terrifying  
Torn wind in the worms.

When we analyzed Shavkat Rahmon's poems, it became clear that the participation of word-combinations in the definite-definite relationship in the formation of metaphors is more active than in other syntactic units. Proof of this is the fact that the adjective "torn" is subject to the dominant part of the wind and expresses a connotative, methodological meaning. While acknowledging that the article contains a large number of metaphors in the definite-definite, in particular, adjective-adjective relationship, it is possible to find that in the poems of Sh.Rahmon there are original metaphors that are almost not found in other artists.

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