

METONYMY AND ITS MANIFESTATIONS IN LYRICAL IMAGE AND EXPRESSION

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Annotation: In addition to metaphor, metonymy, synecdoche, and assignment, the article addresses the blurred use of meaning migration, and the frequent use of metaphorically-metonymy, metonymy-synecdoche in both oral and nonfiction. The "Glossary of literary studies" explores metonymy as a problem in fiction, especially in modern literature, where metaphorical thought is leading, and in terms of aesthetic functionality it stands below metaphor as a problem for its attitude to the universe and social being, and its role in it.

Keywords: metaphor, metonymy, synecdoche, metaphorical image, artistic movement, istiora ideological aesthetic renewal, meditativity.

Annotatsiya. Maqolada Metafora, metonimiya, sinekdoxa va vazifadoshlikdan tashqari, ma'no ko'chishining qorishiq holda qo'llanishi hamda metafora-metonimiya, metonimiya-sinekdoxa tarzida uchraydigan ko'chimlar og'zaki nutqda ham, badiiy adabiyotda ham ko'p uchrashi. "Adabiyotshunoslik lug'ati"da badiiy adabiyotda, ayniqsa, metaforik tafakkur yetakchilik qilayotgan zamonaviy adabiyotda metonimiya metaforaga nisbatan kam uchrashi, estetik funksiyadorligi jihatidan u metaforadan quyiyoq turishi olam va ijtimoiy borliqqa munosabati hamda unda tutgan o'rnini muammo sifatida o'rganilgan.

Аннотация. Помимо метафоры, метонимии, синекдохи и дежурства, в статье рассматривается смешанное использование смысловых переносов, а также то, что переносы, встречающиеся в метафоре-метонимии, метонимии-синекдохе, часто встречаются как в устной речи, так и в художественной литературе. В "Словаре литературоведения" исследуется проблема того, что в художественной литературе, особенно в современной литературе, где преобладает метафорическое мышление, метонимия встречается реже, чем метафора, по эстетической функциональности она стоит ниже метафоры.

The lexical meaning of any word expands and develops as a result of the displacement of a character, action, feature to another object of the same nature. The semantic laws in each language itself, which determine such a development of the migration of meaning, are directly related to artistic creation. In the transfer of meaning by way of metonymy (Greek metonymia — "rename"), one character, the name of the action is based on interrelationship, dependence, and not on another similarity. In addition to metaphor, metonymy, synecdoche, and functionalism, there is also a blurred application of the displacement of meaning. This phenomenon also applies to metonymy: echoes found in metaphor-metonymy, metonymy-synecdoche are abundant both in oral speech and in fiction.

In the "dictionary of literary studies", metonymy is relatively rare in fiction, especially in modern literature, where metaphorical thought is leading, with zero being inferior to metaphor in terms of aesthetic functionality. Nevertheless, with the use of a metaphor in the artistic text, it has a great artistic effect, serving to present a succinct and touching expression of thought¹.

¹ Қуронов Д., Мамажонов З., Шералиева М. Адабиётшунослик лугати. — Тошкент: Akademnashr, 2013. —Б.172.

In the "dictionary of literary terms", metonymy is "a portable expression based on the closeness between two concepts², while it is said, another literary Dictionary defines it as: "a dissimilar transference based on the closeness between two concepts. In metonymy, the name of something or an event is moved to another, it is represented by another name, but this designation is based not on the similarity between the object or objects, but on the closeness, affiliation between them. It is in this aspect that metonymy differs from istiora"³. From the above definitions, summarizing the concepts of metonymy, we come to the following stop. Hence, metonymy is a displacement of meaning, that is, a type of metaphor, which refers to the connection between two things, an event-an event based on, however, between them, form, similarity in content, intimacy are not observed at all. For example, blue (sky, blue, color, monetary unit (dollar) .

There are the following manifestations of displacement by metonymy:

1) the name of one object is moved to another object in the same object:

I listen to the Istanbul with my eyes closed
A gentle breeze blows in advance
Slowly shaking
Leaves on trees
Far too far away
Unstressed whistles of the meshkobists

I listen to the Istanbul with my eyes closed.⁴

In this excerpt from the poem of the Turkish poet O'hun Veli, the way of life in the city of Istanbul in the last century, the living conditions of those who live in the city, their thoughts, anxiety-he is expressed. The author strives for brevity and drops the word city. The excess word known to the reader-drops the information. Usually, such a method is characteristic of oral speech. In particular, the sentence I went to Tashkent is used in the way I went to Tashkent, and this is the usual norm for our speech. Because such a method makes speech compact, thought compressed and impressive. The first line of the poem uses metaphor (I listen to the Istanbul) and metonymy (I listen to the Istanbul). While in the former the word town is dropped, it is perceived in context, while in the latter The hear is actually a sound from itself, an echo-emitting object, or a characteristic characteristic of people is moved to the "town".

As if it came to the world
Otilaman to the tip of Indian mountain.
Into ketar Kallam
The owner of a deserted world.⁵

² Хомидий Х, Абдуллаева Ш, Иброҳимова С. Адабиётшунослик терминлари луғати. — Тошкент: Ўқитувчи, 1970. —Б.98.

³ Хотамов Н., Саримсоқов Б. Адабиётшунослик терминларининг русча-ўзбекча изоҳли луғати. —ТОШКЕНТ: Ўқитувчи, 1979.—Б.364.

⁴ Ҳозирги замон турк шеърляти. — Тошкент: Фафур Ғулом номидаги АС, 1980.—Б.10.

⁵ Ҳозирги замон турк шеърляти. — Тошкент: Фафур Ғулом номидаги АС, 1980.—Б.10.

The band used the shaky similarity of the words mountain and odd as a word game, the tip of the mountain is a metaphor, in which in parallel the word peak is equated to a finger to form the art of litota. When the inside of the Callam is said, the poet is referring to the brain, which is part of it, not the human head, and is representing the whole through a piece, creating a sample of synecdoche. The act of "going in", although usually applied to animate objects, is also used in speech in the manner of a portable meaningful compound with emotionality-expressive staining, such as a thorn in the leg, a soul entered, a mind entered into place, an esi entered.

Whether a poet or a Nazarene, no one has refused either metonymy or periphrase, and among such literary priyoms (methods), known from a very old time to the present, they seemed simple and pejorative to the day poets of the Augustan period (late 17th to mid-18th centuries). Along with them, new ones will also appear, and they will undoubtedly decorate the pages of works about the literary oddities of our time in the future, writes Yan Parandovsky . In his opinion, metonymy, periphrase, just like the istiora social system, there is a commonality inherent in poetry of all ages, despite what the prevailing ideology is, metonymy was born as early as the times when man began to think.

As metonymy is interpreted as irony⁶, this suggests that it is even more prevalent in the culture of primitive peoples than in mature tamadduns. Because in the pan of the istioras, the irony, the fugitives are hidden words that do not need to be mentioned, and the concepts they represent are taken under the veil and disguised beyond recognition. People avoided mentioning the name of wild animals, atrocities in nature, diseases and death. In some tribes, similar customs have survived until now, including everything that concerns the chief of the tribe it is impossible to say clearly, and the hint, the resourcefulness in the gesture, the creativity goho reaches the level of confusion until then⁷. The metaphor enriches poetic speech, allows you to express the poet's attitude to the object of the image. While analogy, adjective, metaphor (istiora), invigoration also fall into figurative types, metonymy, exaggeration, synecdoche, periphrase, irony, antifreeze, sarcasm are also referred to as blurred metaphors

May the moon shine on Jazba nights
A fantasy I know the way.
No one else.
One mighty sound sword
Sasim does not produce.
Buried in my throat. Jimman.
Görlik, çağuv, fahş-he beor defamation
The city when it is buried in the flowers with applause;
My friends helpless by chewing their tongues,
Poison when tienatim poured into my cup;
Desecrating the pure souls into the mud,
Devil's army when the flag is hoisted;
The heart that roars as a spectacle,

⁶ Парандовский Ян. Алхимия слова, – М.: Правда, 1990. –с148.

⁷ Куронов Д., Мамажонов З., Шералиева М. Адабиётшунослик лугати. – Тошкент: Akademnashr, 2010.–Б.159.

Reverse friends while hanging out,
I went⁸.

The poem is about a man who is full of hatred inside, full of hatred, who sees no consequences from his brothers, understands and admits that no one else can lean on him, gets used to this misfortune, is overcome in the struggle and is forced to retreat, turns away when he expects help from his friends. It shows the tyranny of the mighty force, the killer of the voice buried in the throat. The image of the city of Beor, which applauds the scourge, the scourge, the slander, is reflected. Through the word city, a synecdoche is a surface, not a city, in which living cowardly, effortless false friends serve the enemy. He even joins that enemy and takes poison on him, only that Ogu poured into the hero's ornament.

Poison was also used symbolically here. Poison-ignorance, treason, cowardice, self-interest. Friends chewing their tongues-when does a person chew their tongue? Either from the strain of pain, or from the intensity of fear. Apparently, fake friends belong to the second category. The devil's army is an individual metaphor, another of the friends who carried a flag, while the flag is a sign of victory. There must be strength to raise the Flag, as long as the devil's pack carries the flag in the city, which means that it is a people full of strength, power and who unite almost the entire urban people around themselves. The artistic idea put forward in the poem, The thought that the author wanted to say, metaphors, metonymy, synecdoche and other migrations in revealing the pain that is mediating the heart of the lyrical hero, formed a lively cartoon, manifested reality in front of the reader, as if it were a cinema.

Metaphor can be equivalent to a word, an image, a line, a poem, and even a work. In this poem, the metaphor covered the work to the fullest. The sale of the messenger-prophet for three money is a reference to the fate of Jesus. Jesus is sold by one of the apostles next to him for thirty-three coins. About it L.Andreyev's 1908 work," Iuda Iskariot", also tells The Story of N.Afokova skillfully translated into Uzbek.

Those who wronged the poet, those who shot-the Mashrab, the Almighty, the cruel, the Executioner, The people who swore at the desolate. The lyrical hero does not want to live among such people, he cannot breathe the same air with them. Therefore, he begs" the night, throw your curtains in my eyes". The veil of the night is darkness and nothing is visible in it. The lyrical hero also does not want to see the devil's Army. Night curtains – metaphor, make the curtain look-diagnosis, metaphor, synecdoche. He wants not only not to see, but not to hear at all, not to notice.

In the work of Asqar Q tightly harmonized in a strange way of social motives and disillusionment, metaphoricity permeates the whole poem when the poet writes, whichever period, what event, whichever human pain reliefs turn into poetry. The metaphor in ascetic solid poems is so dark and wide that the work is made of it there is no way to separate.

The poem "one day in Bukhara" also describes the most severe injuries of the night and today. The poet asks more questions not to people, but to Bukhara's Falak– opened hand-towers, he looks after Bukhara from Bukhara. But he cannot find, because the ones he loves, whom he misses, whom he craves, are no longer in this Holy Land. This is how the poet expresses the reason for this.

I asked people from Bukharoi Sharif.
"Live!.."Bukharai Sharif said.
They're living

⁸ Парандовский Ян Алхимия слова, – М.: Правда, 1990. –с.148-149.

madrasa canine
how to make a puppy
in machite, the Otters were
and feed themselves.
Definitely living well!
I asked people from Bukharoi Sharif.
“Live!..” Bukharai Sharif said.
“Ya-sha-shyap-ti!..” nogahon said⁹.

The reality that arises through the peculiar appearance of metonymy is oppressed by the fact that the people face ignorance, live silently, seeing that they are trampling on their sacred steps, temples of science, temples. It is this strain that makes clear the phenomenon of the poet, who is overwhelmed. The poet reveals the thought he wanted to make in an unexpected way by means of metonymy. the fact that it is not necessary to exterminate a nation in order to lose it, that it can be turned into a crowd of spiritual majoritarian people with the force to forget its native language, religion, faith, history, and that it is easy to manage such a large slave gang is proven by our day before last night. R. Parfi's love story "the eyes of Dilorom", consisting of three sonnets, is one of the unique works not only in the work of the poet, but also in the history of our literature, both in form and content.

I. Was gloomy-your eyes are awful,
As if to pour the leaves of the forest without roads,
Whispers verse in Black Lies,
Listening to your eyes entikib¹⁰.

"the forest without a path", "the black beggar" represent the gloomy in the eyes of a beautiful and latent woman. Just as the leaves bark and shed, the woman's gaze is brave, and the hero is listening to her enticing. The poet synthesizes painting with poetry, and this is manifested in the eyes of the reader.

The world to everyone, as far as I see it,
Thoughts of the Mercantile affairs of being.
Pirpirab lit stars, as if
They burn the eternal of the spirit...

In fact, everyone sees the world from his own point of view, through his own gaze, measures with his own old man, and everyone thinks differently. When the stars of the Blue Thunder in the eyes of the lyrical hero see what they want, the Eternal Spirit is filled with a sense of anguish about the trade of passion.

Changarmi in the arms of an Oriental girl,
Will one force not be found, Will the shackle not break,
Turkestan, Turkestan no longer laugh?
Blame, IS captivity immortal forever?
On the roads of a cold cemetery,
Is the bright light of freedom inmas?!

⁹ Ko'rsatilgan manba

¹⁰ Маҳкам Асқар. Ҳақ. Сайланма. Душанбе, Адиб, 1998. –б.222.

The theme of thought changes abruptly, with the handcuffed Oriental girl and her lack of laughter associated with freedom and erk. It is natural that a captive who has lost his free will not be happy. The daughter of the East is the personification of the homeland– Turkestan, which remained on the iskanja of istibdod. The forest, the road, the chain, the coffin, the daughter of the East, Turkestan, the reproach commemorate the part of the nation– lovers who fell under the repression of the silent era and were exiled to remote cold places-Siberia.

2. Roadless woodpeckers shovels,
Salt-sprinkled forest in the cave ravine.
In tepam, The Walking Moon are the western water.
Secret fantasy ingrar, just

The "roadless forest "is mengzalak to independence, the" sons "are the nation, the mazlums, the" cave wound" is the ancient, historical honor of Turkestan, the great statehood. "The Walking Moon " – bitter memories, the illusion of the previous light days," strange urges "–the moaning of the nation, oh– it does until the sky, strangeness – the descent of air from the motherland or homelessness in the motherland," secret fantasy" - memories are fiery and alamnok, he torments, crushes a thousand and one sorrows worse.

No, thou shalt call The Lost Ship,
Comb in love with white hair of the month,
Sediment in fresh water. I will not sink. You are...
If I burn on the grass. I'm not burning you are.
You are. You are. Oftobim, shine,
Blinking in your eyes, my love.

"Water "– the existing life, the world, the ship – Man, the Turkestan poet – the ship does not sink, because there is a" Sen "–Turkestan – motherland, the poet does not" burn" on the grass either-he.Samandar is in love, faithful, faithful. "You" is "shining" by the poet free, you want to be free, you can not, bitter misses "you" – his soul, the only lover.

The observation of language and speech metonymy provides the basis for the correctness of calling in speech metonymy the formation of a new lexical meaning, the use of the proverbial horse in the place of the related horse, contextual or conditional metonymy. Synecdoche somewhat expands the possibilities of rhyme while increasing the poignancy of the poem.

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