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## INTERNATIONAL JOURNAL OF ADVANCED RESEARCH (IJAR)

Article DOI: 10.21474/IJAR01/10599

DOI URL: <http://dx.doi.org/10.21474/IJAR01/10599>



### RESEARCH ARTICLE

#### PECULIAR ANALYSIS OF MIGRANT TYPES IN FICTION

**B.B. Shukurova**

Termez Branch of Tashkent State Technical University.

#### Manuscript Info

##### Manuscript History

Received: 05 January 2020

Final Accepted: 07 February 2020

Published: March 2020

##### Key words:-

Metaphor, Metonymy, Synecdoche,  
Cinema, Peripheral, Exaggeration

#### Abstract

The migration processes of the meaning are manifested in various forms, such as the processes and their phenomena, the types and peculiarities of these phenomena are studied in detail in Uzbek linguistics. The article categorizes the types and characteristics of solutions, and their importance as a means of determining the value of artistic expression, expressing expressiveness and expressiveness was analyzed by NazarEshankul's story "Momokoshi".

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#### Introduction:-

In literary works as a reflection of the literary thought the solutions are of special importance. The quotes refer to "moving the name, mark or word of the word in the literal sense to enhance the artistic value, expressiveness and expressiveness of a literary work." The migration processes of the word are expressed in different forms, and the processes that emerge as a result of these processes, as well as the types and peculiarities of these phenomena are studied in detail in Uzbek linguistics. Much of the literature has been studied under the term tropes in most literature. In the linguistic analysis of fiction text, the transitions are classified as follows: “

1. Tropes based on the quantitative displacement of words:

- a) hyperbole;
- b) Mausoleum.

2. Tropes based on the qualitative displacement of the word:

- a) metaphor;
- b) metonymy;
- c) irony.”

The rest of the visual aids are represented as an expression of these words: "symbol, animation, epithet apathropa - metaphor; peripheral, synecdoxa, allegory, epithelial metonymy; antifreeze, sarcasm, irony; litota is a manifestation of meiosis. It is a metaphor for the interpretation of meaning based on the interplay between objects, events and events. Metaphor is one of the most common ways to form a nomadic meaning and is used in our classical literary studies. There are two types of metaphor that must be distinguished: linguistic metaphors and metaphorical propositions. Linguistic metaphors are a phenomenon associated with language development. "Such metaphors, in principle, serve as naming and naming, and they do not reflect methodological paints, expressions, and, therefore, the subjective attitude towards the subject of their speech." Only the meaning of a given word expands and serves to clarify new concepts. For example: a man's foot is a table foot, a human eye is a ring, a skirt is a skirt of a mountain. The author's metaphors are based on the author's aesthetic aim, namely, by naming the subject with the subjective relation of things. They are methodologically colorful and have a symbolic representation of reality. That is why it helps to convey the emotions of the hero in a colorful, vivid tune, clear and concise.

**Corresponding Author:- B.B. Shukurova**

Address:- Termez branch of Tashkent State Technical University.

### Method and Materials:-

Private author's metaphors are always contextual. "When a metaphor shifts meaning, the conceptual meaning is more vivid. For example, there are lexemes with names of animals and birds, such as horses, donkeys, sheep, wolves, foxes, tigers, owls, turkeys, eagles, falcons, swallows, and nightingales. These words, in addition to their meaning, are used extensively in a portable sense. Typical features such as horse strength, donkey stupidity, sheep's gentleness, dog loyalty, feline dexterity, fox's hooliganism, eagle's dustiness, sharpness of the falcon's eye are copied metaphorically to other subjects, as well as the text's intensity. They mainly list the following differences:

1. In words, words are literally used.
2. Identification compares two components - the identifying object and the image. The metaphor, however, is one component.
3. The possibilities are enlarged, and the phrase can be expanded even at the paragraph level. Metaphors can be words or phrases.
4. Identification has special indicators: -like, -like, -this, -this, like, and so on. This is illustrated by the following example: Karim is a cunning fox. Simple construction, where Karim is a subject of identification, a fox-image, a cunning basis, and a form of identification.

This is a complete analogy. Karim is a fox. This is a diminished analogy, because the sentence does not specify the basis of the likelihood (what its features are) or its indication.

Wow, fox-eye ... (Used to Karim) This is a metaphor. Because Karim's cunning is figuratively renamed, completely renamed.

### Examples:

1. Donkey, what have you done?
2. Prison telegraph (spy, spy) works very clearly.
3. A knife is stabbed in the chest, said the barman. Dog Death to Dog. The prisoners, however, would not keep him alive.
4. Crows left over from winter.
5. Meeting with my grandmother. (S.Ahmad)
6. Otabek recognized this broom and noticed its joke (A. Kadiri)

Some sources state that there are three types of metaphorically meaningful: ordinary, animated, and synesthetic metaphors. All of the above mentioned metaphors are basically metaphors. Revitalization is one of the most important tools for making artistic speech, as the authors of the book *Fiction* say: Revival is a form of metaphor. Revitalization is a way of expressing human traits through inanimate objects, natural phenomena, animals, birds, birds." the shift of thinking and thinking into inanimate objects". Treating people as if they were human beings or inanimate objects is a form of revival. In literary studies, this phenomenon is called apostrophic. It does not revive an object; it is only imagined to be alive. This method is used to expose the mysteries and secrets of the hero that he cannot tell.

For example: Do you want to reach the sky, you know where your roots are, and when they come to embrace you? I am also whispering... My dew clenching bite to you... I know I am unaware of my pain, even if I don't pour it out. Already, you are alive memory. The whispering of the unruly leaves, the melancholy rain, the bending grass, the whirling wind, the sigh of relief, the unending death of my heart, my simple trees, and the irritable insurrection that I could not bend - all of us alone we are bound to miss. (Y.Akram)

### Result and Discussion:-

In European literary science, the so-called allegory is also based on the method of "speaking." The reader focuses on the human image portrayed by these animals. So the allegorical system of images is two-fold, that is, like the animal images described in the work and those of them." Even in the parable of Mukhtar Khudoykulov, "The Lion and the Fly, "some man's boasting is a lie. The image of attempting to repute is illustrated by: A fly popped in Sher's ear for a moment and flew away. He praised the latter: - We are very close to Sher and he has consulted me on many issues ... Do not trust flies! In the synesthetic metaphors, the "perception" of one sensory organ is similar to what is perceived by another sensory body, brought closer and thus forms a mobile sense: For example, sweet smile, sweet talk, sweet smile, light smile, light look, light step, heavy dream, heavy talk, heavy matter - there was a synesthetic

metaphor in the sweet, light, heavy qualities of these examples. The words "light" and "light", which mean dimension, mean "pleasant" and "heavy" mean "unpleasant." In general, the metaphor is a multifaceted process. The power of metaphor is that the sentence is short and clear, and it has an impact, like any linguistic phenomenon, the metaphor has a linguistic basis. The basis can be concrete and abstract. According to the structure of the metaphor, it is divided into simple and extensive, artistic and linguistic metaphors. A term that is not expressive of linguistic metaphors is expressive of an artistic metaphor. Taking into account the essence of this metaphor, Professor R. Kungurov wrote: "Metaphor can be called a latent simulation. However, it is different from the ordinary one. If a simple analogy is always made up of two members (i.e. what is comparable, what is comparable, the comparable and the comparable subject), only the second member of the metaphor remains, something like that is omitted. and it becomes apparent in the context. So the subject in the metaphor is perceived through this second member." It is worth noting that in pure linguistic terms, it seems more reasonable to think of metaphor as a "diminished likeness" rather than a "concealed likeness". The metaphor is essentially a resemblance of words and phrases in the speech, based on the similarity between things and events in order to convey emotion and emotion. Now the metaphor in the literary literature extends the scope of meaning too: one word that is used in terms of similarity, as well as the image represented in a piece of text (paragraph, paragraph; sentence, paragraph). and sometimes we call the whole work a metaphor. True, the following two cases are sometimes referred to as "archetypal metaphors" or "metaphorical images," but more often we call "metaphor." That is, if at first the term metaphor had a narrowing of meaning (a literal word in the form of a literal word-analogue), then the meaning has expanded since the process. As a result, the metaphor is now widely understood as revealing the essence of an event in prose (in art) through a second phenomenon. not just that, but something else. Remembering that the image is a means of understanding what it represents, it is by itself a metaphorical one. The same approach can be applied to the whole work of art, as it is well known that in the aesthetics and literary studies there is a view that the work itself is one image. is displayed. As an example, we can see the original interpretation of the species of NazarEshankul in prose. NazarEshankul in his mother-in-law story: "What is important to a person in life? What is a woman's happiness?" - The problem of artistic and philosophical questions is: The central protagonist of the story - Shamsi Salah's passion for luxury, luxury, and fame is dynamically reflected not only in his dress, gossip and actions. The story is dominated by a lyric-romantic style, especially in the artistic portrayals of Muazzam. All four of the hashers' (Shamsi Salah, Ismail Ali, and two actors) who have heard the beautiful, magical song of Muazzam will witness the talent of a real artist. The actions of the image, the types of solutions that represent the image, are represented by metaphorical, metonymic means, and effectively use imaging, animation, and illustration to achieve more authenticity in the image. For example, the song of the songwriter Muazzam is like a bird flying in the sky: '... the girl sings like a bird with its wings free. She could even hear the girl's heart-wrenching song. He reminds me of his childhood. The puppies are up, the girls scream and run over the hills, and the little reed runs out. In spite of her mother's insistence, she screams and laughs at the rain-streaked grass, her waking world laughing at the glittering eyes, the world awakening. Trees of confidence, anxiety, dreams are blossoming in the gardens. The love song has returned to this country. Through these images, the reader appears in his eyes, unwillingly, as if he were a master artist. Note the artistic image below: it would shake. At first glance, this seems like a very unnatural metaphorical move. But on the other hand, the actions of a woman wearing a red shirt when viewed from afar, like a red-headed ship, do not appeal to her heart. On the contrary, it is weirdly satisfied with the new artistic expression. In the painting, we see beautiful metaphors in the landscape: "The night was slowly gathering its wings over the fields to fly somewhere. The lamp of the moon, which had been keeping track of the night and the night, began to go up and down, feeling that it was no longer light on the earth. He was bored by the cool morning air, and in the mornings and in the fields he was surrounded by a strange wild pride, mysterious as if they were unwilling to give it to anyone or wait for some danger. In the far-flung countryside, they began their live songs, danced and rolled over the low hills, and a tranquil silence prevailed over the fields. The breeze ran through the saddles, smiling and running. Shamsi Salah walked through the furrows and the eagles were crunching under his feet. At times, the twigs are frightened of her shadow. he was shaking, and he wanted to listen to this strange earth, surrounded by pain and pain. What are these bullshit faces that look like slippery, slap-and-cheeked faces, resembling Oriental women with sadness and confusion? Why are they so annoying, so depressing, so damn healthy? This is a display of cloths lying on the vast fields, clad in the palm of their hands, like tiny suns, and whistling in their footsteps.

Or is it the fist-fists of the ancestors who are rushing to the ground? If you look at it, you will see that there are soldiers, but not soldiers, surrounded by endless danger. Why were these troops killed? What made Ulaine so angry? What kind of power is it? Is this a myth or a rebellion?" It is possible to see in the story that the landscape image, especially with the spirit of Shamsi Salah, is very harmonious and balanced. For example: "He was walking among

the trees, whose yellowish leaves were dwindling. The sun was already setting, and a red dawn was on the horizon. Under the feet the ugly twigs broke, and the garden smelled of cotton and sparkle.

### **Conclusion:-**

Although it is still half past autumn, crows in the garden and adjacent to the park are crowded with crowds, and they are always frightened by something. ` . Salah's heart was suddenly drawn away, and the ravens could only make such a terrifying sound in the cemetery. As he slipped beneath a lush tree planted with someone's grace, something slipped into his neck and began to leak into his jacket." The heart of Shamsi Salah is as broken as the branches beneath his feet, and his heart is as empty as the trunks of trees. Just as the crowds roar in the sky, the heart of Shamsi Salah is fearful and frightening. His soul has become a cemetery due to his lusts, lies, disgust, and inhumane relations. The smell of sparkling in the garden is actually a sign of Shamsi Salah's greedy, dirty intentions. It is not accidental that a crow, sitting on the Gujum tree, throws feces over Shamsi Salah. In a symbolic sense, the hero is rewarded with fate with a crow's rubbish. This award is worthy and worthy of the ambitious goals and plans of Shamsi Salah on Mazzazzam. At the end of the book, Shamsi Salah Muazzam realizes the importance of cleanliness and sincerity for the human being in general. No matter how hard it was for him, despite the miserable countryside, he was able to live the life of himself, to work, to laugh, to be happy, and to see the happiness and pride of Muazzam and Otakul. The name Shams in his name means the sun, the sun. Unfortunately, Shamsi Salah, contrary to the deeper meaning of his name, instead of shedding light, light, and goodness between Muazzam and Otaqul, puts cold between them. Magnificent - the word means enormous, meaning. The heroine of the poem, Muazzam, is in a difficult situation, despite her own desires and wishes, but as a symbol of the Uzbek woman who sacrificed herself for the happiness of family and children. As a result of today's Uzbek story and storytelling, we come across unusual images, unusual images. Shamsi Salah, the protagonist of NazarEshankul's "Moment" story, has a long monologue in his speech. You are just a drop of tears..." In recent years, we can clearly see that Uzbek narrative and storytelling has made artistic (artistic, artistic, artistic) visualizations as well as aesthetic upgrades. Thus, the scientific study and analysis of contemporary artistic and aesthetic revisions of contemporary Uzbek storytelling and storytelling is an important issue facing our contemporary literary critic and linguist.

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