

Metaphor's and its Poetic Role in Uzbek Folk Songs

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ABSTRACT

Metaphor has always been one of the most argued topics in debates with regard to the basis according to which it is created and its poetic function, which has led to the emergence of various scientific and theoretical viewpoints. But to this day, it has not found an ultimate agreement. The article discusses the same issue, focusing on how the metaphor is created and its poetic function in the composition of Uzbek folk songs (ulan). Comparative-historical, comparative-typological, and structural-semiotic research methods were used. The opinions of world scientists on metaphor were comparatively studied, theoretical generalizations were made and the following conclusions were drawn:

- *metaphors in the text of Uzbek folk songs are phenomena directly related to the essence of cognitive processes. Meaning: they are created as a result of feelings;*
- *emotional imagery and evaluation power of metaphors are measured by the degree of distance of the components that make up metaphors;*
- *Using metaphorical compounds appropriately and frequently in a lively dialogue and, especially, in poetry requires a great creative attitude, intellectual strength, and critical thinking even for people who have good experience in lexicology;*
- *A true metaphor is created based on a momentary impression and remains in our consciousness for a long period. Metaphor is considered to be a product of artistic thinking and, a creative mindset;*

- *In the process of creating a metaphorical image, the artist's ability to perceive reality emotionally and intellectually works in a dialectical unity.*

Keywords: Metaphor, personifying metaphor, poetic function, synesthetic metaphor, transfer of the meaning, folklore, ulan (Uzbek name for national folk songs)

INTRODUCTION

A prevalent feature within the Uzbek folk language is the skillful use of metaphor. Throughout history, metaphor has been a subject of extensive discourse, particularly regarding its poetic efficacy and its basis, spawning diverse scientific and theoretical perspectives. Yet, a comprehensive theoretical resolution remains elusive to this day.

MATERIALS AND METHODS

It is noteworthy that “one group of scholars interprets metaphor as a linguistic phenomenon, another group of scholars interprets it as a manifestation of thought, and a third group of researchers interprets it as both a language and a thought phenomenon” [13: 45]. In this regard, Aristotle writes: “Metaphor is words that are not specific to their original object, whose meaning is transferred from one concept to a general subject or vice versa, or from one concept to another, based on similarity of things” [1:149].

So, the idea that metaphor is a type of transfer based on analogy has come down to us since the time of Aristotle. This view of the scientist is especially clearly expressed in the Russian translation of V. G. Appelrot: “The most important thing is to be a fine artist in metaphors. But it cannot be expected from anyone. This is a sign of a scarce talent. Because to create a good metaphor means to correctly identify the analogy/similarity” [2:183].

Thus, the idea of “transfer based on similarity” is a long-standing concept in metaphor theory.

The wide spread of the theory of metaphor after Aristotle corresponds to the XIX-XX centuries. During this period, various views on the art of metaphor appeared, which can be divided into the following groups:

1. *Human feelings*

According to the theory of psychological interpretation, metaphor is a product of the human character. A type of metaphorical migration is realized from the combination of human psychology and emotions. That's why a metaphor makes it possible to compare an incommensurable subject, events by simulating them with another thing-event. The theory of psychological interpretation is directly related to the name of the German scientist V. Wundt. According to him, mifda is capable of covering imagination (fantasy) only metaphorically. That is, aesthetic feeling and mythological revitalization consist of different forms of a single mental-mental process [5:348]. W. Wundt's concept was later continued by G. Werner and R. Müller-Freinfels based on a more detailed analysis. In particular, according to Müller-Freinfels, human emotions are capable of discovering connections and complexes that are alien to purely logical thinking. Because the poet expresses his impressions of, say, spring, youth or joy in the broad sense of the words expressing these concepts and completely unrelated to their formal expressions [3,12].

2. *Human imagination*

The theory of ethnographic interpretation emerged in Europe during the late 19th and early 20th centuries. Proponents of this theory perceive the origin of art and its distinct expressions, particularly the genesis of metaphors in verbal art, as products of the imaginative faculties among diverse tribes and peoples. This theory appears to be rooted in primitive modes of thought and their characteristics. Its proponents include scholars such as E. Taylor, Dj. Fraser, E. Cassirer, K. Preuss, and A. Lévy-Bruhl [9:3-37]. Lévy-Bruhl's perspectives were subsequently expanded upon in the works of researchers like K. R. Megrelidze and Yu. I. Semyonov. Nevertheless, a comprehensive examination of the

development of cognitive faculties, mental processes within various clans, tribes, and societies, as well as the role of activities in the genesis and historical evolution of metaphors, remains largely unexplored [10:463-467; 17:370-375].

When it comes to its poetic function, the theory of historical interpretation was formulated based on the application of the comparative-historical method, which gained prominence in scholarly circles towards the close of the 19th and the advent of the 20th century. For instance, Academician A.N. Veselovsky elucidated the poetic transition through the prism of the developmental laws of artistic thought, particularly focusing on the genesis of metaphor, employing the comparative-historical method. From his perspective, the evolutionary progression of the song-play, an ancient syncretic poetic form, led to the differentiation of songs into lyric-epic forms, marked by psychological parallelism, culminating in the emergence of epic poetry, lyricism, and drama. Within the evolution of lyrical genres, the depiction of natural phenomena influencing the human psyche engendered rhythmic parallelism. This consistent rhythmic parallelism facilitated the ascendance of psychological parallelism and imagery in primitive verbal art, thereby giving rise to metaphors, metonymy, and synecdoche within artistic expression [4:101-154].

RESULT AND DISCUSSION

Advocates of the theory of ethnographic interpretation found themselves unable to furnish a comprehensive and compelling conception regarding the essence and origins of metaphor. It is pertinent to note that certain mythological entities faded into obscurity with the waning of mythic imaginings. The decline of animistic beliefs facilitated the transition towards interpreting entities presumed to possess a soul as mere poetic constructs, a phenomenon witnessed across diverse cultures. However, it would be erroneous to attribute the genesis of all metaphors solely to these primitive notions.

The theory of historical interpretation of metaphor, spearheaded by A.N. Veselovsky, was further developed by

eminent scholars such as A. A. Potebnya, E. A. Kraynovich, V. A. Rybakov, E. G. Kagarov, and E. M. Meletinsky [14:408-420; 6:19-58; 8:89-112; 16:4; 11:160-173]. Their theories share a common thread: they posit that the metamorphosis occurring during the latter stages of mythical cognition played a pivotal role in enriching poetic imagery with metaphors. This prompts inquiries such as "Why?" or "How?" The crux of the matter lies in the limitation of collective societal perception to fully comprehend all facets of the human character, including the individual "self." As soon as human intellect distinguished between the psyche and nature, it resorted to expressing its identity through metaphorical representations of the external world. This pivotal juncture in cognitive evolution marked the onset of the metaphorical phase in the artistic apprehension of reality. Subsequently, the perception of metaphor developed to such an extent that unveiling the historical underpinnings of each metaphor became imperative for scholarly inquiry. Such investigations are not solely dictated by linguistic history but are governed by the universal principles of metaphorical cognition. Figurative thinking constitutes one of the primary stages of the cognitive process; hence, a metaphor, as a byproduct of figurative thought, possesses the capacity to simultaneously convey truth and falsehood, affirmation and negation. Consequently, a metaphorical image can encapsulate thoughts, emotions, and their conflicts. In essence, metaphor serves as a nexus interlinking disparate phenomena and concepts that diverge in practical reality. The significance and role of metaphor in the creative process are underscored by:

- unity of image and essence;
- constant conflict between objects;
- categorical shift;
- activation of emergency communications;
- meaning synthesis;
- tendency to interpret diversity;
- based on imagination, not knowledge;
- deep penetration into the essence of the object with brevity.

It is indeed appropriate to elucidate the genesis and theoretical exploration of metaphor by contextualizing the contributions of scholars across various disciplines such as psychology, ethnography, and historical studies preceding the 20th century. Metaphor, as a subject of intellectual inquiry, gained prominence within the realms of 20th-century world linguistics and literary studies. Notably, the German philosopher Ernst Cassirer (1874-1945) introduced a novel framework for investigating this rhetorical device in his seminal work "The Power of Metaphor" [7:33-43]. In this work, Cassirer posited that human societies exhibit a shared cultural unity that evolves through the interconnectedness of language, myth, religion, art, history, and science. He underscored that mythological imaginings are deeply rooted in the mechanisms of mythic cognition and the evolution of language. Furthermore, Cassirer highlighted the significant role played by taboos, euphemisms, and the content of myths in the genesis of primitive metaphors. Regarding the progression of metaphorical thought, Cassirer remarked, "Spirit does not discard the image as an emotional shell of the word, but it serves as a self-revealing member of reality" [7:42], emphasizing the integral relationship between metaphorical expression and the apprehension of reality.

Ernst Cassirer distinguishes between two modes of human cognitive and spiritual-mental engagement: metaphorical (artistic) thinking and logical-discursive thinking. The former, characterized by its figurative-expressive nature, is readily apparent, whereas the latter, rooted in the scientist's definition, involves summarizing phenomena and deriving general conclusions, serving as the cornerstone of scientific inquiry. While logical-discursive thinking primarily relies on quantitative criteria, metaphorical thinking is chiefly governed by qualitative considerations, thereby manifesting predominantly through figurative-expressive speech.

It must be acknowledged that Cassirer's perspectives alone do not fully unveil the essence of metaphor. Nevertheless, his insights aid in delineating the roles he undertakes across diverse modes of discourse.

In a similar regard, A.A. Richards, an English philosopher, literary critic, poet, and linguist associated with the "New Criticism" movement originating in America, critiques three misconceptions within Aristotle's teachings in his article "Philosophy of Rhetoric." While Richards supports Aristotle's notion of analogy to some extent, he introduces two crucial caveats. Firstly, he contends that while one can acquire proficiency in various skills, the creation of metaphors necessitates an innate talent. Secondly, Richards asserts that metaphor does not inherently adhere to the natural functions of language; rather, it requires adept manipulation of language's normal mechanisms to craft metaphors effectively [15:44].

It is known that metaphor as a way of emotional and mental perception of reality is a principle of universal language, including the language of artistic works. Therefore, metaphor is not only a translation of the meaning of the word, but also a translation of the thought that expresses reality. From this point of view, the figurative idea of reality is metaphorical in its essence. Richards uses two "working" terms to further clarify his ideas about metaphor. The first is "content", the second is "shell". We believe that such an approach will greatly help in revealing the nature of metaphors. Because metaphoricality sometimes occurs in the meaning of the word and does not affect its form.

From the above notes, it is known that metaphor (istiora) consists of a short simile, that is, similitude between two things or events is also based on metaphor. But in the metaphor there is a concentration of a strong emotional wave and emergency, and by this feature it differs from similes.

Let's give an example to visualize the metaphor contained in the Uzbek folk songs ("ulan"s):

The breeze whispers secrets from the east,
 How swiftly you've bloomed, a marvel to behold.
 I asked what is that hair on your chest?
 You said: it's a **melon plant that has started to flower** [18:102]

The people, whose daily work was mainly farming, also look for the most beautiful things in their surroundings and manage to use

them. The process of flowering of the melon plant is carefully and skillfully transferred metaphorically, so that the content of the thought to be conveyed is completely preserved, and the form has acquired smoothness and softness.

More examples of metaphors used in Uzbek folklore:

In Tashkent's sway, seek the horse market's song,
Where whispered tales of grace belong.
Oh God, I have been in the **worst** people's flow,
Pure beauty thrives here: so **clean** girls grow [18:53]

Today, in the glow of vows exchanged,
Amidst the dance, our hearts arranged.
Shall we join in the wedding?
Or haven't we come **sweet** songs to hear? [18:66]

The use of the word “clean” as the opposite of “worst” for girls, and the lexeme “sweet” for song as a symbol, brings out the metaphor.

It is worth noting that metaphors appear in three forms: simple (ordinary) metaphor, personifying (animate) and synesthetic metaphor. The forms of metaphor, such as simple metaphor, personification, and synesthesia, are determined by the state of mutual comparison of the referents of the generating and derived meaning. Let us give an example of a synesthetic metaphor, which is an internal view that shows the metaphorical nature:

Do not adorn my heart with falsehood's guise,
In pride's contest, we do not arise.
Your all-same **fat** liesdo not apply:
The guilt's shadow darkens the sky. [18:20].

Synesthetic metaphors appear at the epithetized point of metaphorical thinking. As a result, an individual translation of meaning that was not previously used in speech appears. For example, the original meaning of the word “fat” in the third verse of the poem above is specific to a living organism (for example, a fat person or a fat animal). It is counterintuitive for

speech to be fat. But the law of connotation creates a new synesthetic metaphor from this semantically contradictory syntactic unit.

Our dauntless boys are **wolves** in might,
Silent killers in the cover of the night..[918:7].

The qualities of intelligence, intensity, courage and bravery of the wolves are transferred synesthetically to the noisy young man. Because any unique image is an artistic discovery. Not everyone can discover it. It is characteristic only of gifted readers who are sensitive to the closeness, similarity or difference and contradictions between things and events in reality. The discovered image enriches the human mind and imagination. It is known that the wolf was considered a totem in many Turkic peoples. In their imagination, the wolf totem protected them from calamities and eased their problems. Later, due to the fact that the cult of the wolf began to be forgotten, the metaphorical image of the "wolf" began to carry the main characteristics of the totem. Because people knew very well that if a wolf entered the field, it would cause severe destruction.

Sing, oh lovely maidens, your melodies unfurl,
May the wedding of my **moon-face** sister, swirl. [18:258].

Let's take the metaphor in this example. Obviously, the speaker's sister, no matter how beautiful, is not the same as the moon. But he wants to make his sister's beauty level equal to that of the moon in the sky.

Walk, oh lady, in allure so true,
Enchanted by your grace, I pursue.
I'll comb the long **seagrasses**, lustrous and fine,
Adorning your back with nature's design. [118:21].

“Seagrass” is a definition that appeared among people based on a metaphorical movement in analogy. Its original meaning is green grass with small leaves that grows long and sways at the bottom

of rivers in the spring. The long hair of the beautiful girl in the song braided and thrown behind her, is full like a seagrass when she walks.

Personifying (animate, personify) metaphor includes animating (diagnosis); The internal types of animation take the types of transfer, such as allegory, apostrophe, and allegory.

Below, the dying man appeals to the stars as if they were human, asking them to bring the news about the girls. In poetry, this is the transfer of human characteristics to inanimate objects, which is called animating (exactly the type of animating called apostrophe).

Oh stars, reveal if in the garden she roams,
My fascinating, red-faced, and dancing rose! [18:23]

In addition, the adjectives "fascinating" applied to the girls' beauty, "red" applied to the face, and "dancing" served to enhance the artistry of the song. "Rose" refers to the girl herself. It can be seen from the examples that the metaphor has two wings: the first is to describe or express a unique characteristic of a thing or an image in an unexpected way, and the second is to evaluate a thing or event through this image or expression means to actively react to it. If the contingency in the metaphor is weak, the persuasive power of the metaphorical image, the level of surprise, will be low, and such metaphors will soon turn into ordinary language metaphors.

A true metaphor is born on the basis of a momentary impression and remains in our consciousness forever. Such a metaphor is a product of artistic thinking, artistic logic, and not a momentary intuition. Therefore, creating a metaphorical image is a special form of knowing reality. In the process of creating a metaphorical image, the artist's ability to perceive reality emotionally and intellectually works in a dialectical unity.

CONCLUSIONS

At the end of the discussions in the article, we have the opportunity to make the following conclusions:

- Metaphors in the text of Uzbek folk songs are phenomena directly related to the essence of cognitive processes;
- Emotive imagery and evaluation power is measured by the degree of distance of the components that make up the metaphors from the fields and meanings represented by the members;
- The use of every metaphor used or discovered by the creators of the spoken word, who have a good understanding of the magic of words, in a spirited dialogue requires a creative attitude, mental and spiritual strength, and the power of artistic imagination from the creator;
- A true metaphor is born on the basis of a momentary impression and remains in our consciousness forever. Such a metaphor is considered a product of artistic thinking, artistic logic, and not a momentary inner feeling;
- In the process of creating a metaphorical image, the artist's ability to perceive reality emotionally and intellectually works in a dialectical unity.

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