



INGLIZ SHE'RIYATIDA SEVGINING KONSEPTUAL METAFORALAR ORQALI IFODDALANISHI

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Annotatsiya: Ma'lumki, metafora she'riyatda eng keng tarqalgan o'xshatish hisoblanadi. Zamonaviy tilshunoslikda esa olimlar metaforaning konseptual shakliga asos solishdi. Bunda kundalik hayotimizda ishlatiladigan so'zlarning she'riyatda o'zgacha qo'llanishini asoslab berishdi. Quyidagi tezisda "sevgi" so'zining she'riyatda tutqunlik hamda olov modellarida qo'llanilishini she'riy parchalarda ko'rib chiqamiz.

Tayanch iboralar: metafora, sevgi-tutqunlik, sevgi olov.

Абстракт: Известно, что метафора – самое распространенное сравнение в поэзии. В современной лингвистике учёные установили концептуальную форму метафоры. Они обосновали особое употребление в поэзии слов, употребляемых в нашей повседневной жизни. В следующем тезисе мы рассмотрим употребление слова «любовь» в поэзии в моделях плена и огня в поэтических отрывках. Основные фразы: метафора, любовь-плен, любовь-огонь.

Abstract: It is known that metaphor is the most common simile in poetry. In modern linguistics, scientists have established the conceptual form of metaphor. They justified the special use of words used in our daily life in poetry. In the following thesis, we will consider the use of the word "love" in poetry in the models of captivity and fire in poetic passages.

BASIC PHRASES: METAPHOR, LOVE-CAPTIVITY, LOVE IS FIRE.

She'riyatda eng keng tarqalgan mavzulardan biri bu - sevgi, muhabbat mavzusidir. Shoirlar oshiq hamda mashuqaning o'rtasidagi munosabatlarni konseptual metaforalar orqali ifodalashga urunishadi.

1) Sevgi - bu tutqunlik.

Oshiq va mahbub o'rtasidagi munosabatda ko'pincha xo'jayin va qul (xizmatkor) o'rtasidagi munosabatlarga xos narsa borligi quyidagi she'rlarda ko'rsatilgan, bu o'rinda sevgi oshiqni zanjirband qiladi:

"The exalted portion of the pain
And power of love, I cannot share, But wear the chain" (George Byron)¹⁶

Sevishganlar ko'pincha quvonch bilan o'zlarini bu zanjirlarga bog'lashadi. Shoirlar ko'pincha sevgini oshiq odam qochib qutula olmaydigan qamoqxona deb tasavvur qiladilar:

"If I had known how narrow a prison is love at thy touch my spirit is captive"
(Moireen Fox)¹⁷.

¹⁶ George Byron "Oh! Snatched Away In Beauty's Bloom" Byron, George Gordon, and Jerome J. McGann. Lord Byron, the Major Works. Oxford University Press, 2008.



Sevgi bu erkinlikni yo'qotishdir, uni faqat sevgini tugatish orqali qaytarish mumkin. Muhabbatdagi lirik qahramonlar sevgi qurboni bo'lganlar tushadigan tuzoqning bir turi sifatida namoyon bo'ladi. Ko'pincha oshiq bilan tuzoqqa yoki qafasga tushib qolgan qush o'rtasida yoki sevib qolgan odam bilan asalari bog'i to'rga tushib, o'rgimchakning o'ljasiga aylangan o'rtasida parallel bo'ladi.

Bu metaforalarning barchasi sevgidagi lirik qahramon uchun ozod bo'lish va erkin odamning avvalgi holatiga qaytish mumkin emasligini ta'kidlaydi. Bu holatning halokatliligi, oshiqning taqdiri sifatida qabul qiladigan ishq va kasallik o'rtasidagi o'xshashlikni eslatadi.

Boshqa she'rlarda ham shunday holatda qolgan shoirlar ishq quli bo'lganini har tomonlama inkor etishga urinadi. Bu inkor ularning ahvoli va ruhida kechayotgan kurash dramasini yanada kuchaytiradi: bir tomondan, ularning sevgi obyektiga nazoratsiz jalb qilish, boshqa tomondan, yaralangan g'ururini saqlab qolish uchun urinishidir¹⁸

2) Sevgi – bu olov. Yuqoridagi metaforalardan farqli o'laroq, shoirning niyatiga ko'ra ham ijobiy, ham salbiy ma'nolarni qabul qilishi mumkin bo'lgan "muhabbat – olov" konseptual metaforasi salbiy narsa bilan bog'lanishi shart emas. Sevgi alangasi oshiqning o'z sajdasi uchun boshdan kechiradigan aqldan ozgan ehtirosni aks ettirishi mumkin: :

"Love is ane fervent fire" (Alexander Scott);¹⁹

"But true Love is a durable fire

In the mind ever burning" (Sir Walter Raleigh)²⁰.

Ushbu misralarda shoirlar sevgi oloviga g'ayritabiiy kuch bag'ishlaydi va hatto uni ilohiyilashtiradi: Sevgi olovi atrofdagi hamma narsani yoritishi yoki o'zgartirishi mumkin. Biroq, bu yong'in ham xavf bilan to'la. Hatto kichik bir uchqun ham, agar qarovsiz qolsa, haqiqiy yong'inga olib kelishi mumkinligi aks ettirishgan.

Valter Landorning "the torch of love" (sevgi mash'ali) so'zlari "sevgi – bu olov" ning yana bir konseptual metaforasini ifodalaydi. Yuqoridagi parchada asosiy narsa sevgi mash'alasining issiqligi emas, balki hayotga ma'no beradigan yorug'likdir: "dispels the gloom".²¹

Kundalik iboralarning aksariyati o'lik metafora bo'lib, "sevgi - olov" konseptual metaforasidan kelib chiqqan. Biz ko'pincha "olovli nigoh", "olovli jon", "aziz sevgilim", "sevgi so'ndi", "sevgidan yonib ketdi" va hokazo iboralarni ishlatamiz, ular endi majoziy ma'no sifatida qabul qilinmaydi.

She'riyatda uchraydigan "Olov" so'zining o'zi lirik qahramon nimani boshdan kechirayotganini yaxshiroq tushunishga imkon beradigan ma'noni o'z ichiga oladi. Oxir oqibat, yong'in - bu nazoratsiz olov yonishi, tabiiy ofat, bu juda katta miqyosni anglatadi:

¹⁷ Moireen A Fox "Liadain and Curithir" Moireen Fox, "The Fairy Lover (<http://www.bartleby.com/250/66.html>)". Anthology of Irish Verse. New York: Boni & Liveright, 1922. Web, May 8, 2015

¹⁸ Eisler, Benita. Byron: Child of Passion, Fool of Fame. Vintage Books, 2000.

¹⁹ Alexander Scoot "The Rondel of Love" Heijnsbergen, Theo van (2004). "Scott, Alexander (c. 1520–1582/3)". Oxford Dictionary of National Biography (online ed.). Oxford University Press. doi:10.1093/ref:odnb/24857. (Subscription or UK public library membership required.)

²⁰ Sir Walter Relaiigh "The Passionate Shepher to his Love" https://en.m.wikipedia.org/wiki/Walter_Raleigh#cite_ref-yale.edu_22-0

²¹ Sir Walter Relaiigh "The Passionate Shepher to his Love" https://en.m.wikipedia.org/wiki/Walter_Raleigh#cite_ref-yale.edu_22-0



Bu tushuncha birovning ko'ksini alangalar va Uchqun bilan yondiradi. Shu o'rinda shoirning tobora kuchayib borayotgan bu tuyg'uni yengishga qodir emasligi, uning qudratiga bora-bora kirib borishi ta'kidlanadi.

And in his Mistris flame, playing like a flye,
Turn'd to cinders by her eye?" (Ben Jonson);²²

Ushbu misralarda shoir mashuqasining nigohlari orqali shoir qalbida kuchli otash alanganligini izohlab, uning butun jismi jonini o'rtayotkanini aytadi.

"Give me my honesty again,
And take thy brands back, and thy fire" (Sir John Suckling).²³

Ushbu misrada lirik qahramon yoriga iltijo qilib, uning qalbiga ishq –muhabbat otashi tushmasdan oldingi holatini “qaytib berishi”ni so'ramoqda.

Xulosa

Xulosa qilib aytadigan bo'lsak, sevgi-tutqunlik hamda sevgi –olov modellari kundalik hayotimizda foydalanadigan so'zlarning konseptlashuvidir. Aslida tutqunlik insonning erkinligi, yoki ozodligining cheklanishidir, ammo bu modelda oshiq inson ham o'zini xuddi shu holatga tushib qolganday his qilishidir. Yan'ni qalbidan boshqasiga bo'ysunmasligidir.

Sevgi- olov modeli esa tabiiy ofat bo'lmish olovning otash va alanganligi kabi sifatlari, insonning sevib qolgandan keyin o'zini mana shunday azob va uqubatlarga duchor bo'lganday his qilishidir.

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²² Ben Jonson " Come, my Celia , let us prove" Заблудовский М. Д. Бен Джонсон // История английской литературы. М. ; Л.: АН СССР, 1945. Том 1. Вып. 2.

²³ Sir John Suckling "Ballade upon a Wedding" The Fortnightly, vol. 2, p. 300, George Henry Lewes, John Morley, Thomas Hay Sweet Escott, William Leonard Courtney, Frank Harris; Chapman & Hall, London 1865.



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