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LINGUISTIC AND COGNITIVE CHARACTERISTICS OF SIMILES AND METAPHORS IN THE UZBEK LANGUAGE

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ABSTRACT

In the literature on linguistic culture, metaphors are put together with proverbs, phrases, similes, which are considered the main linguistic and cultural units of the language. [8] According to V. A. Maslova, who has conducted researches on linguistic culture and cognitive linguistics, the metaphor "... reflects fundamental cultural values, because it is based on the national-cultural worldview" [8, 91]

KEYWORDS

Object, symbol, action-state, sentence, concept, sentence-metaphor, text-metaphor, verbal expression, phrase.

INTRODUCTION

In the theoretical studies of metaphors in Uzbek linguistics, the researchers mainly thought about word-metaphors. [10, 94-100; 144-151]

Texts using metaphors show that not only the concept, but also the expression of a specific situation can be based on a metaphor. Therefore, it is appropriate to study metaphors as metaphors in the form of words, phrases, sentences, and texts. We propose to include

the terms sentence-metaphor and text-metaphor in the scientific term.

It is known that language is connected to the outside world through meaning. The study of the phenomena behind language signs is of great importance in elucidating the relationship between human cognitive activity and speech activity.

Analogy and comparison, as many researchers admit, are among the most widely used methods in human thinking, and its verbal expression shows that language nomination is a rare phenomenon. In particular, the transition of the conceptual metaphor to the verbal stage shows a complex cognitive-semantic process. "In a metaphor, falsehood and truth are combined... Metaphor is not only a shortened simile, but also a shortened contrast," writes N.D. Arutyunova. [1, 5-32] In fact, the word used in a metaphorical sense shows the comparison of two different concepts as well as their mutual opposition.

The main part. A unit with a metaphorical meaning occurs in the structure of the text mainly in the following cases: 1) as an expression of a concept; 2) as an expression of the situation; 3) as an expression of the sum of circumstances.

A metaphor is realized as a word or phrase in a text when it expresses a concept. It is known that the word-metaphor implicitly expresses the comparative relationship of the denotation of an object, symbol or action-state in a sentence with another object, symbol or denotation of an action-state. Therefore, it is recognized by many researchers that most metaphors are a reduced form of the simile device.

It can be said that linguistic and non-linguistic features of word-form metaphors are sufficiently studied in our linguistics. [10] Their psycholinguistic and cognitive

aspects await their own research. Cognitive word-metaphors are mainly understood from the semantics of words denoting actions and signs, and implicitly express the concept of the object and event being compared. For example: He stopped talking; The conversation dragged on; The verb used in the figurative sense in sentences such as "he connected the sentence" shows that the author of the text likened the sentence to objects such as thread and rope in its semantics. Below are examples of such metaphors.

EMOTION IS AN adversary

He could barely overcome this sudden feeling and motioned to the palace to "knock on the gate" (O. Yaqubov. The novel "Treasure of Ulugbek"). He hesitated only for a minute, they took only a second with the turmoil in his heart (O. Yakubov. The novel "Treasure of Ulugbek"). Suddenly the motherly love that enveloped her body won, and she forgot the pain she had suffered. (P. Tursun. The novel "Teacher")

It can be seen from the examples that the words used in the metaphorical sense in the texts indicate that the creator of the text imagined the emotion as an opponent. Comparison of the concept of emotion in Uzbek with burning things such as candles, embers, fire caused the emergence of the following cognitive metaphors.

EMOTION IS A FLAMMABLE THING

Qalandar esa... ko'nglida Mirzo Ulug'bek hazratlariga hech bir gina-kudurati yo'q. Bil'aks yuragining bir chetida hamon iliq hislar miltirab turadi.(As for Qalandar... he has no grudge against Mirzo Ulugbek. Warm feelings are still flickering in one corner of Bil'aks heart.) (O. Yakubov. "Treasure of Ulugbek" novel) My Uzbek mother's anger flared up even more: can you hear me, deaf? (A. Qadiri. The novel "The past days".)

In the Uzbek language, it is common to compare emotions and feelings to the waves of the sea, river, or ocean. Pay attention to the text below:

Boburning boyagi behalovatligi va tushkun kayfiyati endi tarqab ketgan, ko'nglida yana yaxshi istiqbolga ishonch tuyg'usi mavj urar edi. (Babur's usual despondency and depressed mood were now dissipated, and the feeling of confidence in a good prospect was once again surging in his heart.) (P. Kadirov. The novel "Starry Nights")

It can be seen from the texts that the cognitive metaphor of EMOTION IS - WAVE is understood through the combinations "confidence".

In the above texts, the combination "a wave was beating in the heart" indicates that the author of the text compared the heart to the sea (river, ocean).

Cognitive metaphors based on comparing the family to a tree occupy an important place in the linguistic thinking of Uzbek speakers. In this, the strength of the

family is compared to the deep roots of a tree. In A. Qadiri's novel "Gone Days" there is a sentence that expresses the cognitive metaphor FAMILY IS A TREE: Khushroy uprooted a family in three months and is peaceful. In the thinking of the author of the text, the comparison of the family to a tree caused the emergence of expressive linguistic metaphors.

As a result of our observations, it can be said that when cognitive metaphors are expressed by a word, this word in most cases refers to the verb group. In this case, the speaker uses a word denoting an action characteristic of an object as a word denoting an action characteristic of another object. For example, Uzbek verbs such as "to catch", "to burn" and "to fly" have this feature. In the 5-volume "Annotated Dictionary of the Uzbek Language" examples of such words are given as follows.

MAN IS A FLAMMABLE THING: "When there was no answer from the girl, Aysha Khan started to behave worse. A. Muhiddin. Guilty without guilt". [15,206]

THE PROBLEM IS THE CLIFF: "As the identity of the deceased was revealed and information was added one after another, the problem deepened and the end of the story was not visible." "Youth." [15, 519]

HORSE (CAR, TRAIN) THIS IS A BIRD: "The hoof of the horse flying up the hill raised its head from the ground and crushed and crushed the tulip bud that was about to open today. P. Kadirov, Starry nights.. ... as the train

suddenly flew from the desert into the blue valley ... hot tears involuntarily fell from the eyes of the soldier from Ferghana. Oybek. Breezes from the Golden Valley”. [15, 309]

MAN IS A DOG: “–Hey, you're welcome, Safar! - said the bull, - what are we saying, what are you saying! A. Qadiri. A scorpion from the altar”. [14,62]

In many languages of the world, it is recognized that the verb to rise (to rise) creates cognitive metaphors representing positive events, and the verb to fall represents negative events. This situation is also present in the Uzbek language. For example, rise in status (reputation, price); This can be evidenced by such combinations as losing the position, losing the price, and losing the reputation.

Such common metaphors, given as an example, show the figurative way of thinking of Uzbek speakers, and also indicate that hidden similes stored in their linguistic memory, molded and at the same time implicitly manifested in speech exist as a system with its own legitimacy.

It should be said that when cognitive metaphors are expressed through a verb group, the cognitive “iceberg” sinks deeper into the mental “ocean”, that is, the standard of analogy is not directly expressed in speech. Compare: Burning eyes. Such metaphors weaken the latent content inherent in metaphors. They formed a lot of stereotyped units in the Uzbek

language. For example: such as the sea of fantasy, the fire of love (anger, revenge), the river of life, the threshold of happiness, the wine of life, the caravan of life, the key to happiness, the burden of dreams, heartache. When such units are used in speech, the verb they are combined with often has a transitive meaning: like swimming in the sea of fantasy, burning in the fire of love, carrying the burden of dreams. From such sentences it is understood that there is a cognitive metaphor, but the fact that the unit referring to the standard of analogy in them has a verbal expression weakens the implicit content to a certain extent.

Similes are recognized as linguistic and cultural wealth of language, like metaphors, metonymy, proverbs and expressions in the literature of linguocultural studies. [3,4,5,13] Such cultural units are evidence of the mentality specific to an ethnic group, as well as the level of expression of real reality through language. They also show the social and spiritual development of the people.

The Russian linguist V. Maslova paid special attention to the anthropocentric aspects of similes and wrote: “The fact that the compared objects belong to different spheres that are far from each other reveals a whole chain of complementary associations that require each other, which, while ensuring the completeness of information also increases sensitivity; the farther the compared objects are in reality, the brighter their expressiveness becomes. The heuristic

function of similes is again seen in the fact that they allow a deeper and wider understanding of the realities of the world, to understand their various and often unexpected aspects”. [7]

Semantic-syntactic, pragmatic and methodological aspects of simile in Uzbek linguistics have been the object of research in a number of works.[2,9,11,12] They mainly researched simile devices in compound or sentence form. In the article of Professor N. Mahmudov published in 2011, for the first time in Uzbek linguistics, attention was paid to the linguocultural-logical aspects of similes[5].

In modern studies, great attention is paid to the linguocultural and ethnolinguistic aspects of similes. The author of the book "Lingvokulturologiya" V.A. Maslova emphasizes that similes reflect the national worldview of a certain people and proves this opinion based on the analysis of simile devices used in Russian, Belarusian and Kyrgyz languages. According to him, глаза блестящие, как Исык-Куль, стройный, как марал, сильный, как Манас (eyes shining like Issyk-Kul, slender like deer, strong like Manas) such devices reflect the national outlook of the Kyrgyz people.[7] V.A. Maslova also emphasizes that the figurative way of thinking of a certain nation is clearly manifested in the similes used in that vernacular.[7] This opinion of the scientist is also confirmed by stable similes in the Uzbek language. The materials collected for the ‘Explanatory Dictionary of Uzbek Language Similes’

[6] show that the people’s attitude to a specific object, symbol, action-state, and associative way of thinking are also reflected in similes. In particular, we can see this in Uzbek language similes about people.

Fixed similes about a person in the Uzbek language can be classified into the following semantic groups.

1. Similes related to human organs: alifdek / sarvdek / sambitdek / shamshoddek tik qomat, angishvonadek kichkina og‘iz, anorday qizil yuz, burgutnikiday o‘tkir ko‘z, gilosday qizil lab, guruchday oppoq, mayda tish, zulukdek qora qosh, ipday ingichka qosh, kulchadek yumaloq yuz, tunday qora soch, cho‘michday katta burun. (tall like alif / cypress / sambit / shamshad, small mouth like an angel, red face like a pomegranate, sharp eyes like an eagle, red lips like cherry, white like rice, small teeth, black eyebrow like a leech, thin eyebrow like a string, round face like an ash, black hair like a night, big like a bowl nose)
2. Similes related to the appearance of a person: azroilday xunuk, bo‘rdoqiday / meshday semiz, devday bahaybat, zanjidek qop-qora, niholday nozik, oyday go‘zal, suqsurday chiroyli, terakday novcha, chigirtkaday / arvohday / kosovday / cho‘pday ozg‘in.(ugly as an azrael, fat as a goad / mesh, huge as a giant, black and black as a chain, thin as a sprout, beautiful as the moon, beautiful as a sow, young as a poplar, thin as a grasshopper / ghost / blackbird / stick.)

3. Similes related to the physical characteristics of a person: sherday kuchli, ayiqday baquvvat, alpday pahlavon, gulday nafis(strong like a lion, strong like a bear, brave like an alpine, elegant like a flower).

4. Analogies related to the human voice: ayiqday / sherday / arslonday / tuyaday bo'kirmoq, na'ra tortmoq, bo'riday uvillamoq, momaqalldiroqday gumburlamoq, qo'ng'iroqday jarangdor(roar like a bear / lion / lion / camel, growl, howl like a wolf, rumble like thunder, ring like a bell).

5. Analogies related to human speech: avtomatday tez gapirmoq, bedanaday sayramoq, bulbulday sayramoq, itday qopmoq, itday irillamoq, chumchuqdek chirqillamoq(talk fast like an automaton, sing like a quail, sing like a nightingale, bark like a dog, growl like a dog, chirp like a sparrow).

6. Similes related to the character of a person: bir qop yong'oqday shaldir-shuldir, avliyoday begunoh, ammamning buzog'idek bo'sh, ipakday muloyim, itday sadoqatli, molday befahm, musichaday beozor, sutday oq, tayoqday to'g'ri, tulkiday ayyor, eshakday qaysar, qo'yday yuvosh(as a bag of nuts, innocent as a saint, empty as my aunt's calf, gentle as silk, loyal as a dog, stupid as an ox, innocent as a mouse, white as milk, straight as a stick, cunning as a fox, stubborn as a donkey).

7. Parables related to the human condition: baqaday / shamday / haykalday / toshday qotmoq, bezgak

tutganday qaltiramoq, yosh boladay quvonmoq, dokaday / devorday / bo'zday oqarmoq, tilla topgan gadoyday sevinmoq, to'rvasini yo'qotgan gadoyday talmovsirammoq, yetimchadek mung'aymoq, yog'day erimoq, igna ustida o'tirganday betoqat, ilonday to'lg'anmoq, kuydirgan kalladay tirjaymoq, lavlagiday / sholg'omday qizarmoq, suvga tushgan bo'lka nondek bo'shashmoq (freeze like a bag / candle / statue / stone, tremble like a fever, rejoice like a young child, white like a cloth / wall / gray, rejoice like a beggar who has found gold, suffer like a beggar who has lost his bag, grunt like an orphan, melt like oil, restless like sitting on a needle, full like a snake, like a burnt head grin, turn red like a beet / turnip, loose like a loaf of bread in water.).

8. Analogies related to human behavior: yelimday yopishmoq, yeb qo'yguday qaramoq, yov quvganday yugurmoq, itday / devday / eshakday / molday / qulday ishlar, och kalxatday yopirilmoq, ko'z qorachig'iday asramoq, maymunday / echkiday sakramoq, molday / itday / cho'chqaday / ho'kizday ichmoq, toshbaqaday sudralmoq, o'qdek otilib chiqmoq(stick like glue, look like a sheep, run like a hound, work like a dog / giant / donkey / cow / slave, close like a hungry hawk, watch like an eyeball, jump like a monkey / goat, like a cow / dog / pig / ho drink like a girl, crawl like a turtle, shoot like an arrow).[6]

The similes related to the person in the Uzbek language show that the number of similes representing the state and behavior of a person is more than similes in other

spiritual groups. In the next place are similes representing human organs. So, it can be concluded that Uzbek speakers express human behavior more figuratively.

The words chosen as benchmarks for analogy are linguistic units that show the linguistic and cultural characteristics of the Uzbek language. In similes related to human character and behavior, it is known that Uzbek speakers use words denoting various animals and animals more often. For example: itday sadoqatli, molday befahm, musichaday beozor, eshakday qaysar, qo'yday yuvosh (Loyal as a dog, stupid as an ox, innocent as a mule, stubborn as a donkey, meek as a sheep) (analogies related to character); itday ishlar, echkiday sakramoq, toshbaqaday sudralmoq, ilonday chaqmoq, bulbulday sayramoq (work like a dog, jump like a goat, crawl like a turtle, flash like a snake, dance like a nightingale) (similes involving action).

In the Uzbek language, plant and fruit names are often used as analogies. Examples of such similes are sambit, shamshad, cypress, poplar, beetroot, turnip, cherry, apple, walnut. It is obvious that the use of words denoting an animal as a standard of analogy is related to the act of expressing the subjective attitude of a person. For example, there are more than ten similes with the word dog as a standard, all of them applied to humans. The snake standard also has this feature.

CONCLUSION

Based on the observation of the artistic metaphors and similes used in the prose works created by Uzbek writers, it can be said that they show the characteristics of the individual speech style of a certain creator, as well as the artistic thinking of Uzbek language speakers and their attitude to language units. Many metaphors used in the Uzbek literary language have become our linguistic wealth.

The analyzed linguistic units show the figurative way of thinking of the Uzbek language speakers, and also indicate that hidden similes stored in their linguistic memory, molded and at the same time implicitly manifested in speech exist as a system with its own legitimacy. Determining these system units, which are considered the wealth of the Uzbek language, is of great importance in defining cognitive models in our language.

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