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Possibilities of Figurative Use of Terms in Literary Text (Based on Tohir Malik's "The Key to The Palace of Happiness")

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Abstract: This article examines the possibilities of using terms figuratively in literary texts, based on Tohir Malik's work "Saodat saroyining kaliti." The study focuses on the stylistic, semantic, and linguopoetic features that emerge when predominantly monosemantic terminological units are transferred from their specialized domains into an artistic context. It argues that, within literary discourse, terms can acquire additional meanings and function as expressive devices that contribute to imagery, emotional impact, and aesthetic value. Special attention is paid to metaphorical nomination, comparison, epithet, and personification as mechanisms through which terms become poetically actualized. The analysis demonstrates that the expressive potential of a term does not arise in isolation but is realized through its contextual interaction with other lexical units. Examples from Tohir Malik's text show how words related to gardening, medicine, everyday objects, and moral concepts are combined to form extended metaphoric structures. Such usage reveals the writer's ability to transform specialized vocabulary into vivid artistic images and to convey social, ethical, and spiritual ideas effectively. It emphasizes the relationship between linguistic creativity and the author's artistic intention. The article concludes that figurative use of terminology broadens the semantic capacity of words and strengthens the aesthetic and cognitive impact of literary texts.

Keywords: Terminological system, figurative meaning, literary text, stylistic coloring, lexis, poetic actualization, means of artistic expression, cognitive process.

Introduction: It is well known that today the scope of terminology has expanded considerably and, like other lexical units, terms are actively used in all spheres of social life. Terminological systems, in turn, are formed and develop in accordance with the general laws of language and can be used in texts belonging to all functional styles of speech.

Words may be monosemous or polysemous according to the scope of their meanings. Usually, every word first emerges as a name for a particular object, feature, action, or similar phenomenon. Later, it is applied to other types of objects, features, and actions; as a result, a monosemous word becomes polysemous. The meaning of a polysemous word can be determined only through context. [8.22] Terms, which are generally regarded as monosemous words, may likewise undergo changes in their semantic structure when used in a literary text and acquire the ability to express meanings other than their direct meanings.

It is well known that although literary style is a distinct and specific functional style, its uniqueness is also manifested in the fact that other functional styles of language can freely operate within it. [2.5] The central aim of a literary text is to exert an aesthetic effect on the reader. From this perspective, particular linguistic units and language means occupy a primary position in the aesthetic organization of a literary text. Although units at all levels of language participate in the expression of expressiveness, lexical units are of particular importance. Terms, which belong to the lexical level and are predominantly monosemous in nature, also possess broad possibilities for enhancing the expressiveness of speech, as can be seen from recent scholarly research devoted to terminological

systems.

Scholarly sources note that, according to their sphere of use, terms can generally be divided into two types: first, terms understood and used by the general public; and second, specialized words used only within a narrow professional field and understood primarily by specialists. It is also emphasized that both types of terms and words occur in the terminology of every field of science and technology as well as in professional and occupational vocabulary. [6.26]

In a literary text, terms may be used as means of artistic expression and may convey various stylistic meanings from a linguopoetic perspective. A term taken in isolation cannot possess linguopoetic value; it can acquire such value only within the context of a text. Therefore, in a literary text, terms are used to create expressiveness and become means of artistic representation. This, in turn, contributes to the artistic quality of the work. The use of terms involves a complex stylistic process that requires the writer's skill, a deep understanding of the semantic structure of terms, and the ability to integrate them into the content of the work.

Like any whole, a text consists of the elements and specific units that constitute it. [9.32] A literary text is a complex whole that, in accordance with the author's idiolect, embodies the representational possibilities of language and has the capacity to exert an aesthetic effect on the reader. It should be emphasized that in creating a literary text, an author makes effective use of all the resources of language. In a broad sense, literary speech is figurative speech. It places no strict limitations on the use of linguistic means. From this point of view, even terms that are predominantly monosemous that is, whose meanings are restricted to a particular style (primarily scientific) can clearly function in a literary text as means of figurative representation.

The use of a pre-existing name in a language to express a new meaning performs not only a nominative function but also an expressive function by influencing the listener and expanding the expressive possibilities of the language. One such semantic transfer is metaphor. [4.3] Views on this phenomenon vary. However, the most widely accepted understanding is that a new meaning arises through the transfer of a name. Metaphorical transfer is the use of a term (word) denoting an object, feature, or action for another concept involving an object, feature, or action on the basis of similarity, whereby the name is transferred to that concept as well. [5.220-222]

J. Ortega y Gasset regards metaphor as a necessary and important instrument of thought and scientific cognition. [7.68-81] In the traditional understanding, the term "metaphor" referred to the substitution of one word for another, whereas today most researchers recognize metaphor as a manifestation of fundamental cognitive activity in the literal sense. Analyzing views that metaphoricality is a permanent feature of language, N. Mahmudov emphasizes that the essence of metaphor lies in a cognitive process in which the properties, features, or relations of different objects are perceived as similar and, on the basis of that similarity, information about one object is transferred to another. He also stresses that metaphor, as one of the most powerful instruments of human cognitive activity and perception, is a force that activates mental and linguistic processes. [1.7-9] Metaphor occupies an important place in the process of nomination. Metaphorical nomination is formed by comparing the reality being named with a previously named reality on the basis of similarities in shape, color, size, and other features. The process of knowing an object is connected with nomination and proceeds through the emergence of a sign. Indeed, the sign shapes meaning, while meaning is anthropocentric in nature. [3.107]

It is well known that terminological systems form the basis of the language of science. In Uzbek linguistics, problems in the field of terminology have been studied by O. Usmonov, S. Akobirov, S. Usmonov, R. Donyorov, Q. Zokirov, E. Nazirov, N. Mamatov, N. Qosimov, H. Jamolkhonov, A. Madvaliev, D. Jaloldinova, and many other linguists. In literary texts, terms may be employed by poets and writers to create intertextuality and achieve pragmatic aims. This, in turn, requires considerable skill on the part of the writer. Likewise, in creating a literary text, an author makes extensive use of all the resources of language in accordance with the artistic intention. Terms are certainly no exception. The possibilities of poetic actualization of terms in literary texts have so far been studied using the works of prominent Uzbek writers such as Abdulla Qahhor, G'afur G'ulom, Mirmuhsin, Erkin A'zam, and Tohir Malik.

In a literary text, terms are used as metaphors and similes in connection with the author's artistic thinking and play an important role in achieving a linguopoetic purpose. In other words, no term possesses linguopoetic value when taken in isolation; it can reveal such value only within a text, in combination with other words. In this article, we have attempted to analyze the stylistic features of terms used figuratively in Tohir Malik's work "The Key to the Palace of Happiness."

For example, let us consider the terms used figuratively in the following passage from the work: "Although there is a difference between 'gossiping' and 'tale-bearing,' the roots of both vices are essentially the same. If the comparison is permissible, it is like a gardener grafting a sweet-cherry branch onto a sour-cherry sapling. Unfortunately, this tree of vice exists in every family: some take measures to prevent it from branching out and bearing abundant fruit, while others strengthen it by watering and feeding it every day." ("The Key to the Palace of Happiness," pp. 403–404).

In the passage cited above, the terms are used figuratively and form an extended textual metaphor in the full sense of the word. It should be noted that the central concerns of T. Malik's creative work are social norms in society, human upbringing, and spiritual development. In the text, the writer succeeds in creating an original artistic image by using terms figuratively to express his views on "gossiping" and "tale-bearing," which are presented as negative aspects of moral education and among the worst human vices.

In particular, the related terms gardener, sapling, branch, sour cherry, sweet cherry, grafting, tree, root, fruit, watering, and feeding are used so appropriately and skillfully that one cannot but admire the writer's ability to choose and employ precise words in order to reveal the essence of the issue and represent it artistically. Such an original figurative use is rarely encountered. By using these terms as highly expressive, figurative, metaphorical, and comparative devices, the writer creates an original and instructive example of artistic imagery—an extended metaphor.

Let us turn to another example: a devout young man asked a physician:

"Master physician, do you have a medicine that washes away sins and heals the ailments of the heart?"

The physician replied:

"Of course I do. But you must prepare this medicine yourself, not I. First, squeeze the roots of the trees of 'poverty of spirit' and 'humility' and collect their juice. Add the myrobalan of 'repentance' to this liquid. Then place it in the mortar of 'contentment' and crush it with the pestle of 'patience and satisfaction.' Next, put it into the cauldron of 'piety' and pour over it the water of 'modesty.' Then heat the cauldron with the fire of 'love and affection' and pour its contents into the cup of 'repentance and gratitude.' After cooling the cup with the wind of 'hope and prayer,' a wonderful medicine will be produced; drink it with the spoon of 'praise and glorification.' If you complete this procedure fully, you will certainly be freed from all pains and afflictions in this world and the hereafter and attain happiness in both worlds." (p. 142).

In the passage above, we can see that terms belonging to different fields—tree, root, water, pestle (archaic), cauldron, heat, cool, wind, medicine, spoon, experiment, and others—are used metaphorically. When considered in the context of the passage, these terms are clearly not used in their direct meanings; rather, in combination with other words, they acquire stylistic coloring and become specialized in expressing figurative meanings.

The author presents the high degree of purity of heart (spiritual richness), which adorns the human spiritual world and is not attainable by everyone, in such vivid artistic colors that the reader involuntarily gains spiritual strength. It may be said that these ideas directly serve as a mechanism for forming a morally mature person.

CONCLUSION

In conclusion, terms in literary texts may be used not in their direct meanings but figuratively, performing the functions of such means of artistic expression as metaphor, simile, epithet, and personification. This can also be observed in the examples discussed above.

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