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METAPHOR AS OBJECT OF LINGUOCULTURAL STUDY

Abstract: *The article explains the types of metaphors used in fiction and their linguocultural features. The linguistic nature of the metaphor is compared to other ways of moving, in particular, the resemblance. This meaning is illustrated by the examples from Togay Murad's "Oydinda yurgan odamlar", with respect to ethnocultural elements of migration units.*

Key words: *Metaphor, fiction, style, linguoculturology, cognitology, indevidual-methodical metaphor, simulation, animation, synesthetic metaphor.*

Language: *English*

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Introduction

Any literary creator, first and foremost, expresses his or her imagination and creativity as a writer, and the latter uses the level of understanding of the world, the art of the nation, the nation. Different meanings are used not only in terms of style, but also in the personal qualities of the author, especially as an element of syllables and dialects in the speech of the individual. In this sense, we consider the works of Togay Murad, the great representative of Uzbek literature, an effective source for linguacultural research.

When it comes to the ways of meaning migration, linguoculturology, among other fields, is the metaphorical unit of decision-making. This may be due to the fact that the same language units in the folklore are more likely to be used than the derivatives of the remaining meanings, and in the form of various syntactic devices[1]. In any case, the metaphor is a universal consciousness that is always interesting for researchers. Otherwise, metaphorical studies would not have been intertwined with the doctrine of "metaphorology." It is noted that the metaphor is studied in various fields of linguistics. It is reasonable to say that its linguistic roots are rooted in a cognitive approach. This is because the metaphor is not a pure linguistic phenomenon. On the contrary, it is a conceptualizing factor of the universe, as well as an element of reflection [2].

It is well known that metaphor is regarded as an integral part of the decision (in some cases, the type of decision) in literary studies. The nominations are the translation of the name, the symbol, or the use of words in general terms to enhance the artistic value, expressiveness and expressiveness of a literary work. Word-moving processes take place in a variety of ways. These processes and their implications, as well as the types and phenomena of these phenomena, have been studied extensively in Uzbek linguistics [3,4].

Analysis of Subject Matters

It is well known in most literature that the solutions are studied under the term tropes. In the linguistic analysis of fiction, tropes are classified as follows:

1. Tropes based on the quantitative displacement of the word:
   a) hyperbole; b) meiosis.

2. Tropes based on the qualitative displacement of the word:
   a) metaphor; b) metonymy; c) irony.

The rest of the visual tools are represented as a reflection of these decisions: "symbol, animation,

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epithet, apastroph-metaphor; peripheral, synecdoxa, allegorical-methonymia; antifrase, sarcasm-irony; litota is a manifestation of meiosis" [5].

In linguistic sources, metaphor is defined as the displacement of a metaphor based on the similarity between something, an event, and an incident. It is also noted in all literature that metaphor is the most common type of displacement, and that different types of metaphor can be distinguished by different types. In terms of style and language usage, metaphors can be divided into three groups: 1) metaphors that have no artistic paintings or images: the feet of the chair, the head of the street; (2) the lines are widely used), but the author is unknown metaphors: Alpine body, fox (cunning), Rabbit Heart (a coward); 3) authorship - individual-methodical metaphors: The nature is blurred ... [10,31]

The first type of metaphor (metaphor that has no artistic color, no image) is a linguistic metaphor that is related to language development. That is, such metaphors are often used for calling and naming, but they do not reflect stylistic, expressive, subjective attitudes towards the subject of their speech. Only the meaning of a given word expands and serves to convey new concepts.

The second type of metaphor, which is well-known to the linguists, is widely used in verbal style, diachronically resists the decisions that have not lost its artistic appeal. The use of metaphors by the author in the language of the text, but with unknown metaphors, increases the popularity of the work, making the language of the text simple and clear:

Like Barchin, became long haired, gleaming eyed beautiful faced [10,4]. In this example, the image of the heroic girl is presented in metaphorical compounds. Barchin is a precedent in the combination of all faces and refers to the beauty of the hero of the famous Alpomish epic - Oibarchin (Barchinoy). This dictates that we must specifically note the activeness of another element, the expressive name that forms a metaphor in the fiction.

Research Methodology

In fact, the second type of metaphors with their lexical-semantic nature are ideal for linguocultural research. However, pragmatically, this requires that the student audience belong to the same ethnic group as the author of the text. In turn, this situation limits the student audience and complicates the translation of the literary text. In this case, the translator will often find the equivalent metaphorological unit of the translated language if the metaphor does not include preceding units. It is noteworthy that this type of metaphor has been widely and skillfully used in the Togay Murod prose. The originality of the style of the work, in particular the repeated use of metaphors, has led to the privatization of the units in the style and to the character of the individual-style metaphors.

The third type of metaphor is regarded as an individual-methodical metaphor in which the artist's aesthetic purpose is to name and describe the subject, including the subjective relation of the creature. Individual methodical metaphors have an always connotative sense.

The metaphor is methodologically colorful and has a symbolic representation of reality. That is why it helps to convey the emotions of the hero in a colorful, vivid, clear and concise way:

Soul of people celebrating Navruz were happy.
Soul of Oymomo... was still in winter [10,36].

As you know, spring is a time of rejuvenation, renewal, light and color. It is a spring of joy, an expression of pride, joy, a good mood and a new hope. Winter is a reflection of the cold, the loss and the disappointment. The fact that Uzbekistan's climate is represented in all four seasons reflects certain associations associated with the names of the seasons. That is why the Uzbek literary texts often contain metaphors based on the characteristics of the seasons.

At this point, we thought it necessary to remember and distinguish similar constructions that are very similar to metaphors but are structurally distinct. The differences between linguists are as follows:

1. In comparing, words are used with their own meaning. The metaphor is always portable.

2. In the comparison, two components are compared - the object and the image. And the metaphor has one component.

3. The third type relates to the possibilities for enlargement of metaphors and metaphors, and in some publications, "there is a great deal of opportunity to expand in analogies, and one can expand even at the paragraph level. The metaphors consist of words or phrases. " Other groups of metaphors suggest that metaphors also come in words, phrases, sentences, and texts [8]. In our view, the metaphor extends to the textual form, and this can be achieved through linguacultural analysis of the text:

- Many melons are ripe.
- Watermelons cracked.
- Grapes bacame raisins.
- Did you hear, granny, someone gave birth to seventy children in Vakhshivar ... [10,81]

As you know, there are a number of precedent phrases and phrases in the nation that represent a specific period of the ear, the passage of time. Time-pointing object (melon, watermelon, raisin in the above example) is expressed directly by the concepts that are relevant to the life of the area. In the example given, the author expresses the length of time in the same sentences. If each sentence is given in a separate paragraph, the semantic sequence in the process points to the passage of time, and the fact that grapes turns into raisins also refers to the aging process. The author transmits the contents of the passage of time through

the combination of words and phrases through compounds.

4. Identification has special attributes: -like,-alike, -such, same as, example, etc. Metaphors do not have these indicators:

Identical design:
Like a hands of mill,
like a rope of adras chapan,
hello to my tall brother! [10,18]

Here, brother is the subject of identification, the hand of the mill, the rope of adras chapan - the benchmark, tall - the base of the image, the like is the form of identification.

In the literature there is an assumption that, unlike metaphor, these four indicators do not. In our opinion, this idea is controversial. In our opinion, these types of decisions can be regarded as metaphors if there is no basis of comparison and form of identification:

Cover of cauldrons,
Pretty white of women,
Apple chin faced –
Hello to my Gulsun sister [10,17].

In the example above, Gulsun sister is the subject of the simulation, the Kettle's cover is the benchmark, although the dash at the end of the text is conventionally called a pointer, the uncertainty of the analogy suggests that the kettles' cover combination is a metaphor. The metaphorical compound refers to the subject of the simile as "a problem solver, taciturn, head of events"

As for the distinction between assimilation and metaphor, linguist Sh.T. Makhmaraimova notes: "Assimilation and metaphor are a systematic alternative to interconnect with each other between synecdoxa and metonymy. The only difference is that while the main weapon for synecdote and metonymy is the subjective world experienced by the sense organs, it is the intellectual associations that produce verbal (emotional) information for the heterogeneity (metaphor)"[9,136]. Thus, in a metaphor, the specific features of a particular subject are copied metaphorically in comparison with other subjects, resulting in a more contextual meaning and increasing the sensitivity of the text.

In the literature, animation is also mentioned as a kind of metaphor. It is one of the most important tools for making artistic representations more accessible. In this form of metaphor, the image is conveyed by moving human characteristics to inanimate objects, natural phenomena, and animals. This type of metaphor is widely used in the Togay Murod's prose, the object of our study. This is evidenced by the fact that, first of all, the chronotope was chosen as a natural rural area for works.

Nature was in pain ...
Breeze played with body ...
Navruz covers the worlds with grass carpets,
Put on earrings from snowdrop [10,31].

Observing the works of the famous Tog'ay Murad, we can see that another type of metaphor is the widespread use of synesthetic metaphors. In synesthetic metaphors, what is perceived by one sensory organ is the same as what is perceived by another sensory body, which is brought closer to it, and based on it:

He pinches the good ones with stinky words. He carve good ones with poisonous words [10,34]. In the above examples, there was a synesthetic metaphor in the stinky, poisonous qualities of the above examples. The words represents smell "stinky" and "poisonous", which represent a taste, mean "unpleasant". The repeated use of metaphor has served to reinforce the meaning, as well as the whole speech, not to mention a person's character. It is noteworthy that this repetition is not merely a repetition of the Tog'ay Murad style, but it is often repeated in the same context in the speech of the people (public).

Analysis and results

As we have seen, the linguistic approach to the text opens up different aspects of the metaphor. In some cases, we find that the metaphorical functionality is far from the grammatical definition of metaphor in functional – semantical aspect. (meaning migration based on the similarity between objects, events and incidents).

According to J. Lackoff and M. Johnson, the metaphor can be expressed not only by speech, but also by gestures and cultural movements. In this regard, the study of metaphors may contribute to the ongoing research on the relationship between language and culture [9,134]. In other words, nonverbal communication is also at the metaphorical level. This is because they are equivalent to a situation or concept, and more importantly, create a picture that is more contextual. We cite examples from the source as evidence.

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 ... [10,44]

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.

He stood up with growling. Looked behind the distant accountant. Crunching tooth and looked up [10,42].

The word "tooth crunching" in Uzbek means "to get angry, getting nervous." His repeated use of the

Tog'ay Murod style means to get "angry". It is worth noting that this nonverbal instrument is a linguistic unit, that is, for the Uzbek linguistic community.

From the foregoing, the metaphor is expressed in various forms and shapes in fiction. This means that one of the major challenges facing linguistics, particularly lingvopoetics and linguoculturology, is to explore the meaning of migration in new angles, to study its typology, ethnicity and cultural identity.

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