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THE LINGUOPOETIC FUNCTION OF MOVEMENTS IN THE STORIES OF ISAJON SULTAN

Abstract: The article analyzes issues such as the lexical-semantic nature of the words used in the stories of the famous writer Isajon Sultan, the linguopoetic significance of the words in the process of linguistic analysis of the literary text.

Key words: metaphor, metonymy, synecdoche, diagnosis, private-author metaphors, simulated object, simulated image, intoq, synesthetic metaphors.

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Introduction

Trails are "transfers of the name, symbol, or use of words in a more figurative sense to enhance the artistic value, expressiveness, and expressiveness of a literary work." The processes of semantic migration take place in different forms, and these processes and the events that occur as a result of them, the types of these phenomena, their specific features are studied in more detail in Uzbek linguistics. Trails have been studied in most literatures under the term "tropes". In the manual "Linguistic analysis of the literary text" the movements are classified as follows: "1. Tropes based on the quantitative transfer of meaning: a) hyperbola; b) meyozis, 2. The tropes are based on qualitative transfer of meaning: a) metaphor; b) metonymy; c) irony. The rest of the visual aids are given as manifestations of these movements: "symbol, animation, epithet - apastrophe metaphor; periphrase, synecdoche, allegory, epithet - metonymy; antiphrase, sarcasm - irony; litota meiosis" it should not be forgotten that at the heart of almost all of the pictorial means called migrations lies the logical notion of analogy, of comparison [11]. When drawing on the linguopoetic analysis of a literary text, it should be borne in mind that at the heart of almost all the means of description, called migrations, is the logical notion of analogy.

The main part

Metaphor - (Greek metaphora - transfer) is one of the most common types of meaning transfer, a transfer of meaning based on the similarity between an object, an event and an event is called a metaphor. Metaphor is one of the most common ways to convey metaphors, and in our classical literature it is called a metaphor. There are two types of metaphors: linguistic metaphors and private-author metaphors. Linguistic metaphors are a phenomenon associated with language development. "Such metaphors, mainly because they serve as names, do not reflect the stylistic color, expressiveness, and, consequently, the subjective attitude to the subject of the speech they express [12]." Only the meaning of a certain word expands and serves to name new concepts. For example, a man's foot, a man's eye is the eye of a ring, and the hem of a shirt is the foot of a mountain.

Private-author metaphors, on the other hand, are based on the writer's aesthetic purpose, that is, to name an entity by adding a subjective relation. They are methodologically colorful and vivid. That is why it serves to express the feelings of the protagonist in an artistic text in an impressive, bright colors, clear and concise. Private-author metaphors always have a connotative meaning. For example,

Yolg'onchi tong g'ira- shirasida kuzatib qolar ekanmiz, bizning ham bir iltijomiz bor, u itijomiz shundaydir:

Hech kimni yaqinlari va sevganlari dardiga duchor qilmasin ("Otamga nimadur bo'ldi")

The author here calls the morning a liar, using the figurative meaning of the word liar, to metaphorize the time when the day is just dawning, which is difficult to express in words, but the light has not yet fallen on the earth revealed to the reader.

Pochasidan ingichka oyoqchalari ko'rinib turardi, ikki o'rim **yovvoyi sochi** kichkinagina guldor ro'moli ostidan chiqib qolgan, akamdan qolib ketmay deb deyarli yugurib borayotgandi. ("Shamolli kecha") In the above passage, the writer uses the lexeme " **yovvoyi** (wild)" ("unfamiliar to man, domesticated, living freely in the embrace of nature" for animals, birds, plants [13]) in a figurative relative sense basically applies to the girl's hair, thereby informing the reader that the girl's mother died early, and that the stepmother was left unattended as a result of not touching the girl's hair when she was released from her baby. The author's skillful use of metaphors leads the reader to sympathize with the orphaned girl, to understand her psychological state, and even to the point of tears.

Our linguists have expressed their views on the differences between metaphor and analogy. They mainly list the following differences: 1. Words are involved in the analogy with their meanings. 2. In the analogy, two components are compared - the object to be simulated and the simulated image. The metaphor has one component. 3. There is a lot of room for expansion in analogies, a sentence can even expand at the paragraph level. Metaphors are words or phrases. 4. There are special indicators in the analogy: -dek, -day, *-simon, -larcha, kabi, singari* There will be no indicators on metaphor. For example, **Yetishmovchilik boshimizda qilich kabi osilib turar,** saharlab turib, kech kuzning sovuq bulduruqlari yiltiragan dalalarda turli yumushlarni bajarishga majbur edik. ("Uzuk") yetishmovchilik - subject of simulation, qilich – *simulation standard,* o'tkirlik – *the basis of analogy,* kabi – *a figurative representation of analogy. It's a complete analogy.*

An analogy is a means of artistic depiction based on the vivid and exaggerated depiction of an image object by likening it to another object-event, in which the object of simulation is based on the general characteristics of the object [10, 382].

In an analogy, an expression consists of the following four elements:

1) something similar
2) something similar
3) similar quality
4) means of language expressing similarity.

The analogy occurs in the text. The means of creating analogies in sources are divided into two groups: lexical means and grammatical means.

Lexical tools can include the following: kabi, singari, qadar, yang`lig, bamisoli, bamisli, misoli,misli, monand, xuddi, naq, go`yo, teng, o`xshatmoq, eslatmoq, aynan. For example, Yillar o'tdi. **Bolalik xuddi shamoldagi somon parchasi kabi** uchdi-ketdi. ("Todd") something like that – bolalik, something like – shamoldagi somon parchasi, similar quality – yengillik, a means of expressing similarity – kabi. Here the writer raises the pain that belongs to all, that youth is not faithful to anyone, that it is not eternal, just as a piece of straw flies in the wind lightly and quickly, and youth leaves a person so quickly and easily reflects.

Suffixes such -day, -dek, -dayin, -namo, -simon, -ona, -omuz, -cha, -larcha, -chalik, - chasiga as grammatical devices.

Mo'ylovi endi sabza ura boshlagan, qo'lini ko'ksiga qo'yib salom berishni o'rganib olgan, to'y marosimlarda beminnat dastyorlik qiladigan **novdaday-novdaday o'spirinlar.** ("Yoqimli yomg'ir sadosi") o'spirinlar - subject of simulation, novda – *simulation standard,* tik qomatlik, yoshlik – *the basis of analogy,* day– *a formal indicator of simulation.* These types of analogies are characterized by stylistic coloring and figurative depiction of reality in the story.

Some sources state that there are three types of metaphors in terms of content: ordinary, animated, and synesthetic metaphors [3]. All of the metaphors discussed above are basically ordinary metaphors. Animation is one of the most important means of giving figurativeness to artistic speech. The authors of the book "Fine Arts" write: "Animation is a form of metaphor. Animation is a method of depiction that occurs through the transfer of human traits to inanimate objects, natural phenomena, animals, birds, birds, etc." The stylistics of the Uzbek language also states that "the transfer of human actions, feelings, speech and thoughts to inanimate objects" is called animation. In our classical literature, there are two types of animation:

1. Tashxis – personalization, the depiction of inanimate objects as human beings. In prose, animation is used to illustrate reality. This method is also used to bring the reader closer to the object of the image, to facilitate the understanding of reality and to avoid dry-color expression. For example, Ahyon-ahyonda tentirab o'tib qoluvchi beqaror sabolardan-da tortinar edi u. Sabolarning g'iybatchi ekanini esa men ham yaxshi bilar edim. ("Mening gulim") In the above passage, the author activates the reader's reaction to the described reality by animating the "sabolar" ("light morning, cool wind, morning breeze") [2].

Or treating an inanimate object as if it were a human being is another form of animation. In literature, this phenomenon is called apostrophe. In this case, the object is not animated, only imagined to be alive. This method is used to reveal the hero's inner pains and secrets, which are not told to anyone. For

example, Siz yagonasiz! – deb shivirladim unga. – Agar ko'yingizda jon bersam, tanim xoki poyingizga yoyilsa, xushbaxtlikdan tag'in tirilarmi edim?

Gulim g'unchasini men tomon xiyolgina egib, minnatdorligini anglatib qo'ydi. Bu baxt, bu saodatni qay til birla bayon aylayn? ("Mening gulim")

2. Intoq – to describe as a speaker means to speak like a human being. Intak is often used in children's poems and stories, fairy tales and parables. The art of intaq is used in parables for a specific purpose. Some human flaws are figuratively illustrated by the example of things. The movement in European literature, which is called allegory, is also based on the "speaking" method. In animation, things and objects, animals speak like humans. In allegorical-animation, "animals and creatures act like humans, speak as they do. The reader focuses on the human figure portrayed by these animals. **Kuz shamoli qah-qah otib kulayotgan** paytlarda to'kilgan xazonlarni to'playdi. **Shamol uning to'planganlarini har tarafga sochib o'ynasada,** u qunt va matonat, sabr va bardosh bilan yana abadiydek tuyulgan shu ishida davom etadi…("Todd")

In synesthetic metaphors, the concept of "perceived by one sense organ" is likened to, and approximated by, something perceived by another sense organ, and on this basis a figurative meaning emerges.

"Naylayin, umr o'tib bormoqda.

Men ham, ayolim ham hayot shamolida kech kuzning mezonlari kabi, uzoqdagi **oltin daraxtzorlar** sari uchib bormoqdamiz" ("Uzuk") here the writer could have copied the meaning of the word gold in relation to color, and called it a yellowish grove, but the writer has used his artistic and aesthetic ability to make the protagonist's speech impressive and attractive.

"**Istiora** (arab. - borrowing), metaphor is a means of artistic expression, a movement. " The metaphor is based on the similarity between two things. It consists only of similarities and similarities. The metaphor plays a very important role in the art, in the clear, vivid embodiment of the event, in the vivid description of the images, and in the increase of the attractiveness of the work. For example, Yoz-da adoq bo'ldi. Kuz keldi. Bu kuzning oti Sayyod edi. **Sayyod** o'z ortidan **xazon sipohini** ergashtirib keldi. ("Mening gulim") in the, istiora, which is another type of metaphor, something similar is given directly, as in the example above autumn is like a traveler (hunter), and the leaves are like an army, he likens the changes in nature in the autumn to being plundered by hunters, like an army of hunters, which adds a special charm and subtlety to the story. Enhances artistic impact.

Metonymy "(Greek: metonymia - to rename, to call by something else) is one of the most common types of semantic migration, a type of migration based on the relationship between things and events." meaning shifts in meaning based on the proximity and interdependence of events, objects. For example, **Zal** negadir jim edi. Keyin kutilmagan hodisa ro'y berdi. ("Bir tomosha tarixi")

Metonymy is also based on comparison. If only in metaphor the signs of similar objects are compared, in metonymy these two objects have some connection with their appearance or internal features, but, in general, are different (not similar to each other). the signs of the objects are compared. For example, Bu gapning naqadar rostligini bilmaymiz-u, ammo oradan bir yil o'tar-o'tmas, uyidan yig'i chiqdi. Bildikki, **Pishiq** ham olamdan o'tibdi. ("Todd") In this passage from Isajon Sultan's story "Todd", Mamasiddiq, who works tirelessly in the story, is popularly called "Pishiq", and in the above example, the author refers to him by a renamed name, not by his own name. This, in turn, helps to draw the reader's attention and make the point concise and expressive.

"T-28" chopiqda, dori solishda, yer haydashda, g'ozapoya tashishda ishlatiladi. Lekin zo'r emas. Sababi, oltinchi yo yettinchi tezlikda sakrab ketadi. ("Yak-40") Using the above ktematonyms, the author developed a method of transferring meaning to the metonymy, thereby informing both the abbreviated and the reader about the onomastic name of the tractor.

Synecdoche is a translation of meaning based on the relationship of the whole unit it is said. The literature states that "synecdoches can also be created by using singular or plural forms instead of plurals" [13].

"Synecdoche - (Greek: synekdoche - to relate) a type of movement, a change of meaning based on a whole-part relationship, a form of metonymy. In synecdoche, too, meaning shifts in relation, so it is considered a form of metonymy (its quantitative form) [10, 278-279]".

Tirnoqdan nechta? – deb so'radi Mahmud, qo'noq egasiga yuzlanib.

O'nta, - deb javob qildi qo'noq egasi. – sakkiztasi qiz, ikkitasi o'g'lon. ("Qoraqush yulduzining siri") in this type of semantic shift, based on the whole connection through the part, the nail refers to the whole person using a part of the human body part, i.e. Mahmoud is asking the guest owner how many children he has. Through the synecdoche, the author emphasizes the effectiveness of the protagonist's speech, its expressiveness and charm.

Conclusion

Portable words serve as a vivid, figurative and expressive expression of the language of the writer's works, becoming a leading linguistic tool in the art of reality, in the figurative expression of the poetic nature of the epic plot in the reader's mind. This tool is important in order to individualize the speech of the heroes and to clearly show the poverty and moral shortcomings of their spiritual and moral level, as well as to reveal their mental state.

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