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RELATIONSHIP BETWEEN PERIOD AND METAPHORICAL THINKING

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ABSTRACT

In this article, the influence of the period on poetry in Uzbek literature, as a result of which, the renewal of metaphorical thinking is researched. The essence of metaphor and metaphorical thinking is revealed. With the help of his analysis, its difference from other poetic phenomena is shown.

KEYWORDS

Period, literature, metaphor, metaphorical thinking, process.

INTRODUCTION

The process of studying metaphor in world literature dates back to ancient times. Metaphor, as a linguistic and artistic-aesthetic phenomenon, is a means of everyday communication, and it is also studied in the system of exact sciences, and views about its connection with talent and human thinking have been of interest to researchers for centuries. By the end of the 20th century, it can be observed that scientists from different parts of the world, mainly philosophers,

studied the fields of emergence, formation, and application of metaphor at different levels of meaning. If we take into account the views and language capabilities of each scientist in this process, it seems that their scientific theoretical views are an important basis for us as well. The role of metaphorical thinking in literature, especially in poetry, is determined by its poetic significance and artistic aesthetic phenomenon.

Studying this aspect from a theoretical point of view is an urgent issue of today's literature science.

In literary studies, artistic-linguistic, metaphorical thinking and the lexical semantic composition, structure, place in the structure of the poem, and the artistic aesthetic significance of metaphor are among theoretical problems that have not yet been fully resolved. When each feature in the poetry of different peoples, in the work of world poets, is studied in the style of metaphorical thinking, the artist's style and its peculiarities are more clearly visible. In this respect, the study of metaphor in connection with the way of thinking is important for its understanding and interpretation.

In today's literary process, there is a need to look at and understand the problems related to the analysis of an artistic work, especially a poem, at the level of metaphorical thinking. The available opportunities open the way for new researches and high-quality analyzes in this regard. Social life is closely related to literature. For this reason, the way of thinking, consciousness and mentality of the people of each era, changes, evolutions, and the innovations that appear on this basis appear in the literature. Especially considering that poetry can fully fulfill this task, the separate study of metaphors in it, and the research of metaphorical thinking as a specific theoretical problem emerges as an urgent issue in modern literary studies.

During the period of independence, Uzbek modern literature, especially traditional poetry, underwent changes in terms of form and content. The ways of expressing emotions or the thought to be expressed in an abstract way, in addition to traditional forms, as well as the possibilities of expressing depending on folklore and mythological thinking, have expanded even more. Poetic updates that occurred in the literary process are studied on the example of the works of individual creators, and scientific research is being conducted on this basis. The system of finger poetry, which has been living in folk songs, lapars, and epics, appeared in a new form at the beginning of the 20th century. Strengthened by the work of poets such as Chulpon, Fitrat, Usman Nasir, this weight was formed and polished in terms of content, form, and tone until the end of the century. In the 1970s and 1980s, Uzbek poetry underwent drastic changes. The generation of the 70s, inspired by the poetry of poets like Abdulla Oripov, Erkin Vahidov, Amon Matjon, Rauf Parfi, brought a new breath to poetry. Great poets of the time such as Usmon Azim, Khurshid Davron, Shavkat Rahmon, Muhammad Rahmon presented literature and poetry in a new way and in a new spirit. Both in social poems and in lyrical poems, the rise of metaphor to a new level was felt. The next generation of poets, namely Abduvali Qutbiddin, Eshqobil Shukur, Aziz Said, Bahrom Ruzimhammad, Halima Ahmedova, showed metaphors of this kind in the form of renewal of poetic thinking. Studying this aspect, that is, the problem of

metaphorical thinking in poetry, is important in determining the specific nature of poetry of a certain period.

Sometimes the artifices used in poetry or prose are collectively called metaphors. In her research, Gulbahor Qabuljonova, relying on the opinion of Aristotle, E. Cassirer, F. Wheelwright and other scientists, says that "in the definitions given to metaphor in general, there are many cases where it is combined with related phenomena." [1:17-18]. The scientist says that the scope of this concept is extremely broad. This expansion can have two results. The first is positive. Conducting research in a wide range also gives great opportunities in understanding its nature. The second is negative. Extending the scope of the metaphor so much makes it difficult to describe and confuses it with other phenomena. [1:40] That's when it is necessary to distinguish metaphor from other related phenomena, to define their boundaries, even partially. In particular, in philosophy, linguistics, this type of migration has been extensively researched, and in these studies, it is emphasized that the essence of metaphor is naming. In particular, in textbooks and scientific literature, the essence of metaphor is the calling of one type of thing by another name. Poetic metaphor is not limited to naming. In fiction, metaphor also expresses. G.Qabuljonova shows these limits to some extent from the lexicological point of view. Even though his research is from the lexicological side, he

also gives many examples from fiction in addition to colloquial sentences. However, most of the examples from fiction (mainly, poems) clearly state the metaphorical and metaphorical words and do not present the essence of this process of metaphorization. If, from the lexical point of view, the metaphorical nature of the poem is unclear, this should also be given in the analysis. It is also necessary to take into account that the analyst's point of view takes precedence. Because the reader's conclusion about the work may be different. In metaphor, the relation between the analysis of the dictionary meaning of the word and the artistic analysis is actually the same. According to literary critic Obid Karimov, metaphor is created as a result of figurative thinking in poetry. He says: "Even though metaphor is a linguistic phenomenon, it fully manifests its feature only in poetic speech." [2:188] Note that it is emphasized that metaphor fully manifests its essence only in poetic speech. The difference between metaphor in lexical and poetic speech is understood mainly in artistic analysis, and in most cases through the senses of the reader.

The concept of metaphor is not limited to poetry or literature. In philosophy and linguistics it has been thoroughly studied. George Lakoff and Mark Johnson's work "Metaphors we live by" is one of the unique works in this direction. [4] George Lakoff is recognized by modern scholars as the most profound scholar of

metaphor after Aristotle. The uniqueness of Lakoff's theory is that it considers metaphor in cognitive semantics. He looks at the metaphor, first of all, not as a figurative tool, but as a natural process, an everyday phenomenon. It also studies metaphor as a universal phenomenon, not just a linguistic one. True, the theories about metaphor in the book are unique. It is this book that is used as a basis for most of the research on metaphor in world science. However, applying these theories to poetic analysis would require an analysis of the theory itself. Everyday speech, poetry, as well as ordinary language, have their own characteristics of metaphors, which, of course, require a special approach.

In philosophy, in science in general, thinking is associated with the cognitive ability of the mind. But spiritual knowing, knowing with the heart, is usually neglected. "Thinking continues, improves the function of sensory organs and apparatuses, gives them a new quality, a new meaning and content. For example, the speed of sunlight, the movement of spaceships, scientific hypotheses, discoveries, discussions about planets, wonders of the earth are all products of human thinking". [3:8] So, does the process of self-knowledge of a person take place with the mind or with the soul, which one has a greater share? Does the mind or spirit prevail in the reception of poetry? If we look at it from the point of view of philosophy, if thinking is considered a phenomenon of the mind, how

can we accept the mechanism of metaphorical thinking? If we distinguish, compare or contrast "Logical thinking" and "poetic thinking" in this process, the mechanism of metaphor and metaphorical thinking in this process will become clear.

The thought comes from mind. It is thought that emotional, spiritual and mental organs in a person are continuously renewed. The wound of creative thinking is somewhat more interesting. "Creative thinking is associated with creative imagination. Therefore, a person finds answers to many questions in his practical activities with the help of his imagination. In particular, various assumptions, hypotheses, scientific hypotheses, discoveries, inventions in the field of technology are realized in this way, that is, with the help of imagination, the necessary results are achieved". [3:71] This process itself also covers several small processes. Seeing, maturing or reading, feeling, synthesizing knowledge about it, and then summarizing conclusions. This can be followed by conclusions that are abandoned in the generalization. Sometimes this process takes place in one or several seconds. It follows from this that although metaphor is also a process? Multi-stage process or multi-stage intelligence phenomenon. Is it a metaphor phenomenon?

But we can't take metaphor only as a form of thinking or a product. If so, everyone would be able to write poetry. In particular, an erroneous conclusion also

arises that a learned, thinking, thinking whole person can write poetry. It is obvious that this conclusion is wrong. Expression as a poet does not happen only with understanding. Then another legitimate question arises: when is metaphor a phenomenon of feeling? It is this question that makes it necessary to study the nature of metaphorical thinking. A poet needs experience, skills and knowledge to feel and perceive that momentary feeling, find a name for that feeling and express it through words in a metaphorical state. The process of metaphorical thinking is seen in this case.

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