



THE ROLE OF METAPHORS IN CREATING IMAGERY AND IMAGERY (ON THE EXAMPLE OF THE WORKS OF UTKIR HOSHIMOV)

S.A. Komilova

student of the English language and literature department of the
faculty of Languages of NavDU

<https://doi.org/10.5281/zenodo.17356891>

ARTICLE INFO

Received: 1st October 2025

Accepted: 5th October 2025

Published: 15th October 2025

KEYWORDS

*Metaphor, trope, figurative
meaning, imagery,
figurativeness, denotative
meaning, connotative meaning.*

ABSTRACT

This article discusses the use of metaphors in literary texts to achieve imagery and descriptiveness, and the ideas expressed are explained based on examples from literary works.

One of the richest and most active methods used in the formation of expressive-emotional expression in literary speech is metaphor. Metaphor is one of the factors involved in the formation of new meanings of words¹. Metaphor is one of the linguistic phenomena that indicates a change in lexical meaning and arises on the basis of the figurative meaning of words. "A metaphor is a transfer of meaning based on the similarity between objects, events and phenomena"² The basis of the metaphor phenomenon is the idea of similarity, determined as a result of comparing two objects. Metaphors are created on the basis of the formal and substantive meaning of the word.

The main goal of creating new expressions on the basis of metaphor is to increase the figurativeness and expressiveness of speech and achieve emotional-expressiveness in the text based on this figurativeness and expressiveness.

The main source of studying reality is comparison. When things and phenomena, signs and actions are compared, related aspects, similarities and differences between them emerge. As a result, if the differences help to create a deeper idea of reality, then the speaker helps to clarify the listener's imagination by comparing things and phenomena unknown to the listener with other things and phenomena familiar to him, and by bringing related aspects or similarities, connections between them. In short, analogy and contrast are formed in the process of comparison of human thinking. Metaphors are formed in the same process of analogy by transferring the meanings of words.

O'tkir Hoshimov asarlarida, o'xshatishga asoslangan metaforalardan unumli foydalangan. Yozuvchi o'xshatish natijasida hosil bo'lgan metaforalarni ko'pincha qisqartirilgan shaklda ifodalaydi, ya'ni zumrad kabi dala emas, zumrad dala kabi:

¹ Hojiyev A. Tilshunoslik terminlarining izohli lug'ati. –Toshkent: O'zbekiston milliy ensiklopediyasi, 2002. – P. 63.

² Yo'ldoshev M. Badiiy matn va uning lingvopoetik tahlili asoslari. – Toshkent: Fan, 2007. –P.77.

In his works, Utkir Hoshimov made effective use of metaphors based on similes. The writer often expresses metaphors resulting from similes in an abbreviated form, that is, not a field like an emerald (*zumrad kabi dala*), but an emerald field (*zumrad dala*): *Muxbir mikrofonga qarab g'ayrat bilan gapira ketdi. – Hozir zumrad dalalar uzra, yana motorlar ovozi gurillaydi. – U bir qo'lida mikrofon tutganicha ikkinchi qo'li bilan "chop" degandek imo qildi.* (The reporter looked into the microphone and began to speak enthusiastically. "Now, over the **emerald fields** (*zumrad dalalar*), the sound of engines roars again." He held the microphone in one hand and made a "run" gesture with the other).³ (P. 297)

The use of tropes in literary speech creates new meaning in word combinations. They create an opportunity to express the speaker's attitude to a certain event or to evaluate it, and also enrich the speech with a new thought in a unique way.⁴ Words that are distinguished by their characteristic features when creating metaphors in a work can be classified as follows:

- **names of symbols specific to day and night:** *yorug'*(light), *ravshan*(bright), *qorong'u*(dark), *zulmat*(darkness);

Ajab, dilim ravshan edi. O'lay agar, nimaga shunaqa bo'lganini o'zim bilmayman ... (It's amazing, my mind was **clear**. I don't know why this happened.) (P. 372)

- **words expressing temperature:** *sovuq*(cold), *issiq*(hot), *qaynoq*(boiling);

Qaynoqqina, shiringina Nargisxonni bag'rimga bosganicha uy tomon yetakladim. (I carried Nargis Khan, who was so **sweet and warm**, into my arms and led him home.) (P. 357) *Shundoq qilib deng mudrab yotsam Tulporim hangrab qoldi. Sovuqqina, hazingina hangradi.* (While I was sleeping, my donkey is brayed. It's **cold** and sad.) (P. 317) *Shodivoy chernovoydagi "p"ni "b" qilib o'zgartirdi. Men ham issig'ida o'zgartirib qo'ya qoldim.* (Shodivoy changed the "p" in the draft to "b". I also changed it in the heat of the moment. I **immediately** changed it too.) (P. 278)

- **names of animals, insects, and birds:** *ilon*(snake), *eshak*(donkey), *ho'kiz*(ox), *jo'jaxo'roz*(young rooster), *fil*(elephant);

- *Bir kuni shunaqa qasos oladiki ... – U yana yarq etib ko'zimga qaradi ... Ilonmi, nima balo! Quyonna avragan ajdardek odamni sehrlab qo'yadi-ya.* (One day he will take revenge in such a way that... - He looked at me again... What a **snake**, what a disaster! It's like a dragon that catches a rabbit and bewitches a man). (P. 318)

- *Eshikni och ! – "Eshshak" – degim keldi-yu, Tulporim eshitib qolsa xafa bo'lishini o'yladim. – Eshikni och, ho'kiz!* (Open the door! – "Donkey" - I wanted to say, but I thought that if Tulpor heard, he would be upset. - Open the door, ox!) (P. 226) *Shu payt qoq boshim ustida g'o'ldiragan ovoz eshitildi:*

- *Hov, jo'jaxo'roz! Nimaga o'zingdan katta odamni mayna qilasan?* (At that moment, a voice murmured above my head: "Hey, you cock! Why are you making fun of someone older than you?") (P. 227)

Voy nomardlar! Voy jo'jaxo'rozlar! Hali senlarga xor bo'lib yuribmanmi! (Oh, you cowards! Oh, chickens! Do you still despise me? h, you cowards! Oh, you chickens! Am I humiliated by you?) (P. 370) *Mendek po'ristoy brigadning boshida-ki, shuncha g'alva bor ekan, tag'inam Rais*

³ Hoshimov O'. Tanlangan asarlar. II jild. – Toshkent: Sharq, 2009. –P.297. The following examples are also taken from this source.

⁴ Abdullayev A. O'zbek tilida ekspressivlikning ifodalanishi. – Toshkent: Fan, 1983. – P. 22.

buvalar fil ekan-da!(If an ordinary brigadierlike me has so much baggage on his head, then the Chairman must be an **elephant!**) (P. 300)

- **plant names:** bud, poplar;

Kolxozda tekshir-tekshirlar kuchayib ketgan, Rais ko'zimga ko'rinmaydi. To'g'ri-da, qandoq ko'rinsin ... G'unchani uzsin. To'yib-to'yib hidlasin. Haddi siqqanicha, kuchi yetganicha ezg'ilasini ... Keyin menga ... men - nodonga uzatsin. (The checks on the collective farm have intensified, and the Chairman is nowhere to be seen. Of course, how can he be seen... Let him pluck the **bud**. Let him smell it to his heart's content. Let him crush it as much as he can, as much as he can... Then let him give it to me... to me, the fool). (P. 359)

Soqolini qirtishlab olgan qaynotam, ukkinikiga o'xshagan ko'kimtir ko'zlari alang-jalang Jovli aka, paxta zavodining direktori - taqirbosh Viktorov, ikki gapning birida "mang'a qorang" deb gap ma'qullayotgan "Fermer tog'a", novcha - terak Shaydul - kassir... (My father-in-law, who had a shaved beard, Brother Jovly, with his blue eyes like eagle-owl, Director of the cotton factory - bald Viktorov, "Uncle Farmer" who would say "look at me" in one of his two sentences, a cashier named Shaydul, a **tall...**) (P. 368)

Sapchib o'rnimdan turgan edim, orqamda o'tirgan Chori etagimdan tortdi.

- *O'tir-e, terak!* (I jumped up, and Chori, who was sitting behind me, pulled at my skirt.

- Sit down, **poplar!**) (P. 330)

- **names of precious objects such as gold, silver, ruby, gem, turquoise, marble, and diamonds;**

- *Bu yil gektaridan 51 sentnerdan durdona yig'ib olmoqchisiz. Ayting-chi, bu muvaffaqiyatlarning siri nimada?*(- This year you are aiming to harvest a whopping 51 quintals per hectare. Tell me, what is the secret to this success?) (P. 293) *Muxbir mikrofonga qarab g'ayrat bilan gapira ketdi.* (The reporter looked into the microphone and began to speak enthusiastically.) - *Hozir zumrad dalalar uzra, yana motorlar ovozi gurillaydi.* (- Now, over the **emerald** fields, the sound of engines roars again.)- *U bir qo'lida mikrofon tutganicha ikkinchi qo'li bilan "chop" degandek imo qildi.* (He held the microphone in one hand and gestured with the other as if to say "run.") (P. 297)

"Dadang tilla odam, xafa qilma, tezroq qishloqqa bor, seniyam uylab qo'yadi", deyman! ("Your father is a **golden** man, don't be sad, go to the village quickly, he will marry you off," I say!) (P. 328)

- **object names such as wing, sword, quiver:**

Qoshini aytmaysizmi, qoshini! Xoh ishonib, xoh ishonmang qoshisiz tug'ilgan bo'lsa, uyalganidan qalam bilan chizib qo'gandir-da, deb o'yladim. Yo'q, razm solib qaragam, "qil"ning tagi ko'karibroq turibdi. (Don't tell me about her eyebrows! Believe it or not, I thought, if he was born without eyebrows, he probably drew them with a pencil out of embarrassment. No, if I look closely, the bottom of the "hair" is a little blue.) (P. 257)

Quyondek biqqigina, yumshoqqina o'rtog'im, chunonam o'zgarib ketibdiki, odamning aqli shoshadi. Qomatni qarang, qomatni! Qilich deysiz! (My friend, fat and soft as a rabbit, has changed so much that it's mind-boggling. Look at the figure, the figure! You say sword!) (P. 342)

Paxtaga dori sepadigan samolyot qishlog'imiz ustidan uchib qolsa, bizning hovlini teppasiga kelganida varillab, havolab ketardi. Bir safar pastroq uchgan ekan, bitta qanoti uzilib

yong'og'omizning shoxiga ilinib qolgan. (A plane disinfecting a cotton plant If it flies over our village, when it reached the top of our yard, it would rise. Once it flew lower, one of its wings broke off and got stuck in the branch of our walnut tree.) (P. 191)

- **words expressing mythical and religious concepts such as fairy, angel, devil, witch.**

"Pari" hamon kipriklari pirpiragancha yana bir muddat tikilib turdi-da, o'zini kursi suyanchig'iga tashlagancha qah-qah urib kula boshladi. ("Fairy " stared for a while longer, her eyelashes still fluttering, then threw herself back in her chair and started laughing.) (P. 310)

*- A? - Rais buva shunaqangi baqirib berdiki, cho'chib tushdim. - Bir ig'ovogar butun rayonni ostin-ustin qilib yuradi-yu, shu chiroylimi? Eshityapsanmi, hov! - u qo'lini bigiz qilib peshonamga nuqidi. - Raykom bovaning o'zi aytdi. O'sha **iblisni** qamatib qutulmasak bo'lmaydi. (- A? - The chairman shouted so loudly that I was scared. - Is it beautiful when one instigator turns the entire district upside down? Do you hear me? - he pushed my forehead with his hand. The district administration itself said it. We'll be saved if we lock up that **devil**). (P. 312) *Nima balo, **jodugarmi** bu? Hali Nargisxonni sevib qolganimniyam aytib berar!* (What's the matter, is she a **witch**? She probably knows I'm in love with Nargis Khan!) (P. 320)*

*Nahotki mana shu **farishta** mening jufti halolim bo'lsa!* (Indeed if only this **angel** were my true mate!) (P. 331)

In general, metaphors are used in the work to more vividly describe the characters. "All derived meanings that express the character of people have emotional-expressiveness: a cunning man is a fox man, a lazy man is a ragamuffin. A cunning man is a fox man, a gentle man is a rag man ".⁵ It is known that words used metaphorically in a work simply express a denotative meaning when used in their literal sense. When used figuratively to form a metaphor, its connotative meaning is strengthened and serves to create imagery and figurativeness.

REFERENCES:

- 1.Hojiyev A. Tilshunoslik terminlarining izohli lug'ati. -Toshkent: O'zbekiston milliy ensiklopediyasi, 2002. - P. 63.
- 2.Yo'ldoshev M. Badiiy matn va uning lingvopoetik tahlili asoslari. - Toshkent: Fan, 2007. - P.77.
- 3.Hoshimov O'. Tanlangan asarlar. II jild. - Toshkent: Sharq, 2009. -P.297. The following examples are also taken from this source.
- 4.Abdullayev A. O'zbek tilida ekspressivlikning ifodalanishi. - Toshkent: Fan, 1983. - P. 22.
- 5.Hakimova M. Semasiologiya. O'quv qo'llanma. - Toshkent, 2008. -P.45.

⁵ Hakimova M. Semasiologiya. O'quv qo'llanma. - Toshkent, 2008. -P.45.