

METAFORA AS AN OBJECT OF SCIENTIFIC RESEARCH OF COGNITIVE LINGUISTICS

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Annotation:

The article reveals the stylistic specificity of the poet through the study of metaphors in the poetry of Shavkat Rahmon from a cognitive point of view.

Keywords: metaphor, cognitive linguistics, being, cognition, naming, metaphorization, metaphorical nomination.

Linguistic richness is measured not only by the number of words and phrases, but also by the lexical meanings of the words. Metaphor is one of the main ways to know an entity, to express it in language, to name and classify it, to express speech effectively, to paint it. Metaphorization, on the other hand, does not seek and create a new means of expression in language, but imposes new multifaceted tasks and responsibilities on existing words and phrases on the basis of their ontological possibilities, on the basis of the law of austerity, on the basis of similarity and coherence of things and events. In this regard, cognitive linguistics is also not indifferent to the theory of metaphorical nomination (J.Lakoff, R.Langakr, N.Chomsky, L.Telmi, U.Croft, L.G.Luzina, V.A.Maslova, Yu.G.Pankrats, V.Z.Demyankov, E.S.Kubryakova) [1]. Cognitivists in this regard interpret nomination as a process related to the ratio of language forms to their cognitive alternatives or an objective perception of reality and the result of that process.

The metaphor originated in rhetoric in the ancient world in accordance with the task of expressiveness and creativity of speech, and conquered all spheres of the intellectual world of mankind. In many cases, it emphasizes that metaphor has a dual semantic nature, which is its main and defining feature, which makes it impossible to understand and accept metaphorical meaning without basic meaning. If such an attitude is divisible, to deny that the active and widely used meanings of the Uzbek words *quralay*, *megajin*, *arslon* are metaphorical meanings, denial, on the other hand, led to the view of the word in the main and derivative meanings as words, i.e., figurative expressions. Because although the main meanings of the words are in the dictionaries such as **bo'ta** – “**child of the camel**”, **xumpar** – “**child of the cat**”, **baytal** – “**female of the horse**”, is not universal, and this indicates that its synchronous social character is weakening. However, the connection between the common metaphorical derivative meanings of these words and the low-consuming main meanings is not broken, but at the level of oblivion. Of course, such a situation between the main and derivative meanings of the word is a gradual development of the language, in which the event of utilization is inevitable, on this basis, changes must take place in the synchronous form of language on the basis of the synergetic law of self-organization. Otherwise, the language will lose its flexibility and will not be able to meet the needs of its consumers. Self-processing is one of the key processes on the path to language perfection. It is natural for such dissipative phenomena to occur in open systems that develop on the basis of a close relationship with the external environment. In this sense, it should be noted that metaphor is one of the factors in the emergence of new words in language. The activation of a new meaning as a result of metaphorization and the weakening of the main meaning occur on the basis of the dialectical law of the transition of

quantitative changes to qualitative changes. As the usability of the new meaning exceeds the norm, this occurs in return for the weakening of the main meaning. As a result, the spiritual "thread" between the main meaning and the derivative meaning breaks down, and the phenomenon of homonymy occurs. For example, the metaphorical derivative meanings of the words "nose", "armpit", which have a geographical meaning, are separated from the meanings that represent the parts of the body and acquire terminological significance. This indicates that the connection between the head and the derivative meaning is broken. Of course, neither the activation of the derivative meaning nor the passivation of the main meaning is a mere linguistic phenomenon. It is determined by the social life, worldview, lifestyle, national and ethnic mental environment of the speakers and the level of their connection with the natural world. For example, the relationship between the natural world and the human world is changing in the new era. In particular, in the poetry of Shavkat Rahmon in Uzbek literature, the linguistic possibilities of creating a metaphor of the relationship between the natural world and the human world are unique. There are such metaphors in Shavkat Rahmon's work that mothers are likened to the sun. In the application of such metaphors to the mother, the determiner is used alone and the determiner is not involved.

Ayam Oftob Mamajon karvon iziga
Go'zallashib ketardi borliq
Shahrixondan o'tganda *Oftob*,
To'kildardi kulgan chog'i dur,
Nur uynardi ko'zlarida sof...
Uni ko'rib to'xtardi suvlar,
Ketolmasdi qushlar poyidan,
Majnuntollar ko'tarardi *bosh*
Shahrixonning eski soyidan.

The translation of this poem is as follows:

My mum *Sun* Mamajon on the caravan trail
The creature was becoming more beautiful
After passing Shahrihan, the *Sun*,
Spilled laughing seagull necklace,
The light was playing in her eyes.....
The waters stopped her,
From the foot of the birds,
The willows raised their *heads*
From the old stream of Shahrikhan.

The word "head" is actually applied to a person, but it also has figurative meanings based on analogy, in addition, different parts of a person can express a new meaning directly in a sentence, without being defined in different contexts:

"Oq ipakday *qo'llari uzsa*",
Ezildardi sho'rlik rayhonlar.
"Oyoqlarin bir bor o'ptirsa",
Xo'rsinardi yashil sayhonlar.
Suvlar uni *sevardi* qandoq,
Gullar *yonib* qildardi xitob,
Go'zallikka ko'mib borliqni,
Shahrixondan o'tganda *Oftob*.

The translation of this poem is as follows:

“When his hands are as white as silk”,
Salted basil crushed.
"Once he kisses your feet,"
The green verdancy sighed.
How the waters loved her,
The flowers are like burning,
Being immersed in beauty,
Sun when passing through Shahrihan.

The hands and feet are actually parts of the human body. In the poetic text, according to the author's imagination, the hands are applied to the basil and the feet to the green basil. Also, in the following verses, the use of love for water, burning for flowers can be observed only in the context of syntactic units.

As noted, the resemblance of the mother to the sun is clearly seen in these verses. Natural phenomena, the transfer of the qualities of being to human beings, are not new to poetic texts, but such a description of the mother shows that the author has drawn a unique linguistic picture of the universe:

“*Oftob, Oftob, yopma paranji,
Tiniq oylar qorayib ketsin,
Oftob, Oftob, bir bora ranjib
Bir xo'rsinib o'lishga yetsin...*”

The translation of this poem is as follows:

“*Sun, Sun, does not cover paranji,
Let the clear months darken,
Sun, Sun, once offended
Let her sigh and die.....*”

In the following verses there is another kind of context-related metaphor. In it, rather than the usual determinative definite relation, another syntactic phenomenon creates a metaphor:

*Endi uning sochlari kumush,
Oq inakday qo'llari qadoq.
Ko'zlarida limmo-lim qadar
Bag'ri dog'li, yuragi qadoq.*

The translation of this poem is as follows:

Now her hair is silver,
The hands of a white cow are packed.
Up to more and more in the eyes
Liver spot, heart pack.

In fact, the word "silver" is a metal, a chemical element, but its color is usually applied to snow (Silver Winter). However, in the verses, "silver hair" is used syntactically in the form of a sentence in a specific way in relation to the mother, to convey the meaning of an old man, a person who suffers a lot. In the determinative-definite relationship, the case of use in the form of a phrase is common, but not in this case. It can be recognized as a new metaphor in these verses. It is also noteworthy that in the same verse, the word itself has a figurative meaning of "hands wrapped" and similarly "heart wrapped".

Thus, metaphor inevitably participates in the categorization of the universe as a conceptual phenomenon that carries true information about the universe. In turn, the category does not arise spontaneously: it is a form of keeping human knowledge of existence at the same time as concepts.

Although the term category is a general concept, as noted above, the set of human knowledge to a certain extent is “*existence-non-existence*”, “*good-evil*”, “*black-and-white*”, “*whole-part*”, “*development-crisis*”, “*life-death*” or the general philosophical *time, space, man*. The universe is categorized as nature. Categories that point to contradictory or inevitable comparisons form the basis of metaphorical thinking.

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