

Reflections on Metafora and its Artistic Function in a Work of Art



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ANNOTATION: This article discusses the artistic aspects of using a detail in a work of art as a metaphor. Independent observations have been made of the purpose of the art of the "stone" detail used in folklore and written literature. Mainly the comparative analysis of the story "Stone" by the writer Askad Mukhtor and the poem "Blooming Stone" by the poet Shavkat Rahmon is made. Appropriate conclusions are drawn.

KEYWORDS: Uzbek fiction, detail and metaphor, Askad Mukhtor, Shavkat Rahmon, comparative analysis.

PROBLEM STATEMENT

"In works of art, words are used not only in their original meanings but also in figurative ones, which is called a 'metaphor'" [1. Izzat Sultan. Literary theory. Page 227]. "According to our concept, there are four characteristics of metaphors: analogy, two-way understanding, as an emotional image, and an animistic view. It is impossible to apply all these features equally. The state of these aspects depends on the national-cultural environment and certain aesthetic conditions" [2. Warren, Wellek. Literary theory. Page 214]

The spiritual growth of mankind, the expansion of the world of thought, confidence in the present and the future, respect for history, and the rise of spirituality, which is the property of humanity, depend on the works of art read today. As Cholpon puts it: "Literature is the pure water of enlightenment, the water of enlightenment, which cleanses not only our bodies, but also our blood, to soothe the souls of the dead, the extinct, the condemned, the extinct, the crippled, the wounded. We really need it because it exists" [3. Cho'lpon. www.ziyouz.uz]. So it's a metaphor - how the idea-content of a work of art is conveyed through the artistic movement. We will consider this topic in the example of two works.

DISCUSSION AND SOLUTIONS TO THE PROBLEM

Sometimes works can be symbolic or fabric-based, serving as a bridge between the reader and the author and helping to deepen the understanding of the original meaning. In a work of art, human-specific spiritual experiences, different destinies can be depicted in one image or in several images. The closeness of the image to the heart is achieved through the artist's skill and the ability to create a real human image in the protagonists. There are works in which human thinking, imagination, speech are directly reflected in inanimate objects. In this way, the author depicts the bitter truths of life or the feelings of human wonder, joy or humiliation and hatred in the example of an object or animal. "Symbolic images are generalizations of social phenomena through objects, plants, objects, animals, colors" [4. To'xta Boboev. Fundamentals of Literary Studies. Page 58]. Take, for example, the stones that lie beneath our feet and are not noticed. Although we consider them to be in fact an inanimate object, they come to life in the works of the creators. The image of the stone is one of the traditional images used in folklore and literature. Articles, songs, folk dances, and national holidays - Navruz - are also part of the Uzbek folklore. In particular, in Uzbek folk proverbs "Let your head be made of stone", "Wherever you go, it is as hard as a stone", "Whoever puts a stone will take a stone, Whoever puts a brick will take a brick", "A stone to a fool," "The appearance of water is gentle, and the heart is a stone," "Stone teeth that do not work," and other proverbs. [5. Uzbek folk proverbs. Pages 224, 311, 345, 382, 423]. In proverbs, simply by means of a stone, human qualities and shortcomings serve as a source of spiritual education for the people in the society. Almost all of us have heard the above proverbs. In the prayers of the elders, they ask that the child's head be made of stone, or, as the saying goes, "An open tongue eats soup, and a bitter tongue eats stone." That is why it is said that the head is as strong as

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a stone. The next article describes how a person achieves a good result through his tongue (eats soup) or suffers with that language, and his life becomes like eating a hard stone. The appearance of water is gentle, and the heart is a stone. "Although the appearance we see in our lives is mind-boggling, it is about people whose inner world is as hard as stone - unkind. The two opposing views in the article, the words polite and "tolerant," created the art of contrast. The symbol of the stone is widely used not only in folklore, but also in the genres of prose and poetry. Ulugbek Hamdam's story "Stone" or Shavkat Rahmon's poem "Blossoming Stone", which has left an indelible mark on Uzbek poetry, is a unifying image of stone in works such as Askad Mukhtor's "Koktash". We know that the change in the state of the reader reading the work, its impact on the lives of the characters in the work, depends on how vividly the image is portrayed. In each of these works, some human qualities are described in stone language. In particular, Askad Mukhtor's story "Koktash" tells about a stone known from history - jade. [6. Askad Mukhtor. Chodirxayol. Stories. Page 89]. Jade, a precious stone, is said to be extremely rare, found only in Kashgar and China. Currently, only a few countries in the world have black and green stone fragments of this type. The writer skillfully writes down the fate of this stone. The story begins: "I am a stone, a blue stone. My name is Yashm. There is no spectacle I have not seen in ten thousand years. Someone lifts it on my head, someone rides on it, someone puts it in a net, someone puts it in a grave. There is no path I have not walked, no glue I have not seen. It doesn't matter to me where I lie on the ground, but I admire people, who dragged me to the other side of the world, to the other side of the world, not to mention the mountains, the rocks, the rivers and the seas. I'm beautiful, I'm original, I'm transparent, so come and watch. No, let it be mine. This "yours and mine" is only in man, in my opinion, both war and massacre, death and misfortune. Again, in order to absolve them of their guilt, they have fabricated terrible myths about me! " (P. 94). From the beginning of the work, these words reflect on us human beings: to put a ruju on the stones we call precious, and then to argue with them as "yours and mine", as described in the stone language: When we read the work, it is simply stated in stone that these qualities are the shadow of man from history, and that even if they are the cause of their mistakes and displeasure, they know that the guilt is not from them, but from the "disaster" of those things. The author used a metaphorical image in the play. That is, in fact, the stone does not speak, but it "speaks" like human beings, "thinks", "hates" people's attitudes towards themselves, and "laughs" at the bloodshed of thousands of people because of simple wealth. Sources say about this stone: "In 1245, Ulugbek Mirzo Ulugbek marched on the Mongols. He won near Issyk-Kul and took two pieces of jade among his booty. And a tombstone was made for Amir Temur. In 1740, after the conquest of the Bukhara Khanate by King Nadir of Iran, he ordered the removal of a jade tomb and its transportation to Mashhad. But according to legend, Amir Temur's mentor Said Baraka Nodir had a dream in which he said that the stone should be put back in its place. However, there is a problem on the way to Samarkand. At the crossing of the river, a rock falls and splits into two unequal parts. " (P. 101). At first glance, the stem (core, core) of the work may seem like a stone, in fact, it can be said that it was given to human desires and, as a result, caused various tragic events. The sequence of events in the story created a chronic plot. Looking back on the Second World War, the play tells the story of how the stone was first found in Chin-Mochin (China), in the Mongol lands and in the territories of Nakhshab, Kesh, Samarkand, and Mashhad, and how many battles were fought. "People don't learn from the past," he said. The grandson of the same Chigatay attacked me again and sat on the throne in Nakhshab. E... didn't help either. Frankly, it's not a myth about me, it's all about people's greed. After all, the Chin-Mochin khagans did not use any tricks to take me back, they did not promise bribes and riches, and the betrayals and betrayals disappeared and no one died.

After all, my future master, the great Timur, put an end to the bar, restrained the greed of the greedy warriors, put his head together and united them under one crown " (p. 102).

The story is about historical figures. For example, Genghis Khan, Chigatay, Nodirshah, Amir Temur, Mirzo Ulugbek. These historical characters revealed important aspects of the story.

It is safe to say that the story ended with the placing of those two pieces of stone in Timur's tomb. As mentioned at the end:

"This time they were many, people who did not believe in myth, in fate, in God, or in ghosts. They came and, without a name, took a mirsangu and a scepter. Little did they know that the next day there would be a bloody massacre around the world, with more than fifty million people killed in four years. It was June 21, 1941, though. It was not yet the most tragic morning in history. " (P. 104) Indeed, the Second World War began on the same dates. When humanity does not have enough of this precious stone in history, it will try to take it away again. As the stone says: "O people who have not spared their lives, O... To me, a thousand years is not a waste, the life of these misguided is a breath. Think about it, appreciate it! "(P. 107) The reading of the work concludes that it is a necessary work for today. As a result of reading, we not only understand our past, but also realize that the feeling of hunger for wealth in people is a flaw that leads to the abyss.

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Poetry is a part of the human psyche. Every line, every letter, created from the source of the soul, is lined up like a pearl. If every word, written in such a way as to capture and attract the mind of a pearl, touches and reminds the reader of some thread of his heart and becomes a "favorite" poem, its value will increase even more than a pearl.

Shavkat Rahmon, who considered poetry to be his destiny, and whose lines glorifying freedom and liberty, did not live long, but he became an example of a true patriot. This stone is a symbol of truth. We know that injustice in life can hurt someone's heart by telling the truth directly, and the poet is afraid of that, and we see beautiful examples of allegory in his lines. In his poems "Eyes left open", "The world is still unhappy", "Blooming stone" we can feel the breath of that time, the pain of people from the title. [7. Shavkat Rahmon. A flowering stone. T. 1982]. If we look at the poem "Flowering Stone", we can see from the title, "Doesn't a stone blossom?" It is known from the lines that the poem "1984" is written in the title of the poem, and the atmosphere of that time, the injustices done to the nation's enlighteners, and the feeling of being forced to remain silent despite knowing the truth.

Manovi black stone -

In the palms of time

trillion times smaller night -

lying lifeless, to my sharp eyes

looks more and more suspicious every day -

as if alive,

as if one day

as if suddenly blossoming

as if out of nowhere

as if sleeping in secret. (Ibid., P. 12).

From the very first line, it is as if the image of the lyrical hero has moved to stone.

According to the descriptive description of the verb "to bloom":

1. To bloom - to bloom, to enter into a flower;

2. mobile. To prosper, to develop, to prosper.

3. To blossom, to beautify, to flourish, to mature.

4. Flowering - molding, foaming;

5. Blooming from the mouth - unconsciously revealing and telling a secret. [7. Annotated dictionary of the Uzbek language. 5 volumes. 1 vol. Pages 519-520]

The flowering that the poet says is exactly in our view according to the last comment. The stone, which doubts the poet's heart, hides the truth that people do not see, and fears that one day he will reveal the secret in the next line, but it will be a burden to the world:

As if watching passers-by

carrying the burden of eternal movement,

thinks hard, "What a comfortable century,

To which century will the secret be revealed?" (p. 12).

He says. What we consider invisible and inanimate has preserved thousands of sins over the centuries. The poet bravely insists, "One day this stone will definitely bloom." Through this metaphor, he tries to convince the reader that one day the stone will blossom, that the poet will not back down.

The stone is also a flower

thousands of kaltabin

when the gurzisin is packed,

I smiled bravely and said, you see,

This stone that blooms one day, of course.

Poetry in the 80s and 90s, when independence was approaching, changed the days from night to night, and the poet himself seems to be unable to distinguish between truth and falsehood.

Two works - Askad Mukhtor's story "Koktash" and Shavkat Rahmon's poem "Flowering Stone" - both contain centuries-old secrets. They see and hear the sufferings of those who have been buried in vices, who pretend to be right, who have turned the innocent into sinners, but one day, as the poet puts it, "flowers."

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SUMMARY OF THE PROBLEM

Simulation is a metaphor, the formation of artistic thought on the basis of details, the imposition of an effective artistic and aesthetic meaning on the image captured - these are the core issues of artistic thinking and creativity. "In the play, 'animation (anthropomorphism), diagnosis (personification) and allegory (metaphor) belong to the group of metaphors and are widely and actively used in fiction" [8. Dilmurod Quronov. Fundamentals of literary theory. Page 281].

Askad Mukhtor and Shavkat Rahmon achieved a unique (original) artistic meaning through metaphor. In this way, Askad Mukhtor refers to a historical period and historical figures, to the spirituality of people, while Shavkat Rahmon, in his poem, uses the metaphor of the socio-political awakening of Uzbek society in the late twentieth century. Both works have a high level of artistry and artistic and aesthetic impact.

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