

**METAPHOR AS OBJECT OF LINGUOCULTURAL
STUDY IN UZBEK LANGUAGE**

Karjawbaev Orazali Esbosinuli

Karakalpak state University named after Berdakh,

Bachelor degree of the faculty of English linguistics 3-rd year student.

Scientific advisor: Toleubayeva A.O.

Abstract: The varieties of metaphors seen in literature and their linguocultural characteristics are explained in the article. The metaphor's linguistic quality is contrasted with alternative methods of movement, specifically the similarity. Examples from Togay Murad's "Oydinda yurgan odamlar" clarify this idea in relation to the ethnocultural components of migrating units.

Keywords: Metaphor, fiction, style, linguoculturology, cognitology, individual-methodical metaphor, simulation, animation, synesthetic metaphor, theory of metaphor, political language, literary language.

Introduction: The primary goal of every literary artist is to convey their imagination and inventiveness via writing, which involves applying their degree of knowledge of the globe, national art, and the nation itself. In addition to style, many meanings are employed to describe the author's personal traits, particularly when it comes to the syllables and dialects that make up the individual's speech. In this regard, we view the writings of Togay Murad, the renowned Uzbek literary representative, as a useful resource for linguacultural studies. Linguoculturalology is one of the areas that serves as a metaphorical decision-making unit when it comes to meaning migration. This might be because different syntactic techniques and the same language units from the folklore are more likely to be employed than derivatives of the surviving meanings. Either way, academics find the metaphor—a universal consciousness—to be fascinating. If not, the theory of "metaphorology" would not have been entwined with metaphorical studies. It should be mentioned that there are several linguistics areas that study metaphors. It makes sense to argue that a cognitive approach is the source of its language origins. This is so because a metaphor isn't only a product of language. [1:76]. Conversely, it serves as both a thinking and a reflective component of the cosmos. It is common knowledge that in literary studies, metaphor is considered an essential component of the decision (or, in some situations, the type of decision). The translation of a name, symbol, or general word choice to improve a literary work's artistic worth, expressiveness, or expressiveness qualifies as a nomination. Multiple processes are involved in word-moving. The types and occurrences of these events, together with the processes and their ramifications, have all been thoroughly researched in Uzbek

linguistics.

The majority of literature is well aware that the answers are examined under the heading of tropes. The following is a classification of tropes in linguistic study of fiction:

1. Tropes derived from the quantitative displacement of the term: meiosis (b) and exaggeration (a).

2. Tropes that rely on the word's qualitative displacement include metonymy, irony, and metaphor. These choices are reflected in the remaining visual tools, which include animation and symbols epithet, apostroph-metaphor; periphery, synecdocha, metaphorical-metonymia; sarcasm-irony, antiphrase; litota is a meiotic symptom. According to linguistic sources, a metaphor is displaced based on how something, an event, or an experience are comparable to each other. All literary works also point out that metaphor is the most prevalent kind of displacement and that different kinds of metaphor may be separated from one another. Three categories can be distinguished from metaphors based on their language and style: 1) analogies without creative paintings or pictures, such as the head of the street or the feet of the chair; 2) sentences that are frequently repeated, but the source is unknown Alpine form, sly fox, cowardly rabbit heart; 3) Metaphors related to authorship, individual, and method: The natural world is hazy. [2:56]

The first kind of metaphor is a linguistic metaphor that has to do with language development; it lacks any artistic color or imagery. In other words, although these metaphors are frequently employed for calling and identifying, they do not convey the speaker's style, expressive, or personal opinions regarding the topic of their discourse. Only a word's definition may be expanded to include new ideas.

The second kind of metaphor, which linguists are familiar with and which is frequently employed in verbal style, fights judgments that have lost their artistic appeal in a dialectical manner. The author uses metaphors in the text's language, but they are not well-known metaphors, which boosts the work's appeal and makes the language easy to understand: Like Barchin, she developed long hair, sparkling eyes, and a lovely face. The courageous girl's image is depicted in this example using metaphorical compounds. Barchin alludes to the beauty of Oibarchin (Barchinoy), the protagonist of the well-known Alpomish epic, and sets an example for the blending of all faces. This means that we have to pay particular attention to how active another element is—the expressive name that functions as a metaphor in the narrative. [3:56]

Because of their lexical-semantic quality, the second kind of metaphors are actually perfect for linguocultural study. Practically speaking, nevertheless, this necessitates that the student audience and the text's author are members of the same ethnic group. This, in turn, restricts the student audience and makes the literary text's translation more difficult. If the metaphor does not include earlier units, the translator

will often determine the comparable metaphorological unit of the translated language in this situation. It is notable because Togay Murod's prose makes extensive and deft use of this kind of metaphor. The work's unique style, especially its frequent use of metaphors, has resulted in the style's units becoming more private and the individual metaphors being more distinctive. The third kind of metaphor is known as an individual-methodical metaphor, in which the subject is named and described, together with the creature's subjective relationship, as part of the artist's artistic intent. Each systematic metaphor has a sense that is always connotative. The metaphor contains a symbolic depiction of reality and is methodologically vivid. For this reason, it is beneficial to portray the hero's feelings in a striking, vivid, precise, and succinct manner: The spirits of those commemorating Navruz were joyful. Oymomo's soul... was still in the winter.[4:98]

As you are aware, spring is a season of light, color, and regeneration. It is a joyful spring that expresses pride, happiness, optimism, and a positive attitude. Winter is a mirror of disappointment, loss, and cold. The representation of Uzbekistan's climate in all four seasons reflects particular connections connected to the season names. This is the reason why literary works in Uzbekistan frequently use metaphors based on the traits of the seasons. At this point, we believed it was important to keep in mind and differentiate between structurally separate yet strikingly similar constructs. The following are the distinctions among linguists:

Words are used with specific meanings while comparing. Metaphors are always adaptable.² The object and the picture are the two elements that are compared in the comparison. The metaphor consists of a single element.³ In certain publications, "there is a great deal of opportunity to expand in analogies, and one can expand even at the paragraph level" refers to the potential for expanding metaphors and metaphors. This is the third type of publishing. The metaphors are expressed through words or phrases. Metaphors can also occur in words, phrases, sentences, and texts, according to other categories of metaphors. As per our perspective, the metaphor encompasses the textual form, and this may be ascertained by means of linguistic and cultural examination of the text: [5:7]

Many melons are ripe.

- Watermelons cracked.

- Grapes became raisins.

- Did you hear, granny, someone gave birth to seventy children in Vakhshivar

As you are aware, the country has several etymologies that signify the passage of time or a certain historical period. Time-pointing objects (in the example above, a melon, a watermelon, and a raisin) are immediately conveyed by ideas that are pertinent to the local way of life. The author uses the same phrases to convey the

duration in the example provided. The semantic sequence in the process indicates the passage of time, and the fact that grapes transform into raisins also alludes to the aging process, if each line is presented in its own paragraph. There is an assumption in the literature that these four indicators don't work like metaphors. This is a contentious proposition, in our opinion. These choices, in our opinion, can be viewed as metaphors if there isn't a framework for comparison or a means of identification:

Cover of cauldrons,
Pretty white of women,
Apple chin faced
Hello to my Gulsun sister

Although the dash at the conclusion of the text is typically considered a pointer, the ambiguity of the comparison implies that the combination of the kettles' covers is a metaphor. In the example above, Gulsun sister is the topic of the simulation, and the kettle's cover is the benchmark. The topic of the simile is described in the metaphorical compound as "a problem solver, taciturn, head of events"

Animation is frequently described as a type of metaphor in the literature. It is among the most crucial instruments for increasing the accessibility of creative representations. This type of metaphor transfers the picture by transferring human traits to inanimate things, animals, and natural events. The language of Togay Murod, the subject of our investigation, frequently employs this kind of metaphor. This is demonstrated by the fact that the chronotope was first selected as a rural, natural region for works. [6:90]

Conclusion:

By looking at the works of the well-known Tog'ay Murad, we can observe that the frequent usage of synesthetic metaphors is another kind of metaphor. In synesthetic analogies, the perception of one sensory organ is identical to that of another sensory body that is in closer proximity to it and derives from it: He uses foul language to pinch the lucky ones. He uses toxic words to cut excellent people [10, 34]. The rotten, toxic aspects of the aforementioned cases contained a synesthetic metaphor. The terms "poisonous," which denotes a taste, and "stinky," which depicts a scent, both imply "unpleasant." The speech's overall meaning and the speaker's persona have both been reinforced by the frequent use of metaphor. It's important to understand that this repetition is not just the Tog'ay Murad style repeated, but it is often repeated in the same context in the speech of the people. Our mother, Oymomo, was in a bad situation. He didn't know what to say. He looked at the ground. He didn't know what to do. Drawing ground with stick(status dialog) Our mother, Oymomo, has stopped drawing on ground. Stared on the drawn ground. In this example, the phrase "drawing ground" is used first and foremost in a literal way. The idea that "stopped drawing on ground" by the author means "silence, being patient, patience." Because in

the same sense people use the word "drawing ground". In the next sentence, the unit of "staring" refers to the dynamics of the emotional state, even if it means stopping. [7:87]

References:

1. Charteris-Black, Jonathan. (2005). *Politicians and Rhetoric: The Persuasive Power of Metaphor*. London: Palgrave Macmillan.
2. Means, David. (2005). "The Secret Goldfish." in *The Best American Short Stories*, ed. Katrina Kenison and Michael Chabon, Boston: Houghton Mifflin Harcourt.
3. Renton, N. E. (1990). *Metaphorically Speaking, A Dictionary of 3,800 Picturesque Idiomatic Expressions*. New York: Warner Books.
4. Ricoeur, Paul. (1977). *The Rule of Metaphor: The Creation of Meaning in Language* London: University of Toronto Press.
5. Johnson, A. T. 1996. *Comprehension of metaphors and similes: A reaction time study*. *Metaphor & Symbolic Activity*
6. Urinboev, B., Kʻngurov, R., & Lapasov, Zh. (1990). *Badiij tekstning lingvistik taxlili*. Tashkent: "ʻqituvchi"
7. Shahbaz, S.A.S. (2010). *Obraz i ego jazykovo-evoploshhenie (na materiale anglijskoj i ameriĳanskoj pojezii)*. Avtoref.diss.k.f.n