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## METAPHOR AND METAPHORICITY IN TURA SULEIMAN'S POETRY

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### ABSTRACT

*The article analyzes the problem of metaphor and metaphoricity in the lyrics of Tura Suleiman. On the basis of the poet's poems, such issues as the types of metaphors in the work of Tura Suleiman and the artistic and aesthetic functions of metaphors are considered.*

**KEYWORDS:** *Lyrics, Metaphor, Metaphoricity, Artistic And Aesthetic Function, Artistry.*

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### INTRODUCTION

The problem of metaphor has been studied in literature since ancient times. In particular, Aristotle used the word metaphor in a broad sense, in a broad sense. The philosopher makes this point in his Rhetoric: "Of the four types of metaphor, the ones based on analogy are the most notable." [1] Although Aristotle did not specifically address the place of metaphor in poetry, it is not difficult to see this from his comments on the language of poetry. According to the philosopher, the language of poetry requires the use of specific words in order to ensure that the selected words, on the one hand, are clear and, on the other hand, different from everyday speech. Aristotle considers metaphors to be the defining feature of the language of poetry and attaches great importance to them.

Oriental classical literature also pays great attention to the interpretation of metaphors and metaphors, the similarity between metaphor and allegory. For example, Atoullah Husseini says that there is no difference between allegory and allegory, but metaphor and allegory do not say anything. According to him, metaphor as a metaphor is not true, but "it is better than the truth in the eyes of a mature person." [2]

Metaphor is the result of figurative thinking, which not only names an event, but also describes it in comparison to another event, creating a vivid image of what is being called in our minds. This image is perceived only in poetic speech as original, that is, as an image, and in other forms of speech as a concept. Metaphor is one of the main tools that helps the poet to understand his inner world (compared to the outer world) and the outer world (compared to the inner world).

Every talented poet shows that he is a unique artist through artistic thinking. Naturally, in such creative works, the skillful use of artistic means, the possibilities of the image of the artistic language, especially the international style of poetic expression, are clearly visible. In Tura Suleiman's lyrics, one of the brightest figures of Uzbek literature, metaphors also have a special artistic and aesthetic function. Tura Suleiman's "Are You Not Coming Back, Spring!" Let's focus on the poem:

I saw you in an angelic state,

I saw you on the wings of birds,

I saw you in the words of music.

Are You Not Coming Back, Spring! [3]

In these verses, the metaphor of *an angel* is used figuratively to mean a beautiful woman, a companion of a darling. This metaphor allows us to describe the impossible in the human heart, to express feelings for the poet, and for the poet to feel it again.

A poetic metaphor is a kind of image, which, like a lexical metaphor, does not serve to name an object, in which expression takes place not through a word (or phrase, sentence, text), but through an image created with its help.

What a heartache,

What idols were left behind.

They came to take revenge,

There is a Tura Suleiman that I have revenge. [4]

The annotated dictionary of the Uzbek language defines the word "sanam" as follows: "Sanam - idol, manat. An idol made of stone, wood, or metal in human form (usually in the form of a beautiful woman) and adorned [5]". In this poem, the poet refers to a beautiful woman as an idol.

The poet's poem "Cholpon" also symbolizes the concept of a beautiful woman through the metaphorical phrase "goddess of the universe":

There is no equal on earth or in heaven

I am the goddess of the universe.

To be loved, to loved

The beginning, the ending [6]

In addition to the religious-hermeneutic method of understanding the universe, the metaphors of *the divine idol*, *the goddess*, and *the angel* also have a descriptive, descriptive function. Tura Suleiman is a poet who took advantage of such opportunities of metaphor.

Human beings can have negative or positive traits as living beings, or they can be perceived by those who treat them as such. Therefore, metaphors can be used in a positive or negative metaphorical sense. Some words are used in a positive way, some in a negative way, and some in both senses.

In Tura Suleiman's lyrics, metaphors such as, *idol*, *angel*, *flower*, and *nightingale* are used to describe the positive qualities of a person. Because these words have a positive connotation:

Between the two

Connected tongue ring.

Elnazar is the pride of the castle,

Guljahon is an angel. [7]

Since the words *satan*, *dragon*, *demon*, *lion*, and *snake* have a negative connotation, the metaphors in the poet's poems, which include these images, serve to express the negative qualities of man:

Guard Elnimas Ark

It is a dark castle.

Horde is dangerous,

The devil walked around. [8]

Satan is the devil. From a religious point of view, it is the evil spirit or the leader of evil spirits that leads people astray from religion and leads them to sin and depravity. In the figurative sense, it is used in reference to a deceiver, a swindler, a deceiver, and has a metaphorical meaning. The poet also referred to such people when he said, "The devil walked around."

So safe,

In times of exhaustion,

Lick are a fascist

He opened his mouth from the war. [9]

In these verses, the poet created a theomorphic metaphor by giving the fascist the quality of a lick. That is, the semantic development of the theomorphic metaphor is based mainly on the similarity of external signs and performance functions.

“Literature and poetry are alive with imagery. There must be sincerity in poetry. Only then will he be remembered for a lifetime” [10], said Abdulla Aripov, People's Poet of Uzbekistan. Indeed, in creating a work, the artist sets himself two main requirements: imagery and sincerity. The first is related to the nature of poetry, and the second to the nature of the creative person - the poet.

The lyrical protagonist of Tura Suleiman's work is a man who looks around with poetic sharpness and reads wisdom from him. The poet finds similarities between nature and man, his thoughts, joys and moods, and tries to use them to express his feelings. In addition to his innate talent, Tura Suleiman's innate talent for the development of the art of speech is also due to the nature of the places where he spent his childhood. An analysis of a number of the poet's poems ("Are You Not Coming Back, Spring!", "Nightingale's lament") shows that nature was for him the primary source of figurative expression. Accordingly, the feeling of oneness with nature in his poems and the joy that comes from its beauty, the passion of youth, the pain of love and separation are replaced by social pain. If in the first stage of the poet's work he relied on the similarities between the inner world and the outer world (nature), the circle of similarities expands as he delves deeper into life. After all, in essence, similar points can be found in all pairs, such as "past - present", "nature - society", "man - plant", "man - animal", "man - event". In the poems of the poet, such as "Do not lean", "Cholpon", "Face to face", "Desire", it is clear that another source of metaphors is the life of society.

In Tura Suleiman's poetry, we see the following types of metaphors used in terms of the objects of comparison and the direction of meaning transfer:

**1) Transferring meaning from animate to inanimate objects:**

If my grandfather's dreams don't come true

Die on the way, if the song does not stop

If my songs don't exceed the gardens, the mountains,

If I don't like singing about happiness,

I have a dream

An example of **camel not being able to stand**. [11]

Here the poet likens the desires of his heart to a "sinking light camel".

**2) Transferring meaning from a living thing to a living thing:**

The palace is in mourning

Wise people who keep silent.

Taking the opportunity

Rising owls... [12]

Or:

Where is the time, where is the time for the deceiver?

Where is the place to thank someone who hasn't homeland?

Where is the name and destination of **a lone horse** in the world?

Spring, where do you live in the desert, in the mountains without you?

Don't go, Spring, from my garden... [13]

**3) to transfer the nature of the subject to abstract concepts related to the human spiritual world or the external world:**

The earth cracked and the sky fell,

**The sky's the limit.**

The mountains tremble, the rivers overflow,

I was devastated.

The stars **closed their eyes** and it rained,

**The eyebrows fluttered.**

Doomsday seems to be over,

The four strongholds were destroyed. [14]

**4) metaphors based on the transfer from an inanimate object to a living object:**

At this time fall, summer to spring,

Turned in the garden.

**The flowers** bloom,

The nightingale is in the garden. [15]

Or:

No matter what the shell in the shallow water,

Shepherds without a shepherd.

Two young men, **two trunks of flowers**

I'm in love. [16]

The poet created a unique metaphor, referring to the young man and woman he loved, "two trunks of flowers." The flower phytalexema is usually a traditional metaphor for a girl. Tura Suleiman created an individual (private) metaphor by transferring her to a young man in love. "Private metaphor is one of the most important tools for the genre of poetry, a way of expressing poetic thought in a new form that has never been expressed before. In this sense, private metaphor serves to enhance the effectiveness of poetic thought". [17]

**5) metaphors based on the transfer from an inanimate object to an inanimate object:**

I'd like to have a companion, please.

I'm sorry to bother you.

My dear friend, if you need someone,  
Any of my compatriots called betrayal,

I have a dream,

**A narrow example that cannot be connected. [18]**

Or:

**The Snow Kingdom on the Great Mountain,**

The kingdom of brave in the around;

There is no caravan on the moon

Would the kingdom of camel. [19]

## **CONCLUSION**

In conclusion, the metaphors in Tura Suleiman's poetry are connected with national literary traditions, and a number of metaphors created by the poet take place in this context. However, the poet's metaphors are also nourished by such sources as the national way of life, the people's customs, beliefs, folklore, and the traditions of world literature.

In Tura Suleiman's poetry, metaphor is expressed at different levels: in the context of the poetic movement, the poetic image, and the whole poem. In such a hierarchy, there is an integrative connection from the bottom up. That is, metaphor is required to serve as a metaphor for image-level metaphor, and both as material for metaphor-poetry.

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