Metaforalization of Lexemas Specifically in the Doston "Rustamkhon"

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Abstract

The article explores the methodological possibilities of lexemes in the text of the epic "Rustamkhan". The general similarities in the text of qualitative linguistic metaphors, as well as the epic skill and individuality of the bakhshi in this regard, are analyzed in the linguistic means that determine their specific style.

Keywords: *Baxshi; Dastan; Epic Skill; Epic Individuality; Quality; Metaphor; Text; Lexeme; Language; Style*

Introduction

Words of this type serve to reveal a variety of connotative meanings in the language of the dastan, in general, in the language of literature and folk, as the noun in the morphological system precedes the pasted words and represents a sign of something and an event. The methodological possibilities of lexemes of the category of adjectives in the text of the epic in the expression of occasional semantics, that is, it evokes different metaphorical feelings to the listener of the epic by skillfully describing the positive or negative characteristics of a particular epic hero, the different moods, inner experiences, and mental anguish of the hero portrayed in the performance of the epic. Linguistic metaphors, which are the result of this methodological work, are also one of the means of determining the generality and similarity on the one hand, and the artistic skill of the bakhshi, individuality in the epic repertoire, on the other hand.

The metaphorical use of a number of lexemes specific to the adjective phrase in Rustamkhan has been observed in many texts: they were evaluated as a determiner + determinant of the naun and served to identify or simulate certain aspects of things. "It is not always easy to understand a metaphor because the choice of metaphor is at the discretion of the subject. Because the subject does not open the similarity, but creates it. Let's take a look the following example: *"Borsa ot sag'risi toshib yoki qulog'idan oshib, uchadigan qushday, har ko'zi **tarkashday**, yulduzni ko'zlab paroqqos boylab, o'ynab turibdi (375); Kela shashtim qaytmasin, - deb to'qson botmon cho'yandan bo'lgan kaltak bilan kampirni qo'yib yubordi. Kampir **tariqday** tirqirab ketdi" (426).* In these texts, Bakhshi metaphorized through the method of

analogy in describing the specific behavior and physiological state of epic heroes. The definition of the lexeme *tarkhash* is used in the "Explanatory dictionary of the Uzbek language" in the sense of stubbornness, stubbornness, *tarkhashlik* - stubbornness, inversion. However, the dictionary does not explain the lexeme of *tariq*. The epic lexeme of quality, which has the nature of semantic meaning in the text, was expressed and metaphorized in the process of singing the epic. Consequently, the worldview, idea, spiritual world, aesthetic ideal of a certain "artist" is reflected in every image, in every visual medium" [1].

When speaking of the linguistic nature of metaphorized lexemes in the epic text, it is necessary to take into account the fact that there must be certain similarities and coherent semas between the two evaluated words when the metaphorized lexeme first requires a metaphorical word to reveal its illuminating product. In this context, Bakhshi has made effective use of metaphors that are actively used in oral or traditional epics in the process of singing, to enhance the affectiveness of the narrative, to provide epic art in the performance, and ultimately to create a unique and appropriate style. The following texts from the epic fully confirm our views in this regard: *"Bir yurtdan bir yurtga og'ishib qolgan, podsholarning naznida* **betayin** *(tayinsiz)* **odam** *bo'lsa, bu bizning odamimiz deb yig'lab olar edi" (407);* *"***Qaysar Rustam*** *ushlab olib, // O'zga jallodning barisin, // Qilich damidan o'tkarib (388);* **Qilar Rustam** **g'ayrati** *// kegacha berib kelsam, deb" (396);* *"***Oltin taxtli kulbalarim*** *vayrondir, // Oyimlarning* **xasta** **ko'ngli** *xayrondir".* The metaphorical semantic aspects of the lexemes highlighted in the text were expressed in a specific style in the lexical environment. These lexemes, which are actively used in the language of the people and in the text of traditional epics, are used in "Rustamkhan" in a metaphorical sense, they acted as a pragmatic bridge to convey the ideological and artistic purpose of the bakhshi in the process of improvisation.

The skill of the folk singer in the performance of the epic is that he was able to skillfully embody the similarity between the original and portable meanings of the metaphorical lexeme in the eyes of his listeners. Only the metaphors formed after this process served to increase the artistic value of the epic language. Here we observe the metaphorized linguistic features of a single sweet lexeme: *O'tar dunyo o'tarini o'ylading, // Qiyomat deb,* **shirin joning** *qiynading (423); Qattiq kunda holim tangdir //* **Jon** **shirindir***, boshim gangdir (385).* In the text of the epic, the Persian *jon* lexeme, which means spirit, life, power, formed a metaphor combined with the Persian word *shirin*, which means delicious, sweet, pleasant.

In the process of singing the epic, especially when skillfully describing certain behaviors, psyches, and inner experiences of epic heroes in the epic text of the compound *shirinjon*, he uses the meaning of oral speech in an occasional way, through which he is able to emphasize that "life" is a priceless blessing: *"***Jon shirin*** *Xuroyim ko'zini ochgan yo'q edi, tig' tegmasa ham, o'lim halokatiga kelib edi, hech nima qulog'iga kirmay qolib edi" (387); To'lgan o'xshay paymona //* **Shirin tandan** *uziladi, // Birga yurgan* **shirin jon – a** *(384).* The *shirin* lexeme in the text came with the word *jon*, revealing a connotative meaning of "joyful". Consequently, "since the connotative meaning is a verbal meaning, it cannot be limited, i.e. if one lexeme has the same connotative meaning in one speech situation, it may have a different connotative meaning in another speech situation [2]".

The epic also uses adjectives and metaphors to describe the spiritual world of the epic heroes, the Islamic precepts that give rise to their belief in the holy religion: *"Bu podshomiz* **nabiy rahmat yigitdir***" (368); Uch kun bo'ldi* **yanginomoz boshladim***, // Yaxshilik yo'llarin mahkam ushladim (358);* In the first sentence, Bakhshi uses the metaphorization of the phrase "*nabi rahmat*" to mean "saint", "prophet", while in the second text, the genetic basis of the *namaz* lexeme is 1) a set of five daily Muslim prayers and each of them; 2) formed a metaphorical meaning according to the 2nd semantic meaning of prayer semantics in general.

In the epic narration of certain events in the epic, the actions of certain epic heroes, in describing their appearance, also used qualitative metaphors very effectively and purposefully to make them

interesting to the listener; *"Tunovchi ko'rgani* **gavshona** *qalandar, telpagi qaqqayib, egasining qoshida o'tiribdi (441); Men yotarman* **ochiq** *g'orlarga kirib, // O'liklarman bu zamon birga bo'lib (428); e, bolang qursin! Haybati-siyosatiga odam yaqin borib bo'lmaydi. Bir qaradi, ko'zi* **yomon o'tkir** *ekan, jonim chiqib ketayozdi(426); Dorning ostida* **dustaman yotgan** *enasi bag'rini ko'tarib, quchog'ini yozib, "Rustam" deb chaqirib turibdi" (390).* In the first of these examples, taken as an example from the epic, the lexeme *gavshona* used a metaphorical meaning to symbolically express the meaning of "energetic". Information on the semantic structure of this lexeme is not provided in all editions of the "Explanatory Dictionary of the Uzbek language". Nevertheless, it is well known that this lexeme serves to express meanings in oral speech, in the text of traditional epics, such as *"guarded", "energetic", "from the fullest".* The semantic structure of the "ochiq" lexeme in the second example of the text is as follows: **Ochiq** - 1) Not covered, not blocked by anything; 2) not hidden, not fastened, unlocked; 3) bare; 4) not closed, open; 5) cracked, opened; 6) mobile; clear; exactly; obviously; 7) true, real [3]. The 1st sema in this commentary is the genetic semaphore of the *ochiq* lexeme. Sema 6 served as the basis for the emergence of the meaning of the metaphorical product in the text. In the genetic semantics of the *o'tkir* lexeme in the third text 1) well-cut, sharp; 2) pointed tip, pointed; 3) strong, having a strong effect on taste, smell, hearing and other sensory organs; 4) level of mental and other effects; high strength: strong; 5) talented, highly capable; 6) high level, with a high level of profession, knowledge, etc .: strong; 7) Formed a metaphorical meaning according to the 5th semantic meaning of semantics such as sharp (male name) [3].

We see that in the epic narrative of the bakhshi epic, the adjective was able to create metaphorical meanings from a variety of contexts in order to ensure the expressiveness of the language in order to be understandable and effective to the listener. Indeed, "The main feature of qualitative lexemes is the creation of a portable meaning in the text, along with the expression of the character" [4].

While studying the adjectives and metaphors in the text of the epic "Rustamkhan", we recognized that they can be expressed in an expanded form of words and even sentences. In them, we exaggerated the metaphorical meaning during the performance of the bakhshi's epic, and observed that certain images in the epic narrative served to increase the audience's style of impression, their interest in the events that took place. Consequently, "the appropriate and rational use of quality lexemes in the speech process, including in the literary text, is one of the important means of enhancing methodological effectiveness, meaningful reinforcement. As the possibilities of using language tools in speech expand over time, qualitative lexemes also increase the scope of speech sensitivity with new occasional semantics. This indicates the need to continue observations on qualitative lexemes in the future on the basis of new materials [2].

We see that Bakhshi created a unique style in which he was able to effectively use quality metaphors in the epic description of certain actions, psyche, intentions, inner and outer appearance of epic heroes. As a result, he managed to increase the lexical richness of the epic, to provide art and imagery in the performance and text.

In the process of studying the metaphors of word groups in the text of the epic, we came across two different types of their examples: simple and complex metaphors. Simple metaphors consist of a single lexeme in the form, and the words belonging to the category of noun, adjective, verb, form, which we have considered above, belong to this group. "According to the structure of complex, that is, expanded metaphors, there are more than one word, and it can be found mainly in the form of a phrase, a compound sentence, a sentence" [5].

The main part of expanded metaphors is compound metaphors. Linguist G.Jumanazarova, who studied the linguopoetics of folk epics, studied compound metaphors in three groups according to the nature of their structure: adjective, isophalic and accusative [6]. Researcher Bobur Nodir oglu Suleymanov on the linguistic features of extended metaphors also recommended some observations in his dissertation research to the scientific community [7]. "A characteristic feature of expanded metaphors is

that the linguist B.Umurkulov notes that the word metaphor expresses a metaphorical meaning as a result of a strong connection with the word to which it is connected. The original metaphorical meaning is realized when the word metaphor itself enters into a grammatical connection with the connected word. Expanded metaphors are mainly connected by a follow-up link, and the subordinate part represents a metaphorical meaning. For example, in expanded metaphors such as *bahor, yurar, daryo, chopadi, yel shivirlar, kurash oqadi, poezd uchadi, qushlar so'ylar*, the meaning of the subordinate clause has shifted" [8].

In the process of singing the epic "Rustamkhan", Bakhshi was able to use wonderful examples of expanded metaphors, based on tradition. As a result, he was able to demonstrate his ability to choose words more broadly, to provide imagery and imagery in the plot of the epic, to express deep meaning in short, concise sentences. Consider the following examples from the text of the epic: *Qay tarafda bunda kelar ajdahar? // Chirpinib turibdi **mendayin shunqor** (399); Ochilgan bahorda **bog'ning gulisan**, // otang ham enangning **joni dilisan** (397); Birga yursak **shirin jon-a**, // Gul yuzim so'ldi naylayin (384); Qattiq tunda **holim tangdir**, // **Jon shirindir, boshim tangdir** (385): Qiz tug'sang, gul yuzli, o'zing bilasan (385).*

As B.Umurkulov points out, the connection between the metaphorized word and the word to which it is attached plays an important role in the expression of metaphorical meaning of expanded metaphors. This is because the semantic expression of an expanded metaphor also depends on the nature of the word to which the metaphor is attached. From this we can conclude that: a) if the word attached to the metaphorical meaning expresses a concrete meaning, the meaning of the expanded metaphor is also expanded: as *yel shivirlar, sen shoshilding, poezd qichqirar, o'ynaydi, shalola*; b) if a compound word has an abstract meaning to a word that has a metaphorical meaning, an extended metaphor also has an abstract meaning: as *baxt qaynaydi, kurash oqadi [8]*. Linguist R. Kungurov also noted that expanded metaphors can be in the form of complete poems, verses, complete sentences [8] in fiction. The confirmation of these scientific considerations can also be observed in the text of folk epics. In particular, in the text of the epic "Rustamkhan", which we studied, we found the same linguistic situation. Here are just a few examples: as *"To'lgan o'xshaydi paymona (384): Davlatli qul ulni gulag eshadi (380); Yig'lasam, yo'q bo'ldi dardimga davo (379); Zaminga bexabar qoldi bolam, - deb (372); Olmos po'lat belda, egnimda qalqon (363); Til ozorlar qaysi go'rdan kelding – deb // Kampirimni aldab yo'ldan urding, - deb (358)"*. The opinions of the epic heroes in these texts, the specific emphasis of the bakhshi in the epic narration, served to increase the impact and imagery in the art of the epic, as well as the interest of the audience in the epic. As the linguist G.Jumanazarova points out, metaphors in folk epics express strong emotional-expressiveness when they appear in the text independently, as well as when they come with affixes, lexemes, isophalic, adjective, analogical, phraseological compounds, and when formed on the basis of word groups. differ to some extent in their subtleties. In them the mental process is not overlooked, but the concept of epic time and space is constant [7].

From the above analysis, it is clear that the expanded metaphors in the form of conjunctions and sentences have served to enhance the epic art we have studied, the creator's narrative detailing the activities, psyche and behavior of epic heroes, increasing the interest of important listeners, and enhancing the affective character of metaphorical sentences.

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