ISSN: 2181-4341, IMPACT FACTOR (RESEARCH BIB) – 9.145, SJIF – 5,431

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FUNCTIONAL AND PRAGMATIC ANALYSIS OF METAPHORS IN THE POETRY OF HALIMA KHUDOYBERDIYEVA

Abstract

In this article, the linguopoetic and pragmatic features of metaphors in the poetry of Halima Khudoyberdiyeva are analyzed. In the poetess's poetic texts, the role of metaphor in creating semantic depth, enhancing aesthetic impact, and establishing communicative communication with the reader is illuminated on a scientific basis. In particular, the functional aspects of color metaphors, metaphors related to the depiction of nature, and metaphorical units expressing emotional and psychological states are revealed.

Keywords: metaphor, linguopoetics, pragmatics, color metaphor, poetic text, semantics, aesthetic impact.

In Uzbek poetry, metaphor serves as a fundamental instrument of artistic cognition, occupying a significant position in the literary landscape. In the works of Halima Khudoyberdiyeva, in particular, metaphors play a leading role in unveiling the semantic and aesthetic dimensions of poetic discourse. Through metaphorical expressions, the poet provides a profound portrayal of the lyrical protagonist's inner experiences, psychological state, and social temperament. In this regard, her poetry constitutes a rich corpus for linguopoetic analysis.

Consider the following poetic fragment:

You are my find, not my loss,

My noble falcon, not my feeble bird.

What I held as truth in this world —

Not my elusive, false dream.

This excerpt is replete with metaphors that vividly manifest the poet's individual style. The terms "find" (topmish) and "loss" (yo'qotmish) function as opposing semantic units. Here, the "You" figure is depicted as a discovered blessing and a highly valued individual; by stating "not a loss," the poet emphasizes the stability and permanence of this figure. The meaning is intensified through antonymic contrast (finding – losing), resulting in a metaphorical generalization. In the line "My noble falcon, not my feeble bird," the "Falcon" symbolizes strength, freedom, and sublimity, while the "Feeble bird" represents weakness and vulnerability. Through the "noble falcon" metaphor, the "You" figure is idealized as a source of strength and support, utilizing avian imagery characteristic of national poetic traditions. In the line "What I held as truth in this world," the concept of "truth" signifies abstract reality. Combined with the verb "to hold" (tutmoq), it conveys meanings of trust, faith, and reliance; thus, an abstract concept is expressed through a concrete action. The metaphor "false dream" in the final line denotes unfulfilled desires or mirages. The "dream" creates a psychological image where real and

unreal layers are juxtaposed. This fragment exerts a powerful emotional and aesthetic impact on the reader. The poet conveys her emotions indirectly through metaphors, which enhances the aesthetics of the discourse, stimulates the reader's cognition, and necessitates the search for latent meanings.

In Khudoyberdiyeva's poetry, metaphor is a central element of the lexico-semantic system, serving to expand the lexical meaning of words and evoke new connotative layers. The poet effectively employs metaphors for several purposes:

Revealing the inner world of the lyrical hero;

Intensifying poetic imagery;

Enhancing aesthetic impact. As a result of metaphorization, ordinary nominative units are transformed into figurative expressions, creating a multi-layered semantic structure within the poetic text. This confirms that metaphor is a primary stylistic device in linguopoetic analysis.

Metaphors created through color components occupy a special place in the creator's work. Color components are often used symbolically to express specific emotional-psychological states: Red symbolizes love, passion, and vitality; Green represents renewal, hope, and the continuity of life. Color metaphors increase the emotional intensity of the poetic text, inviting the reader into an illustrative-aesthetic space. They manifest as coloristic tools that define the poet's idiosyncratic style. By integrating metaphors with other artistic devices, the poet forms a holistic poetic system. Specifically, human psychology is illuminated through depictions of nature, motives of separation and longing are presented in metaphorical interpretations, and socio-philosophical content is strengthened through figurative expression.

In this process, metaphor functions not only as an illustrative tool but also as a semantic integrator, ensuring the structural integrity and artistic perfection of the poetic text.

Is there an eye in this world that can perceive,

Watching the flocks of birds,

As autumn spreads like a yellow sorrow,

When the tree visits its children!

In this instance, the "eye" is not merely a sensory organ but a symbol of realization, sensation, and spiritual perception, undergoing a metonymic-metaphorical expansion. The "eye" assumes the meaning of a "conscious observer." The image of birds signifies freedom, migration, and the passage of time, while the "flocks" intensify the mood of unity, departure, and separation. These images serve the symbolic representation of the autumn season. The line "As autumn spreads like a yellow sorrow" stands as one of the most potent metaphors: "yellow sorrow" represents a psychological state. Through the color yellow, semantics of fading, decay, and parting are conveyed, employing a synesthetic metaphor (color and emotion) where an abstract feeling is articulated through a concrete hue. The tree is personified as a "mother," while its "children" represent the leaves and fruits. Through this autumnal landscape, the reader experiences human suffering.

Furthermore, metaphors in the poet's work perform a communicative-pragmatic function. They evoke emotional resonance in the reader, increase the poignancy of the text, and indirectly communicate the author's intent. The latent semantic layers created by metaphorical expressions encourage active interpretation by the reader, thereby expanding the pragmatic potential of the poetic text.

In conclusion, metaphors in Halima Khudoyberdiyeva's poetry emerge as vital components of the linguopoetic system, ensuring semantic depth, aesthetic impact, and pragmatic efficiency. Color metaphors, nature imagery, and metaphorical units expressing emotional experiences define the poet's individual style. Additionally, these metaphors broaden the communicative possibilities of the poetic text, holding a significant place in the contemporary evolution of Uzbek poetry.

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