

## WORD COMBINATIONS AS A MEANS OF CREATING METAPHORS

Yakubova Shakhnoza Yusufovna  
Lecturer at Bukhara State University  
Email: Yokubovashaxnoza@gmail.com

### ANNOTATION:

**In this article, it is thought that the metaphor, which is the most viable method of word-building in the Uzbek language, its occurrence through word-building, a number of manifestations of word-building occur in poetic speech and create a variety of artistic visual means.**

**Keywords: language, speech, style, poetic speech, visual means, lexeme, metaphor, ways of meaning migration, associations of meaning.**

### INTRODUCTION:

In the scientific literature, the most important characteristic features of the artistic language as an image and emotionality are shown. The means that serve to portray what is depicted in the artistic work in a vivid way, a vivid expression of feelings and experiences, are summarized and referred to as “means of artistic imagery and expression” or “means of artistic imagery”. The means of artistic image and expression are elements that denote the objectivity (pictuality) and emotionality, which is not a defining feature of the artistic language, but a defining feature. It should be said that this concept is also referred to in literary science by such names as “poetic means”, “syntactic figures”, “stylistic figures”. It should also be borne in mind that it is also undesirable to say that these tools are a kind of image, a kind is a means of expression, since art literature describes it by means of speech and expresses it by means of the same image. That is, in most cases, one tool itself serves both the image and the expression. There are some tools that are used only in lyrical works, they

basically perform the task of pronouncing expressiveness.

It is known that in the process of speech we can use words in their own meaning or in a portable sense. The application of the word from the usual meaning to another meaning is considered a deviation from the semantic level. The common name of words that are used in the portable sense refers to as trop (portable). There are a number of manifestations of the word meaning migration, that is, the trope, such as metaphor, metonymy, synecdocha, irony. The most active appearance of the seedlings used in the artistic work are metaphors. It is a kind of portable, actively used in such aspects as the level of use, artistic painting, the degree of impressiveness.

Some of the landslides have already become a language phenomenon. For example, it is clear that the word meaning has moved in such combinations as “sunset”, the clock is walking, but we are accustomed to them to such an extent that even now we do not look at them as mobile. When these transforms are used in the text of an artistic work, we can not say that the author naturally deviated from the semantic level with a certain artistic-aesthetic purpose, after all, they were obtained by the writer in readiness. So these different loops do not perform an aesthetic function in the text, they can not be interpreted as a phenomenon of artistry.

In the text of the work, the Nomads, which are traditionally used in the artistic literature, are also many three. For example, “Sugar lab”, “flower face”, “Nightingale”, “Cypress Reed”, “eyebrow bow”, “nargis eye” and so on. This kind of loops is also obtained ready, as in the case of the above, but unlike

them, the text performs an aesthetic function: visualisation, expressiveness kuchaytiradi;

In terms of artistic-aesthetic functionality, visual acuity and expressiveness are used only in a portable sense in a particular text, as a result of the associative thinking of the author, the transportations that come to the world occupy a special place. We can conditionally call them private author Street. The same kind of landslides is the result of the writer's deviation from the semantic level, which allowed him to pursue a certain artistic and aesthetic goal, the phrase about his skill in the chapter of the artistic language borganda we will first have to pay attention to these different landslides. What is in reality-the resemblance between the events that is not visible to us, but is associated with a sharp glance at the artist, the connectionadorlik-based shifts amazes the reader, gives him pleasure.

One of the most commonly used types of seedlings in the artistic work is metaphors. In metaphors, it can be according to the form of similarity between things and phenomena, rather than location, and according to internal meaningful similarity. Of course, the exact similarity is not required from what the bunda looks like, two things-one of the signs characteristic of the phenomenon is taken for the basis. For example, in the first of the combinations "golden autumn", "golden period", "color", "in the second for the" expensive basis was obtained.

"Black intention", "cold message", "sweet memory", "bitter truth", "nonsense", "Shallow Work", "Light Step", "light face", "Steel will", "iron discipline", "to ask in the Assembly", to connect the sentence to the sentence are formed according to the content of metaphors in such combinations. Metaphor is often used: 1) to the name of a member of the human scoundrel (head, face, nose, mouth, ear, tongue, forehead, eyes, legs, eyebrows, hair, teeth,

waist); 2) to the part of clothing (collar, sleeve, skirt); 3) the name of the animal, poultry or member of an insect (tail, niche, tumshuk); 4) to the name of the plant or part (root, vein); 5) to the; 6) words with different characters, names of actions (High, Low, Lightning) are formed by analogy with the likes.

The example presented is one of the simplest manifestations of the metaphor, and below we can see a few of the private author metaphors, in which the relationship of similarity is somewhat more complicated. R.Perfume:

"Glittering stone under water,

The meaning of the metaphor in the lines" waters that break in Khars " is manifested in two stages. The poet relies on the analogy of a much more widely used water in our language with a mirror (the first stage), and on this basis, the fragmentation of water by hitting a mortar resembles the refraction of a mirror (the second stage). The poet's following: "Hit my window snow

"The meaning of the metaphor in the strings" resonates resonant silver is wider than in associations. As you know, it is much more widely used when the snow resembles silver (in terms of color similarity). On this basis, the poet evokes another association of"silver: the precipitation of the snow resembles the"sprinkling of silver coins, as if someone in a fur is spreading a coin in charity. It is known to us that the "snow" in our people is known to us that it is known that it is from the pouring, from the blessing. We see that snow evokes first the "silver" in the associative thinking of the poet, then the idea that has settled in the household thinking of our people.

It is known that if the meaning of lexical metaphors can be understood within the framework of one word, then the meaning of metaphors in the text is clarified in relation to other words in the text. For example, the poet writes:

Corner-quiet pulling nose in the corner,  
I do not know how fancy it is in your  
imagination.

My poems without salt say sweet from sweet  
My children walked on the tip of their feet...

In the Explanatory Dictionary of the Uzbek language, the question without salt is interpreted as follows: tuzi no, less than the norm of tuzi, lower. Salt-free dough" [5; 183]. Of course, the quality of "salt-free" is used in relation to food when it comes to its meaning. The fact that the word is used in a portable sense is determined only in the context, that is, in the composition of the text, when it enters into a connection with other words. The beginning of a relationship with words is the product of syntactic communication. So it turns out that the arrival of a particular word in a portable sense would manifest itself only when it formed a word combination with another word. The work of our well-known poet Muham Yusuf is considered to have a special place with the sharpness of his nation, artistic Paphos. Here is such a great creator who gives his example of creativity a confession that "although it is a royal work, I spit on my poem, which I wrote crying that child. And at this point the poem shakes your heart, the meaning in the series of lines that seem incomprehensible in the head is sealed to your mind indelibly.

Applied in the above poetic Egypt from the work of the poet "poems without salt", "sweet children from sweet" combinations of words moved on the basis of metaphors are the product of linguistic syntactic construction mold formations, a combination of words that makes the appearance of variety in speech. «Black intention», "unsalted poem", "sweet memory", "bitter truth", "nonsense sentence", "Shallow Work", "Light Step", "ship of visol", "wine of love", "the strip of happiness", "jog in the assembly", connecting the sentence to the sentence are combinations of words displaced

on the basis of metaphors [I~O]=SB, [I q.k. ~ Ie.k.] = SP, [IQ.k.~F]=SB is a derivative of linguistic syntactic construction molds.

As the most important characteristic features of the artistic language, the means of artistic imagery and expression, which are indicative of impressiveness and emotionality, which serve to express vivid images of what is depicted in the artistic work, vivid expression of feelings and senses, as well as metaphors of a movable type, also in poetic speech, come up with different artistic and aesthetic purposes. Metaphors that represent a different meaning-essence occur in the form of a word combination.

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