



**NORMURAD NORKOBILOV'S MASTERY OF THE USE OF SEMANTIC METHODS IN
THE NOVEL "QORAQUYUN"**

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Annotation

The ways in which words move are similar to the subtleties of meaning, but they are not the same thing. That is, if the metaphor is based on the similarity between things in the broadest sense, if the metonymy is based on an objective connection, then the synecdoche is a migration based on the relation of the whole part, and the function is the same in terms of the functions of the object. Means a transition between things. The work is concise in its concept through these elements; speech sensitivity and emotionality are high, most importantly simple to understand and fluent.

Keywords: semantics, metaphor, metonymy, synecdoche, expressive color, connotative aspect, semantics, stylistics.

Introduction

The growth of meanings of existing words in our language takes place in the form of semantic migration, expansion and narrowing of meaning. Meaning transfer is one of the most widely used elements in fiction, and it serves to enhance the emotionally expressive color of a work. Normurad Norkobilov tried to use this element extensively in the novel "Qoraquyun". For this reason, the understanding of the work, the aesthetic impact and the revelation of symbolic meanings are at a high level. Of course, symbolism was hidden under the migration of meaning, and it was able to easily perform the function it was supposed to express. Although the emergence of new meanings on the basis of name migration is recognized by all experts, opinions on their type differ. While some approaches show two types of events leading to name migration, we can see that in some approaches the number of these types has increased. Most linguistic literatures cite four types of phenomena that lead to name changes: 1) metaphor, 2) metonymy, 3) synecdoche, and 4) function.

It is known that in addition to the original meaning of words, they also have a figurative meaning. The lexemes that come in this task not only name the subject-events, but also serve to describe those subject-events. The figurative meaning of lexemes is realized only in context. In the study of the semantic structure of nominative units in language, special attention is paid to the concept of the connotative aspect of semantics in linguistics. According to V. N. Telia, "connotation is a semantic essence that enters into the semantics of language units usual and occasional, expressing the emotional



assessment and stylistic attitude of the subject of speech to the being in the sentence, and gaining expressive value according to this information [1: 5]. Connotation is a product of perception and reflection by evaluating the existence of naming processes as a member of semantics with expressive value. M. A. Mamadalieva [2:10]. In the novel "Blackbird" the creator effectively used three types of semantic transfer: metaphor, metonymy, synecdoche. Metaphor is a common meaning in our speech. Veselovsky, Ch. Kukin, M. Steinla According to r, metaphors are understood as a whole if the things being compared are imagined separately [3: 109-111]. The use of poetic metaphor in works is superior to the use of linguistic metaphor. Due to the ambiguity of the metaphorical nature, there are two main types of this phenomenon: the linguistic metaphor and the poetic (artistic) metaphor [4: 9]. Metaphor relies on the transfer of meaning according to form (sign) and similarity of action. The novel begins with a means of semantic transfer, and the title of the work is the same: The Dog in the Flower - The Blackbird began to growl angrily in the middle of the night in a quiet, unsteady voice [5: 1]. In this way we can see that the creator had originally intended to demonstrate his skill in the first place. In the novel, we can observe a shift in meaning based on formal similarity. This resemblance is mainly made in comparison to human organs:

True, the enemy could have carried his weapon to his village in the foothills of the mountains without staring in vain [5: 4]. The mouth of the cave is blackened and visible [5: 5]. However, reaching the other side of the cave is not so easy, it is necessary to cover a distance of at least one hundred and fifty gases along the path of the cave, which is in the abyss of eternal darkness [5: 6]. The Armenian, of course, did not sit idly by with his grandmother, but planted grass on the fort that day [5: 6]. When that stick is rubbed in the abdomen, a sad and mournful sound is heard [5:10]. Judging by the behavior of the debate, Akbota, who felt that it was time to end the meeting, slowly hesitated [5:14]. Although the Armenian stared at the sheep at night and did not notice any blackness, he did not look around [5:18]. This animal, like other dogs, does not breed in winter or early spring, but always in mid-spring [5:25]. While he was tying the mother dog, Erman glanced at a cider in the yard [5:26]. On the side of the rock where the workshop is located, there are grooves of different sizes and shapes - stones thrown on natural shelves [5:26]. He built this strong winter fortress on the sunny side of the pass in the early years of his separation from the unsuspecting young men [5:40]. It was only when the large and small lahms at their feet encountered a huge rock with a blackened mouth that they realized that they had encountered the legendary gold mine that they had heard so much from the elders of the tribe [5:41].

In the concrete examples taken from the above work, it can be seen that the similarity achieved through metaphor is based on human organs: the mountain slope, the mouth of the cave, the head of the cave, the fort The eyebrows of the moment, the belly of the word, the behavior of the argument, the night sheep, the head of the spring, the face of the yard, the side of the rock, the face of the pass, the mouth of the lahm. The Creator's ability to make appropriate use of the figurative meaning was clearly demonstrated when this resemblance was realized. The writer uses the transfer of meaning so skillfully that the level of effectiveness of the work rises:

However, in this cry, there is a line of longing, unparalleled anger, which instills in every heart a feeling of unbounded fear [5: 2]. He first looked thoughtfully at the surrounding rocks, then began at the foot



of the village and stared at the dark pine forest at the foot of the steep and high rocks in the distance [5: 8]. But how could he explain to these idiots that there was no benefit from bloody revenge and that both sides could suffer great losses? [5: 9]. He was accustomed to longing for the evening of life as he gazed at the red sun that had recently set [5:10]. Reaching the threshold of old age, he realized that tranquility is a torrential downpour that lasts day by day, with terrible avalanches [5:10]. This odor, which often sticks to the wings of the transient hand, which is frequently moved from the direction of the qibla, has been replaced by the smell of spruce and other grasses [5:25]. If he did not restrain his tongue, he was forced to bite the wax, realizing that the whips would remain in the rain [5:31]. The Armenian slowly heads out from behind the water curtain and peers out [5: 100]. Because of these storms, which often beat in the net of his heart, at the end of his life, Bardam seemed to realize why the old man was holding his hand [5:11].

The bed may be stiff, but the stern meaning of the cry created a wonderful pattern of movement, revealing the writer's individuality. Humgazak, the writer attributes to Erman's speechless compatriots. Whip Rain — This meaning is similar to the movement of the whip, meaning that the rain in the sky is fast and it is unknown when it will stop. The water curtain is the curtain of the house in its own sense, and moving it to the water curtain requires a delicate touch. While the curtain protects the house from various insects and the sun, the water curtain also performs the same function. Such metaphorical allusions are found more and more in the play.

The qoraquyun is not a creature of human kindness, but a "living arrow" specially trained in the direction of evil intentions [5:43]. Although the Asparagus Cave is one of the main gates of the Tuyakoz Valley, it has almost no access from this side [5: 7]. Going from head to toe, he suddenly found a thumb-sized piece of gold [5:40]. From that day on, the rock called Yovuzqoya became the last and eternal abode of the young men [5:47].

In the above contexts, the metaphorical transfer of live arrow, Kushkonmas, Tuyakoz, Tillavodiy, Yovuzkoya lexemes occurs. It is somewhat ambiguous to say that the live arrow is a metaphor for the dog's name, because the arrow's function is to injure someone, to commit suicide. Combines Therefore, we would be correct to say that this meaning transfer is an example of meaning transfer on the basis of function. Asparagus, Owl, Tillavodiy, Yovuzkoya The basis for the transfer of this meaning is the similarity of form and character. It is precisely the figurative purpose that the creator uses in these figurative meanings.

Damn Itolmas! Naughty dog! My golden age has ruined my youth! [5:52]. The metaphorical phrase in the sentence is "golden pallam". It is clear that the word gold cannot be semantically or grammatically related to the period in the normative text. M. Telia believes that such a combination occurs through lexical-grammatical metaphors [1:11].

It's as if he's missing out on something, and his jaundice is boiling — whatever he eats, you'll get on your forehead! [5:44]. If we separate the black migration of the forehead from the context, it is realized that it is made in the method of metaphor, but within the context we can see that the metonymy method of meaning transfer was used, creating meaning for the black forehead, i.E. Forehead black people. The writer preferred to use the method of metonymy in this case. Metonymy is derived from a Greek word



meaning to rename. It arises from the transfer of the name of one to another on the basis of the interrelationship between space and time between things and events. There is a certain commonality, connection (connection) between certain objects, signs, as well as actions in an objective being. As a result, something, a sign, or the name of an action, which is related to it in general, is also used to denote a sign, an action, and is transferred to it as a name [6: 223]. Just as each trop or movement has its own place and meaning in the language of fiction, so in poetic discourse, metonymy has its own place as one of the aesthetic categories. In poetry, in general, in poetic works, it not only increases the effectiveness of expression, but can also be a key factor in creating an expression that fits the spirit, natural world and melody of the poetic work, that is, the rhythm. The fact that this type of semantic transfer is also used in the work "Blackbird" once again enhances the psyche and art of the work. Below we will try to partially explain the extent to which the author has used the type of metonymic meaning transfer:

As a dog, I keep the peace of the village! [5:14]. "If necessary, we'll cut the baby in the crib!" We will sweep the village from the face of the earth! [5:14]. "The honor of the village is money for them!" [5:16]. "Come on, Samadvoy's root!" This time he said in a serious tone typical of elders [5:21]. If you know, Itolmas's dogs tied me up not in a hunting ground, but in a walnut grove near my village [5:42]. Nevertheless, Karakul is always happy: "The death knell" is in my hands! If I want [5:35].

In these contexts, meanings such as ovul tinchi, ovul sweeping, ovul honor were used. This migration is based on metonymy: the people inside the village are peaceful, the people of the village are swept away, the honor of the people of the village is turned into a metonymic migration. The root of Samadvoy revived metonymy here, referring to the writer Erman. Itolmas's dogs — Itolmas' servants, the death knell — were formed by renaming the meaning of death. The fact that the author is able to use the method of transfer of meaning, which enhances the aesthetic effect, is sufficient, that is, he can simplify the understanding and increase the coloring, while giving the reader both the negative and the positive effects. Above we have witnessed beautiful examples of metaphor and metonymy. The author also purposefully used the synecdoche method in his work. Synecdoche is derived from the Greek word meaning "to comprehend or imply together, to comprehend together." That is, to name a part (part) of an object by its name, or, conversely, to name a whole by which that part belongs. This type of meaning transfer is widely used not only in our speech but also in our literature, increasing the attractiveness and impact of the work.

Everyone, the whole village, is on fire! [5: 9]. In the explanatory dictionary of the Uzbek language bovir — Bagir, liver; language means heart [7: 293]. In this context, the bovine is part of the human organ and is understood as a whole by the part. Below we analyze the synecdoche method using real examples from the work of meaning transfer:

Because at that time he had no other concern than to think of the throats of four souls in a low ceiling [5:11]. Naturally, he was not happy with this high position entrusted to him - after all, someone like Akbota, who only yesterday could not think of anything but the worries of the four blackbirds, suddenly rose to the position of his brother-in-law. while not rejoicing in it [5:11]. That evening, when someone came to inquire about the condition of the Armenian liver, Qalaybek was still in mourning and



mourning for the stolen tulpar ... [5:27]. The interlocutor did not choose to do so, but had a deaf ear – still from the mountain – still from the garden, whining and whining [5:35].

In the context, the throat of the four souls is the human organ of the throat, that is, the whole of which is understood through the part, meaning four children; the four black eyes – here, too, the eye is a member of man, and from this member the whole – the meaning of the child; The meaning of the Armenian liver – aka; The writer used the synecdoche method effectively and appropriately to paint the meaning of the human lexeme as a whole.

In short, the methods of semantic transfer are similar to the subtleties of meaning, but they are not the same thing. That is, if the metaphor is based on the similarity between things in a broad sense, if the metonymy is based on an objective connection, then the synecdoche is a migration based on the relation of the whole part, and the function is the same in terms of the functions of the object. Means moving between things. All of these techniques are widely used in language and help to improve the speaker's language skills, eloquence, emotionality, and concise and clear understanding of the idea. Normurad Norkobilov did not limit himself to just one method of meaning transfer, but used all of them based on the semantics of the text. This is due to the individuality of the creator in the application of the figurative meaning. The concept of the work through these elements is concise, concise; speech sensitivity and emotionality are high, most importantly simple to understand and fluent.

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