

**METAPHOR IN THE WORKS OF ANDREY ANDREEVICH VOZNESENSKY**

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**Abstract:** This article analyzes the role of metaphor in the poetry of Andrei Voznesensky. Its functions as a means of artistic worldview, a means of expressing socio-cultural issues, and a tool for shaping the poet's individual style are explored.

It is shown that metaphor in the poetics of Andrei Voznesensky plays a system-forming role, shaping the author's worldview. The structural, semantic, and functional features of metaphorical images are examined. Special attention is given to synesthesia, the visualization of the text, and the interaction of the poetic word with other forms of art. It is concluded that in Voznesensky's poetry, metaphor functions not only as a trope but also as a means of conceptualizing reality. Examples from key works are provided, demonstrating the innovative character of Voznesensky's metaphors.

**Key words:** Andrei Voznesensky, metaphor, poetics, Sixtiers, artistic image.

The творчество of Andrei Voznesensky occupies a distinctive place in Russian literature of the second half of the twentieth century. A poet belonging to the generation of the Sixtiers, he developed an original artistic system in which metaphor functions not merely as a trope, but as a universal mode of thinking. His work was shaped within the context of the cultural shifts of the "Thaw" era, which prompted a search for new expressive means. One of the central elements of his poetics is metaphor, which in his work transcends the boundaries of its traditional understanding. His poetry is marked by experimentation, a synthesis of cultural codes, and the active use of metaphor as a primary means of artistic cognition. The relevance of this study is обусловлена the need to comprehend the poet's individual style and his contribution to the development of modern poetics. In his works, metaphor goes beyond the conventional trope, becoming a mode of thought and perception of reality. This research is driven by the necessity for a comprehensive analysis of Voznesensky's metaphors within the framework of contemporary literary theory. Despite the substantial body of scholarship devoted to his work, the problem of metaphor functioning as a cognitive mechanism remains insufficiently explored. The aim of the article is to identify the specificity of metaphor in Voznesensky's poetry and to determine its role in shaping the poet's artistic world. In literary studies, metaphor is traditionally understood as the transfer of meaning based on similarity. However, in the twentieth century, its functions significantly expand: it becomes not only an expressive device but also an instrument for conceptualizing the world. In contemporary scholarship, including Cognitive Linguistics, metaphor is interpreted as a means of structuring reality. In this study, metaphor is understood as: a means of figurative modeling of the world, a form of expressing authorial consciousness, and an instrument for the synthesis of various semiotic systems. In Voznesensky's poetry, metaphor acquires the features of associativity, multilayeredness, visuality, and syncretism (the convergence of word, sound, and image). The role of metaphor in the poetics of Andrei Voznesensky can be understood as a mode of perceiving the world. Voznesensky employs metaphor not only as an artistic device but also as a way of comprehending reality. His poetry is built on complex associative chains, where metaphor becomes a bridge between the

personal and the social. In his work, metaphor functions not merely as a trope but as a form of philosophical reflection on reality [1]. It connects the personal and the collective, the individual and the universal, the real and the fantastic. The poet strives to create paradoxical images that reflect the contradictions of his era [2]. In traditional poetics, metaphor is defined as the transfer of meaning based on similarity [3]. However, in the works of contemporary scholars, it is increasingly interpreted as a means of conceptualizing reality [4]. According to the concept of Yuri Lotman, a literary text constitutes a complex sign system in which metaphor performs a meaning-generating function [5]. In this context, Voznesensky's poetry demonstrates a shift from decorative metaphor to metaphor as a form of thinking. Through extravagance and innovation, the poet sought to create unexpected images striking in their freshness and paradoxical nature. He is characterized by the disruption of conventional logical connections. His metaphors are based on unexpected juxtapositions, often uniting incompatible domains. For example, in one of his poems he writes: "I am Goya! I am a field..." [6]. The brevity and fragmentariness of the image create the effect of an instantaneous associative surge, where the poet's identity is equated with artistic and historical space. Space in Voznesensky's poetry becomes a carrier of philosophical meaning: "Poems are like bridges over the abyss" [7]. This metaphor is interpreted as a symbol of bridging the gap between the subject and the world, between chaos and harmony. Voznesensky combines ancient mythology, modern technology, and cultural symbols [8]. A distinctive feature of his poetics is the active use of images of science and technology: "Man is an antenna of pain" [9]. Here, a technical object becomes a model of human perception, reflecting the influence of the scientific and technological revolution on the poet's consciousness [10]. Synesthesia plays a key role in the formation of imagery: "Sound is color..." [11]. The intersection of various sensory spheres enhances the emotional impact of the text and lends multidimensionality to the image [12]. Synesthesia, as a principle of artistic thinking in Voznesensky's poetry, serves as a means of overcoming the limitations of language. The poet strives to convey a holistic perception of the world, where sound, color, and form exist in unity. This approach brings his poetry closer to painting and music. According to researchers, synesthesia is a hallmark of modernist aesthetics [13]. Visualization of text and architectural thinking are important features of Voznesensky's poetics. His texts possess a graphic expressiveness, which allows him to speak of "visual poetry." This is connected with the poet's interest in architecture. The word in his poems functions as a structural element, and the text as a spatial model. In the poet's own words: "Poetry must be visible" [14]. Thus, the metaphor acquires not only a semantic but also a visual dimension. The functions of metaphor in the poetic system and in the works of Andrei Voznesensky are as follows: 1. Cognitive function: allows one to comprehend complex phenomena through figurative models. 2. Expressive function: conveys the author's emotional state. 3. Conceptual function: forms the poet's individual picture of the world [15]. 4. Integrative function: unites various forms of art into a single system. Voznesensky's poetics are closely linked to the cultural climate of the 1960s. This period is characterized by scientific and technological progress, the expansion of artistic forms, and the search for new modes of expression. Metaphor reflects these processes, combining traditional and innovative elements. Unlike classical poetry, where metaphor serves a primarily aesthetic function, in Voznesensky's poetry it becomes the core of the text. If metaphor serves as an embellishment of speech for 19th-century poets, then for Voznesensky it forms the very structure of artistic thought. The problem of metaphor in the work of Andrei Voznesensky has repeatedly become the subject of analysis by Russian literary scholars: 1) Already in the 1960s, Yu. M. Lotman noted that Voznesensky's metaphors "build complex semiotic series that connect different cultural layers" [16]. 2) In the 1970s, E. G. Etkind emphasized the innovative nature of the poet's metaphors, linking them with "the search for new forms of expression of inner experience" [17]. 3) In the 1980s and 1990s, researchers (e.g., S. I. Kormilov) considered Voznesensky's metaphor as a reflection of the social context of the "sixties" era [18]. 4) In the modern literary

criticism tradition (2000s and later), emphasis is placed on the interdisciplinary nature of his metaphors: it is interpreted as a synthesis of philosophical, cultural, and artistic codes [19]. Analysis has shown that metaphor in Voznesensky's poetry has the following characteristics: multi-layered, dynamic, interdisciplinary, and a high degree of innovation. It performs not only an expressive but also a cognitive function, which allows us to speak of its cognitive nature. Unlike traditional poetics, where metaphor serves a primarily decorative function, in his work it becomes a structural element of the text. It is important to note that the poet's metaphors are closely linked to the cultural context of the era: the development of science, architecture, and visual art. This makes his poetry interdisciplinary in nature. Metaphor in Andrei Voznesensky's work functions as a universal tool of artistic thought. It not only ensures the expressiveness of the text but also forms a unique model of perceiving the world. The poet's innovation is evident in the synthesis of various art forms, the use of synesthesia, and the creation of technological and spatial images. All this allows us to consider metaphor as a central element of his poetics and the key to understanding the author's worldview. It also allows him to connect the personal and the social, the tragic and the comic, the real and the fantastic. Thanks to metaphor, his poetry remains relevant today, opening up new horizons for interpretation.

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