

THE EVENT OF MIGRATION OF MEANING IN ARTISTIC SPEECH

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ANNOTATION:

The article covers the events related to the transfer of meaning in artistic speech, the words used in the figurative sense in Uncle Murad's story "Stars burn forever" are analyzed linguistically and the place and semantic properties of units in the text are explained. There are also relevant ideas about the types of meaning transfer.

Keywords: lexicon, lexical meaning, linguistic and verbal meaning, polysemy, internal connection, external similarity, trop, metaphor, metonymy, synecdoche, function.

INTRODUCTION:

All the changes in the development of society, first of all, are reflected in the vocabulary of the language. Vocabulary development is intertwined with the lifestyle, language, and social growth and development of a nation.

The word, in its lexical sense, refers not only to the person, thing, character traits, actions, etc., but also to the concept of them. In addition, words can have many meanings, both figurative and figurative.

The ambiguity of the words is an important tool in ensuring the imagery and effectiveness of the character's speech. Because the multiplicity of words expands the possibilities of the writer, on the other hand, it helps to show the character of the character in

a more figurative and better way. Although the language of the work often uses its own meaning, the author uses more polysemies of these words on purpose (in case of artistic error) to expand the possibilities of the work. Lexical meanings are distinguished primarily as empty (own) meanings and figurative meanings (derivative) meanings. Words that do not depend on the speech process have their own meaning. One meaning serves to create another meaning. The (original) meaning of a word is called the denotative meaning. The adjunct meaning of a word that is formed in speech in connection with other words is called a connotative meaning. It is known that the enrichment of language is carried out in two ways: the first is the internal possibility, that is, by using words as figurative or figurative, and the second is enriched by taking words from abroad. Neighborly relations, scientific and technological progress, and embassy relations play a key role in enriching the language through foreign speech. When words are enriched by internal possibilities, a natural question arises: Why do words have a figurative meaning? This, in turn, is a process that is interrelated with people's daily lives, giving each new emerging object or concept a new name, using individual words, and increasing the amount of words in our language. Would lead to overproduction and would be difficult to memorize, resulting in the language becoming unusable. The next problem is to distinguish between the literal or

figurative meaning of words. It is enough to separate the words from the content of the speech in order to know whether they are literal or figurative. For example, when a knife is sharp (a knife can be sharp. The word is used in its original sense) - A child with a sharp mind solves a problem quickly. (The mind cannot be sharp, so the word sharp is used figuratively.)

Metaphors, metonymy, synecdoche, and function are divided according to the basis on which the semantic shift occurs. The most common type of metaphor in our speech is metaphor. The use of ambiguous words in the language of a work of art does not create artistic ambiguity, because such words are absorbed into the language of ordinary people, and the expression of stylistic meaning is very effective. In Uzbek linguistics, the features of changes in word semantics are well studied. It should be noted that there are certain grounds and ways for a word to form a new meaning as a result of something new. Depending on the nature of the name change, the following types of polysemy are considered: Metonymy and metaphor are common. These methods of naming are studied as means of artistic expression and are called "tropes". The visual aids of the Uzbek language have been specially studied in Uzbek linguistics. The methodological significance of polysemy in the language of fiction is evident in the works of art. Linguistic meaning also plays an important role in the expression of lexemes. Linguistic meaning is a broader concept and serves as the basis for verbal meaning. The role of linguistic meaning in semantics can be explained as follows. It is well known that figurative words are also ready-made units of language, such as phrases, proverbs, parables and figurative expressions, and as a result of their formation in the vernacular, they become a unit of speech. In the study of the language of the work, these

two concepts are especially important and enrich the character's speech.

Western European linguists divide the phenomenon of derivation into three groups. In both the French linguist J. Maruzo's linguistic dictionary and the German encyclopedic linguistic dictionary, it is divided into three: metaphor, metonymy, and synecdoche. St. Ulmap divides this phenomenon into two: metaphor and metonymy.

Although Russian linguists have relied heavily on European linguistics to classify the formation of derivative meanings, there are sometimes similarities and differences in the definition of appearance.

Russian linguist L.A. Bulakhovsky notes the formation of the meaning of the product in six ways: 1) metaphor (kuznechik - a small blacksmith, locust), functionality (feather - a feather, a writing instrument made of feathers), emotionality (golubchik - a pigeon, a child of love) , metonymy (pota - ter, cocktail), folk etymology (state - to reach, to press), connection (nebo - sky, tanglay). These scientific views refer to synecdoche as a form of metonymy.

Some Russian linguists who specialize in German, French, English, or Arabic lexicology are limited to showing metaphors and metonymy.

Textbooks for Russian universities are divided into more and more different forms. In a textbook published by the team it is: metaphor (nose - anatomical, geographical), metonymy (table - furniture, tableware), name of the manufacturer, inventor (nagan - name, shooting weapon), mission (wing - bird's wing, plane wing)) is divided into four views. N.M. Shansky translates the meaning into three: similarity, i.E. Metaphor; Approach - distinguishes between metonymy and function. Like NM Shansky, DN Shmelev can be divided into three types. However, he also mentions the

phenomenon of synecdoche as a form of metonymy. While A.A. Reformatsky considers the transfer of meaning to be directly in four forms, he interprets synecdoche as a separate phenomenon, unlike D.N. Shmelev.

The Armenian linguist E.B. Agayan considered the formation of the derivative meaning long before D.N.

There are different views on the phenomenon of semantic transfer in Turkic linguistics. Kazakh linguist GG Musabayev, as well as Azerbaijani linguist S. Jafarov and Russian linguist AA Reformatsky joined the classification. Karakalpak linguist Ye. Berdimuratov recognizes only metaphor and metonymy. The same is true of Bashkir linguistics, with synecdoche being included in the metonymy. Tatar linguist KS Sabirov considers the formation of derivative meaning in five ways: similarity (metaphor), connection (metonymy), function, scope, and proximity.

Uzbek linguists are mainly in agreement with AA Reformatsky in classifying the formation of derivative meanings. Only the authors of the three dares came out with a different view. R.A. Bigayev and P.A. Danilov, in their joint work, described all the events that create meaning as metaphors. O.Azizov differs from the above by including synecdoche in metonymy. Pinkhasov does not mention duty in his textbook.

Since the origin of the meaning of the word derivative is based on the relationship between the producer and the derivative of the derivative, the classification in this classification is completely objective. From this point of view, A.A. Reformatsky's classification is quite accurate. Uzbek linguists are eager to agree with him. A.A. Reformatsky, while classifying the formation of the meaning of the word derivative, was able to clearly delineate the relationship between the derivative and derivative semantics. The origin of the word

derivation is based on the similarity between the formative and derivative referents, the metaphor is based on the connection, the metonymy is based on the relation of whole and part, the synecdoche is based on the exclusion of one from social life considered. Each of these appearances differs and is limited by the specific relationship between the referent of the formative and the derivative meaning. In modern Uzbek linguistics, it is divided into metaphors, metonymy, senekdokha, and duties. In the language of fiction, it is sometimes divided into metaphor, metonymy, senics, and functionality. In Uzbek linguistics, polysynemes are well studied, and functionality is considered to be a part of the metaphor. New ideas have been created. The producer recommends the introduction of a new phenomenon i.E. Dependence. Such semantic shifts are studied in the language of fiction by the term tropes, and they are used to enhance meaning through the visual means of the Uzbek language, to create a portable meaning, to develop meaning, to convey a meaning figurative image. Should be understood as speech appearances that reflect the characteristics of the impulse. Because language arises in speech activity, speech activity is the object of study in both linguistics and psychology. The intersection of linguistics and psychology is widely studied in the field of psycholinguistics or (Linguopsychology). Research in this area is done through human speech. The processes of formation of children's speech, the attitude of the speaker to certain situations, the relationship between the speaker and the listener in different situations are studied. In learning the language of a work of art, the transfer of meaning plays an important role in helping the reader to convey the purpose of the character. This makes it easier for the character's inner world, views, and worldview to be revealed figuratively. We

also set out to study the types of semantic transitions in Uncle Murad's story "Stars Burn Forever" and make a psycholinguistic analysis. We have focused on this issue, as metonymy and metaphor are the most common forms of semantic translation in the language of fiction. Asarda

There was silence in the circle, he addressed the circle, the circle looked at the old people, the circle laughed loudly, the circle habit, the newspaper knows where, the circle was silent, the circle was silent, the circle turned, the circle was amazed. Ldi, the circle has cooled, the circle has come to life, the idea of the circle, the heads of the kerchiefs, the poshikasta, the spring herd, etc.

The world is blue, the sky is blue, the countryside, the bottom of the heart, the herd road, the warm mood, the frost intensifies, the river bank, the dark side, the dark question, the light breath, the night is midnight, the darkness is fate , old chairman, old pain, deep condolences, smiles on his face, heavy bowing, dark day, staring carefully, great hadik, moving slowly, the moon ate the evening, living in peace, going dry, ko There is a shift in metaphorical meaning, such as a gentle, high-pitched voice, a bright voice, the day is over, a sly smile, a donkey.

There is also a transfer of meaning in the Senecdox method, including: salt-and-salt, iron-hoofed, salt-eating, equestrian words, entering the gate, coming to the door. Occurs

Metonymy. The transfer of the name of an object, a sign, an action not on the basis of similarity to another, but on the basis of interdependence is called metonymy transfer (Greek metonumia - (renaming)). This lexeme also refers to the food itself, a "delicacy on the table." is done.

It is said in the play: there was silence in the circle, the circle was addressed

The main forms of semantic transfer through metonymy are:

- 1) The name of one object is copied to another object in that object;
- 2) The name of an object serves as the name of the unit of measurement based on that object;
- 3) The name of an object is transferred to the object formed on the basis of that object;
- 4) The name of the symbol is transferred to the object with the following symbol:
- 5) The name of the action is transferred to the object formed as a result of this action: atala (fill a liquid with a bucket) - as atala-

Also called the result of the action or the process associated with it: the wedding - a wedding (a party with a party)

- 6) The name of a place or place refers to living things that exist in that place;
- 7) The name of a material is transferred to a product made of this material;
- 8) A well-known horse represents a cognate horse. In this transition, the difference between metonymy and metaphor requires not only external similarity, but also a broader thinking in the linguistic sense. Some semantic shifts in the work: There was silence in the circle, addressed to the circle, the circle looked at the old people, the circle laughed loudly, looking at the circle, the habit of the circle, etc. The name of a place or place refers to the living beings that exist in that place) corresponds to this part. In this case, the name of the circle refers to the people in it. For example:

The circle was silent.

The chief bachelor stood up. He addressed the circle.

-People, dear guests from far and near! Here's the team. Let's get started. Today, the famous Bo'ri wrestler is sitting in our oasis. What do you think if we entrust this person to lead the circle? The same thing applies with metonymy. The meaning of the people in the circle is also expressed by the head of the village in the

words "The circle is silent", "The circle was silent", "The circle appealed", "The circle shouted". That is, the name of the place is changed to a person, a living person. And that summarizes the meaning.

The elders have to take the chip and start the circle.

The wolf decided to stay. It's too loose. He unbuttoned his black coat and fastened it to his belt.

He rubs his broad forehead and puffy cheeks. Taka rubs his beard. He spat and wet his hands.

The circle turned.

Hotam opened his ear long to the wrestler. Hotam grabbed the wrestler's collar. He shook a couple. Carefully chill.

"Oh my gosh!"

The circle turned to the old men.

Uncle Murad's story is about wrestlers, so there are some units that are in the lead. These include the words wrestler, wrestler, round, plate, and crowd. Besides;

In the courtyard near the wedding, the men formed a circle. Wires hung around the circle. The word circle here means a place where people gather in a circle. There was a fire burning around the edge of the circle. Here, too, the word "circle" means something. When the wrestlers are cold, they warm up in the fire. The night is cold. The smell of snow comes from the cold.

Round junjikib-junjikib:

"Uh-oh, it's snowing," he said. Here, metonymy occurs in the form of people in the circle. Such examples are very common in the play. Examples include "The Thought of the Circle," "The Circle is Silent," and "The Circle Was Surprised." It is not uncommon for the author to describe the image through metonymy, sometimes with metonymy. In the form of "The circle is moving towards the elderly", "The circle has cooled down", "The circle has come to life", "The circle is silent", "The custom of the

circle", "The owners of the circle". In such cases, the methodological function and imagery of the work increases somewhat. Sometimes, the name of an object also conveys the image of real people who work or use it. In the play, Nasim, who had been invisible for years when the wolf's mother died, came with two guests and said that he had heard the news from the newspaper.

The wolf wrestler took the newspaper from the table. He turned to face the guest sitting on the floor.

- How does this newspaper know that our mother was a slave?

We have explained in detail above that the meaning of the phenomenon of metonymy is the Greek metonymia - (renaming). Renaming is observed. This is a transfer of meaning in a completely metonymic way:

At that moment, the headscarf on the wall turned black. The women continued to look around.

The wolf raised his voice and said:

"Oh, poshikas, don't go too far against the wall, you'll be the wrestler's dream! Go and stop the tumor!"

The headscarf is gone. Headscarves are an example of renaming with the existing symbol. The headscarf, which is considered a women's hat, is being renamed. Sometimes there is a shift in meaning between words. "Poshikastalar" (Po-leg, broken-broken) is a term used to refer to the weakness of women. In the words of a wolf wrestler, this meaning is a kind of movement, a warning.

The kids jumped from rock to rock.

The hooves of the sheep and goats turned blue in the blue. The black beaks twinkled.

The smell of milk wafted from the spring herd. The name of an object shifts its meaning over time. The term sheep could be used in the play instead of the word sheep, and the word comes a little above. The writer gives a

pampering tone. "Spring herd" refers to young lambs born in the same spring. The character's speech in the play is mainly related to the narrowing and widening of the meaning according to a specific purpose in the types related to the place name, especially in the types related to the place name, through the image of the wolf wrestler, interrelated with different goals of the speaker. We have considered Metaphor is widely used in the story. Writing skills play a special role in the development of literature. Observations suggest that the two arts of metaphor, metaphor and analogy, played a key role in the emergence of metaphors.

It is well known that changes in the meaning of words in language, changes in the semantic structure of words occur due to a certain need. Accordingly, in linguistics, the factors that lead to the new meaning of a word are mainly divided into two groups.

1) Nolinguistic factors; 2) linguistic factors. A metaphor is a type of semantic transfer that reflects both.

The main types of metaphorical copying are:

1. The name of an object is copied on the basis of a formal resemblance to another object;
2. The name of an object (or a part of it) is transferred to another object from the point of view of location;
3. The name of a sign specific to one object (sometimes an action) is copied to a sign in another object;
4. The name of an action specific to one object is transferred to the action of another object;

Extensive use of metaphors in the language of fiction is one of the ways to ensure the individualization and naturalness of the character's speech. And the psyche of the protagonist is manifested in this speech. In the metaphorical method used in the play, the words that are transferred to the meaning are

mainly the words that are used as symbols, and the properties are changed to one action.

The universe is blue, the sky is blue, the attribute is transferred to another character, or the character is present.

The world is blue. Falak zangori. A man from the foothills of the countryside. The men on the herd line up in droves. Sometimes another subject is transferred to an object. That's the decent thing to do, and it should end there. For example: at the foot of the village, by the river, at the beginning of the street. These words can also create harmony. For example, I read the book from beginning to end (here it is all), at the beginning of the street (the beginning). The countryside and the herd road in the play are based on the same meaning.

The word "heart" itself is an abstract noun, giving an adjective and generalizing in the form of a shift in meaning according to the location of something. These types of semantic transitions are often used to express the feelings of a character.

The wolf wrestler entered the circle.

He saw a very familiar face. He couldn't remember who it was. He looked surprised again. He rubbed his eyes with his fingers.

"I'm sorry," he whispered. "It's like Nasim." Or Nasimmikan with a cup? Well, I've heard that he fell off his horse and lost one of his eyesight. I have two eyes on it... ..Look again .. "

Yes, that's Nasim!

The wolf wrestler's heart sank, Nasim oshna! " - came.

But in the depths of his soul, for some reason, he refused. In the art world, metaphors have a positive or a negative connotation. This reflects the character's current situation.

The wolf wrestler raised his head and looked at Nasim.

"It's old, very old," he thought. "Did I grow old like that?" No, people say you don't bleed on your face. "

There was a warm mood in the spirit of the wolf wrestler.

He thought again... ..

There are many such examples. "Breathe lightly," "Breathe hard," "Sew test," "Great Hadik," "Heartbroken."

"Nasim, my friend, if I tell you something, won't you tell someone?" Oshna, Momoqiz is fine, do you hear me? She is fine," said the wolf.

Nasim was alert, staring at the wolf.

The main reason why a character's speech is usually written in a way that is close to the style of speech is that the reader who reads the work should be able to fully understand it, live with the characters and make them feel alive. The author also tries to preserve the natural language of the work, using the method of oral communication. The goal is to make the work look natural and vibrant. In order for the reader to be able to visualize the work, it is necessary to have a natural way of characterization, to individualize the protagonist, to understand his nature and character. If the author only makes the work artistic, it will be a big obstacle for the reader to understand. Excessive use of pure speech limits his emotional capacity. Normal and simple migrations are easier to understand, for example

If you ask me, my friend, we live in peace with Tilovberdi's mother. I have a daughter and a son.

Thanks to the Creator Himself! Or

I sigh heavily. My shoulders are aching.

I put my whip on my left thigh.

I look into the distance.

There are many types of metaphorical semantics in which the word "voice" is used to convey a person's character. "Raise your voice" the situation is explained by the rise or fall of the sound. Qualification marks also indicate the time of migration, for example, in the form of "Old pain", "Old president".

The wolf wrestler looked after the owner and suddenly regained consciousness. Kalish followed the owner. He could not reach it and walked around. The owner of Kalish voted after him.

The chairman said, "Stop, Grandpa, tell me something."

The old chairman got up. He turned to her. His hands were on his chest.

The wolf wrestler followed the old chairman. The old word here is used to refer to a person who has been in practice before.

Every time the wolf saw it, it was an old agitation. In this context, it means a feeling that has existed for a long time. It turns out that the metaphors themselves are formal. One of the most common phenomena in the centuries of art is the naming of an object as "the moon has risen in the evening," "the day has risen," or attributed to its time. It is in this word itself that the meaning of the metaphor is changed twice). While the sun is a renaming of the sun relative to time, the rising of the sun is a secondary form of migration.

It is midnight.

The wrestlers became thinner. The time lag is expressed.

Naming one action after another is also an active form of metaphor. The "slow motion" and "dryness" of the character are also important. In the form of "Cold Calling", "Cursing", "Black Day". The wolf is not satisfied with the wrestling of the wrestlers, he calls the wrestlers puppets, and the wrestling is called "Cold", "Lazy". This is followed by the addition of a sign word. Names also appear in Uzbek through metaphors. In particular, if we pay attention to the name of the protagonist, the Wolf wrestler is actually a widely used artistic means of expression in fiction, where the word wolf has a negative and positive meaning. The writer uses this tool to personalize the main character, that is, to impose on him the

understanding of his character. In the vernacular, the wolf is revered as a symbol of eloquence, pride, determination, and loyalty. In the language of fiction, in some cases, it has a negative connotation. In the metaphorical case, it is placed in a neutral position to the fox as a symbol of eloquence and courage. That is, the fox is considered as a symbol of cunning. Metaphor is the most common and widely used means of artistic expression in the Uzbek language, and its effective use helps to make the Esanasar language more attractive. Sometimes expanded by visual means or adjectives, it enhances speech, enriches the character's speech, and prevents artistic ambiguity. We've seen two meanings above.

Senikdokha is also one of the movements that reveals the ambiguity of the word. Seneca is a type of migration that uses a single word to describe both the whole and the whole. Seneca is a form of metonymy. The difference between them is that in metonymy the meaning shifts according to the general closeness, while in the Seneca it requires a constant closeness. For example

The guard came out of his sleep. Here is a general renaming, if the phenomenon of metonymy is observed,

Janivor, I have no father or brothers. I am an only son. My father and brothers are the same.

Come on, animal, come on, my iron hoof, come on.

In this case, the iron hoof means a horse, a donkey, or a part of an ox, and gives rise to the phenomenon of Seneca.

Janivar, I called Nasim's mother my mother. I ate salt from his mother's hands.

This is because of the fact that salt is an integral part of food. The word "salt" in the play has the same meaning. As mentioned above, some linguists believe that synecdoche grew out of metonymy. Some scholars see this

phenomenon as part of metonymy. Particular attention should be paid to the logic of the types of semantic transitions in the work. As the meaning shifts, no new meaning is created.

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