

THE POETIC FUNCTION OF METAPHORICAL TRANSFERENCES USED IN ALLAS

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Abstract: This article talks about Uzbek folk songs, their significance in the formation of the spiritual world of the young generation, artistic features of the genre, in particular, one of the most widely used tropes in songs, metaphorical movements, and their poetic function in the pattern of creativity.

Key words: children's folklore, lullaby, alla, migration, metaphor, allegory

One of the national and spiritual monuments of the Uzbek people is folk art - folklore. Children's folklore is one of the aspects of this priceless wealth that stands out with its unique sweet language, truth about existence, realistic concepts and innocence.

Children's folklore consists of games, songs, fairy tales, riddles, quick sayings, artistic-improvisational relations expressed to different realities of life, which have arisen as a result of the combination of the world of children and the world of adults.

Children's folklore includes a number of genres, which are also recognized as mother's folklore, among which alla songs embodying mothers' special feelings for children occupy a special place. No mother, regardless of nationality, race, or religion, will raise her child without saying anything. This can be explained by the presence of songs of mothers, which appeared as a means of lulling their children to sleep, if you go anywhere in the world. Uzbek folk gods have been studied by a number of researchers. In particular, there are articles and monographic studies of G. Yunusov[14], M. Yakubbekova[4], O. Safarov[8], D. Orayeva[11] in this field in Uzbek folklore studies, which shows that they were a serious object of research in Uzbek folklore. The article "A word about Allah" published in Maarif va oqitguchi magazine by Gozi Olim Yunusov is the first research on Uzbek gods. M. Yaqubbekova studied the poetics of Uzbek allas in a monographic plan. O. Safarov expressed his important thoughts about allas in textbooks, manuals and monographs dedicated to children's folklore, and in a number of articles, while D. Orayeva studied mourning allas as a separate object of research.

Examples of such creations, called alla in Uzbeks, are "bayki", "bayushki"[3:7] in Russians, "lay-lay"[7] in Azerbaijanis, "alli-balli"[10:41] in Tatars, "heyalar"[12:21] in Karakalpaks, "ninar"[2:43] in Turks, "lolo" in Persians, "lolo" in Germans. wiegelied", "bekceuse"[6:34] in French, "huvdi" in Turkmen, "allo" in Tajik. "Consequently, Allah is the most sacred song of all the mothers of the world, which is somewhat joyful, but at the same time somewhat sad." [9:9]

While observing the Uzbek folk idols, we witness the effective use of various pictorial means, movements, and poetic arts by mothers in the process of creating idols, with the aim of expressing their love for their children in an attractive way.

Tropes are means of expression that help to feel the meaning from the inside, to express the refreshing of words with new meaning. A number of types of tropes such as metaphor, metonymy, synecdoche, revitalization are widely used in the works, which have gained more beauty as they achieve beautiful artistic value.

Metaphor is the most widespread type of transfer of word meaning, and it is considered "the transfer of meaning based on the similarity between things, events and events." [5:77] "Looking at its essence, it has long been customary to call a metaphor "tight simile", "hidden

simile". In order to clearly imagine the reason for this, it is enough to observe the mechanism of emergence of a metaphor: two things-phenomena are compared to each other, so the word representing the thing being compared is omitted, and the thing being compared is called the word representing the thing being compared. [13:277]

This type of movement depicts the idea, object, sign, action, person in an unusual way. For example, the colorless sema represented by the lexeme "my child" has never been able to express the aesthetic pleasure arising from the exploitation of the new meaning edge of the lexemes "lamb" and "my lamb" which were invented by the mother to use in its place. can't give

Uxla, qo'zim, yulduzim,

Qora ko'zim, qunduzim, alla.

Oppog'imsan, jonimsan,

Dilimda oromimsan, alla.[1:24]

The word "lamb" referring to the child in this alla example, compared to the meaning expressed by the usual words "my child" and "my child", acquires its essence in a way that is mixed with the meanings of "love" and "love more than one's life". This shows the artistic power of metaphor.

The use of such zoosems is often observed in alla with the purpose of metaphorical migration. In the example below, a child is compared to a mare:

Osmondagi oyim bo'lg'in alla

Yerdagi sen toyim bo'lg'in alla,

Alla bolam alla-yo, uxla, bolam, alla

Toychoqlarim ichidan tanlab olgan

Toychaxonim alla.[1:34]

Sof osmonda ma'sum boqqan

To'lin oydir yo'ldoshim.

Mehring bilan lovullagan

Ko'ksimda sen quyoshim.

Alla, bolam, alla-yo.[1:26]

In this place, the mother calls her child "my sun" in a metaphorical way, which means that the world without her child is dark for the mother, and she coordinates her love for her child with the shining of the sun. In fact, it is not difficult to notice that the poetic function is imposed even by comparing the words "love" and "sun", which acquire mutual meaning. Usually, it was not by chance that lexemes expressing the warm temperature pleasant to a person are juxtaposed with the word love. There is no cold love without warm hatred. The fact that the word "love", which expresses the positive attitude of people to each other, is related to "sun" is also satisfied by the evidence of its root meaning (warmth, tenderness).

Osmondagi yulduzim

Bolam, alla,

Yoqamdagi qunduzim

Bolam, alla.[1:45]

Mothers often refer to their children as cosmic bodies. Moon, sun, and stars are the basis of the best metaphorical movements of mothers. This can be explained by the fact that cosmogonic myths have a special place among the mythological imaginations of mankind.

The next verse contains the metaphor of "my beaver" rhyming with "my star". It is known that the beaver is famous for its fur, which is as valuable as gold. A mother manages to express her infinite love for her child by comparing her beauty and pricelessness to beaver fur.

In conclusion, it can be said that:

- metaphors are the most common type of tropes and are formed on the basis of various analogies;
- metaphors are often observed in Uzbek folk songs, mainly in the way mothers address their children, and mothers have the opportunity to express their love for their children more deeply through metaphorical movement;
- in Uzbek folklore, other forms of tropes are often found and have enough material power for research.

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