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**MIGRATION AND ITS TYPES IN "MAHBUB UL-
QULUB" BY ALISHER NAVOI**

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Annotation. *The metaphorical migrations presented in this article in the work served to increase figurativeness, expressiveness, emotionality. In the course of scientific research, it turned out that the metonymy, synecdoche types, were less used in relation to the type of metaphor of the street. Lexical units of metaphor, metonymy, synecdoche have been present in the language since ancient times, proving that Turkic peoples used them appropriately.*

Keywords: *figurativeness, expressiveness, emotionality, metonymy, metaphor, synecdoche.*

There are four ways in which the derived meaning of a word is formed, consisting of metaphor, metonymy, synecdoche, and function. Each is distinguished by the specific relationship between formative and derivational referents. [1].

A metaphor. Metaphor is the past, present and future of language. Based on it, the formation and development of the language can be evaluated. It cannot be imagined without metaphors from the early period of the science, which appeared at certain stages of language development, to its present state [2]. Metaphor is a deep-seated implicit process of creating an analogy between two things, a strategy by which a familiar situation or understood essence is named over another unfamiliar situation in order to understand it. It is a way of seeing something that looks like something else, directly through a whole complex of contextually associative concepts is migration [3]. Metaphor is the use of the name of one thing in place of the name of another thing on the basis of proportional symbols, which is a linguistic reflection of similarity in objective (or subjective) existence [4]. In the artistic metaphor, the similarity between the objects is based on the artistic color and imagery [5]. In artistic metaphor, simile is hidden by means of images. Below, we

will see what theme the metaphors in the work create. In Pandnoma, the term blade means a sharp tool like a knife or a sword: ...to'gh edur rafe' every blade is a thousand zuhd and piety head (MQ,49). Also, this word took part in the creation of a metaphor: ...with the blade of anger and politics, he brought his head down to the ground (MQ, 62); ...to wish for the future is to beg for one's own death (MQ, 71).

The word "grass, fire, fire" comes in the meaning of:... firewood is attached to the head and feet (MQ, 48). As a result of the metaphorical movement, "burning" ("burning"), "burning" state in a person's psyche, heart, like a flame, fire; created the meaning of "fire": He is unaware of the heat of love (MQ, 37). In the work, the front side of a person's head, the view from the front, is given by the word "face, face": Kular yuz bilang ato, saxo on saxo (MQ,90). By moving, "the upper side, surface of something; formed the meaning of "surface, level": in the description of the righteous one who is impressed with the consent, the maarifnigor homa ruburtur on the page (MQ, 49). In the quoted sentence, the word that is being metaphorized is a page, and the word that creates the metaphor is a face. In the studied source, rest means "breath, peace", "voice, sound, noise": Dam is a cure for the sick and step is a cure for the sick (MQ, 19); ...but before he lit the fire, it was raining from the pipe and the rain (MQ, 24). In the second example, it is not difficult to understand that the meaning is revealed with the help of metaphor.

In the work, the verb ayt- means "to sing, to sing" reflects the metaphorical movement: Moloyim mutribki, tab' va fahm anga yo bolgai, in particular, also aitagai va cholgai (MQ, 24). In fact, the main meaning of this lexeme is "to say, to speak, to speak": Zamon ahlidin uzin sahibdil tutkan, olgon aitur (MQ, 68). The eye is the organ of vision of a living creature: "Koz ochchamai ul tarafkim, olami kavnu fasod" (MQ, 89). We witnessed that Alisher Navoi used this somatism in several figurative meanings: "ability to see, eye to look": Go to the bowl without pressing one eye (MQ, 47); "eye, look": To hide the monthly prayer from the eyes of the people (MQ, 22). In the source, the meaning of "getting something by holding it or grabbing it with a tool" is explained with the verb al-: ...bribe is a different word in the eyes, but

a different idea in the heart (MQ, 12). We can observe its metaphorical features in the following examples: "to conquer": fell on their heads (MQ,950); "to take responsibility, to confess": ...and I accepted the slander of anger and ignorance (MQ,8); "to buy": to buy a thousand coins is a shame (MQ, 27). In the researched work, the verb fall means "to fall, to fall", and as a result of the change of meaning, it means "to be deprived of a position, power, to be separated". May He be blessed at the height of his reign so that the work of the broken will be done and the fallen will be supported (MQ, 72). The metaphorical movements noted in "Mahbub ul-Qulub" served to increase the imagery, expressiveness, and emotionality of the pandnoma.

Metonymy. Along with metaphors, metonymy and synecdoche phenomena are also common in the language of the work. The difference between metonymy and metaphor lies in the basis of naming. Similarity to metaphor, dependence on metonymy is the basis [6]. Metonymy is also a method of transfer of names, and if it is a transfer based on the relationship between things, synecdoche is a form of transfer based on the whole-part, part-whole relationship. In metonymy, the relationship between the formative and derivative denotations is taken into account, while in synecdoche, one of the denotations of the base and derivative meanings is assumed to be a whole, and the other a fragment [7]. Will the old woman become a harem swindler, or will the goatherd become Chin? (MQ, 79). In this sentence, the word harem expresses the meaning of people, women, wives living in the harem and creates metonymy. In "Mahbub ul-Qulub" it is also possible to see that words denoting the names of heavenly bodies are used on the basis of metonymic meaning transfer. For example, in the source, the word quyash means both "heavenly body" and "the sun in the prophetic sky of our prophet":

The sun's grace is known in the sphere of prophecy,

In honor of the interviewers, his companion is kaniujum (MQ, 7)

The next meaning of the word is formed on the basis of metonymy from the first meaning. Metonymy can also appear on the basis of the relationship between

the object and the product made from it. In this case, the derivative of this object is called by the name of the object: a) [tongue] 1 - the organ of speech moving in the oral cavity; [language] 2 - speech formed as a result of the movement of this part of speech [8]. The word language, which is in active use in modern Uzbek, is used in Alisher Navoi's work in several meanings: "language, a human body member": ...the mouth is like the mouth of a pearl and the tongue is dry like the tongue of a savsan (MQ, 23); "an important means of mutual exchange of ideas between people and in society": In the heart, the wound of the tongue does not heal, nothing can heal it (MQ, 69); "word": Ahl al-saudatlar ruhbakhsh zululiga source' also language (MQ, 69); "writing, letter": ... don't let these crude black-faced people write the language of a horse's pen (MQ, 13); "the process of expressing an opinion and the phrase, sentence, speech that occurs in this process": Keep your heart and mind together with your tongue, complete the word spoken by one person with heart and tongue (MQ, 93). The word bash "above the neck, front (in humans, animals) part of the body" created metonymy by means of meaning transfer: "front part, top": if there is no place for the head of the madrasa porch for mubohat (MQ, 18); "beginning, first": ... the head of humanity (MQ, 60). In addition, the lexeme "blood" means "meal, blood revenge" with the support of the original meaning, while the word "heart" has the meaning "pure voluntary person": If you do not give your life for your friends, if you do not agree to unjust bloodshed for the sake of your enemy's soul (MQ, 58); Shari'i tricks are heartbroken (MQ, 17).

Synecdoche is a not very widespread form of derivative meaning, in which one of the referents of the formative and derived meaning is a whole, and the other is a part of it [9]. Transferring the name of a specific thing-subject to another thing-subject based on the relationship of the part with the whole is called synecdoche (Greek - implying). A characteristic feature of transfer by synecdoche is that it is based on a quantitative sign. As the name of a thing-subject, the name of the whole that includes this thing-subject is used (a part is understood by the whole). In "Mahbub ul-Qulub" we come across such a sentence: "I am a congregation that

wastes a gap in the door of the king, it is neither obedient to the king nor obedient to the king" (MQ, 14). In the quoted sentence, the lexeme in the door means "at the gate, in the palace" served to form the phenomenon of synecdoche. The door is a part, the house is a whole. In the work, homeland is "the country, city or village where a person was born and raised; used in the meanings of "country, land" and "dwelling place, shelter": Homeland and abodes are the ruin of humiliation, and their destination and their homes are the abode of humility (MQ, 30). In this case, the first sema is considered a general sema. The second part of the first part was reflected in different symbols. In the source under review, house, meaning "place to live, address, space" (He tied his blanket and burned his house, and he and the bird were happy to do it (MQ,32)) based on the phenomenon of synecdoche, created the derivative theme "family; house": The peace of the house is Andean and the peace of the house is Andean (MQ,33). The relationship between the names of plants and their fruit (harvest) is also is a way of transferring meaning through synecdoche. In Turkic languages, including Uzbek, the same name is usually used to express fruit trees and various berry plants and their fruits or crops. For example, phytonyms such as pomegranate, pistachio, grape, wheat, tariq, barley, cabbage, opium - "poppy", baj - "cannabis" represent the name of a tree or plant, as well as the name of the fruit and harvest of this tree or plant.

In conclusion, it can be said that when researching the language of the work, we witnessed that metonymy and synecdoche phenomena were used less often in relation to the metaphorical type of migration. It should be said that these translations are expressed in original forms typical of Alisher Navoi's own language and style. Figurative lexemes in the text of the work are important in elucidating the semantic possibilities of words, in analyzing spiritual changes, and in revealing the artistic skills of the author. Connotative meanings in the methods of metaphor, metonymy, and synecdoche play an important role in ensuring the artistry of the work. Metaphor, as one of the types of transfer actively used in the text of the work, served

to demonstrate the expressive potential, artistic power, and semantic content of the word.

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