

Linguistic and Specific Metaphors

Norov Jamshid Nurulloevich

Bukhara State Pedagogical Institute, Doctoral student at the Department of Foreign Languages

Abstract: In the article, the role of metaphor in the system of tropes is determined, its essence as a linguistic and cultural unit is revealed, its position in the language of the people's culture is determined, and the nature of conceptual metaphors is studied on the basis of factual materials.

Keywords: linguistics, language, culture, linguistic culture, concept, trope, simile, metaphor, istiora, absolute metaphor, simple metaphor.

Introduction

In the existing scientific literature, it is said that there are two types of metaphor. One of these is linguistic metaphor, and the other is private-author metaphor. Linguistic metaphors are a product of language development, and since they mainly perform the function of naming, they do not reflect stylistic color, expressiveness, and consequently, subjective attitude towards the subject of speech they represent [5, 13]. In such metaphors, the meaning limit of a given word is relatively widened, they are used only to name new objects, events and concepts. For example, a person's head is the head of a street, a person's eye is the eye of a ring, a person's hand is the hand of a pot.

Discussion

Private-author metaphors usually arise according to the creator's artistic-aesthetic goal, worldview and subjective attitude to existence. They are stylistically colorful, gradational, impressive, and have the characteristic of pictorial representation of reality. Such metaphors are also called individual metaphors. That's why creators try to widely use them to express the emotions of the characters in the artistic text in impressive, bright colors, clearly and concisely.

Connotative meaning is reflected more brightly and clearly in the transfer of meaning through metaphor. For example, there are lexemes with the names of animals and birds, such as horse, sheep, dog, wolf, fox, tiger, owl, eagle, falcon, nightingale, and these words are used in a figurative sense in addition to their meaning. Typical features such as the strength of a horse, the meekness of a sheep, the loyalty of a dog, the dexterity of a cat, the cunning of a fox, the strength of an eagle's grip, and the sharpness of a falcon's eye are metaphorically transferred to other objects, resulting in a connotative meaning and increasing the effectiveness of the text [1, 12].

Metaphor is one of the main ways of knowing the external world, names objects, creates artistic images and forms new meanings. It performs cognitive, nominative, artistic and semantic functions. In modern linguistics, it is said that there are several types of metaphors. One of them is conceptual metaphors, which are directly related to human brain activity. Many conceptual metaphors can be found both in English and Uzbek, J. Lakoff says that conceptual metaphors can be found in any language of the world. They appear mainly depending on the meanings of lexical units.

For example, English prepositions such as up, at the top are widely used with the help of verbs to express the meaning of having an advantage, to achieve high results, and on the contrary, prepositional words such as down, at the bottom are widely used to accurately describe the life of

people from the lower class of society. It is natural for such a linguistic process to occur, because a person who wins and achieves success in life is in a better position than those who lose and have no luck. The human mind carries out such a conceptual linguistic process in a natural way, so conceptual metaphors can appear depending on the meanings of lexical units in each language [11, 40].

Another type of metaphor is called absolute metaphor. This metaphor is also called a metaphor that "misleads" people, because at first glance it is difficult to understand that it is a metaphor. For example, in English, the absolute metaphor "box" is widely used to mean "house", or the word "train" is sometimes replaced by the metaphor "tube" in English. It is not easy to understand the meaning of absolute metaphors, in most cases it is necessary to compare them with a specific word for their use.

Another common type of metaphor is the simple metaphor. Since they have become a simple case in the language, a simple lexical unit or phrase, no one has paid attention to the fact that it is a metaphor, that is, their metaphorical character has been lost due to frequent use. They are also expressed as dead metaphors. Examples include: hands of a clock, time is running out, foot of the bed, laughingstock. These have lost their metaphorical properties and have become common lexical units.

One of the most famous researchers of metaphor D. Lakoff and M. Johnson recognizes that metaphors have an important place in the whole daily life of a person, they are recognized as a unity that is manifested not only in language, but also in thinking and actions. They write: "Our everyday conceptual system is metaphorical, and we think and act metaphorically based on it (metaphor). Metaphor is a powerful and persuasive force. It allows you to immediately understand the essence of a situation. A person understands and understands the world with the help of metaphors.

Istiora. Metaphor is called an *istiora* in classical Eastern poetry, and it is considered a type of spiritual art. The original Luavian meaning of this word is "borrowing" and it is a means of artistic representation.

Literary critic A. Hojiahmedov writes the following about metaphor in his work "Poetic Arts and Classic Rhyme": "Istiora is an Arabic word that means "to take something as a deposit (temporary)", and in the literary work the word is used in a different sense than its original meaning, not in its true meaning. rather, it is considered the art of application in a figurative, portable sense. Often these two meanings are based on mutual similarity. In this respect, metaphor is close to the art of *tashbih*. Istiora in most cases is equal to *tashbihi* irony, i.e. *tashbih* with the *mushabbih* removed" [17, 53].

Abdurauf Fitrat in his manual "Rules of Literature" (1926) [12, 16] defines metaphor as follows: "A metaphor is the use of a word for a meaning other than its own meaning. With this condition, there should be some similarity between the original meaning of the word and the new meaning. As can be seen from this description, in a metaphor, a specific word is not expressed in its own meaning, but in a figurative sense, and in this case, the meaning of the word and the metaphorical meaning are based on mutual similarity and proximity.

It is noteworthy that Fitrat specifically emphasizes that there is no great difference between metaphor and simile, but that they are interrelated. He notes that there are four members in the "simile statement": simile, simile, note of simile, similar. He gives the following example of creating a metaphor based on simile: maybe there is. Because the word lion does not have its own meaning, but because of the simile, a brave young man is understood. It is understood that in this example of Fitrat, "a very bold young man" is compared to a lion. It is known that the dictionary

meaning of the word lion is "a huge predatory mammal; "lion", it is usually mature, excellent, strong, brave, valuable in all respects, it is used figuratively for wrestlers.

Results

Fitrat classifies Istiora into two types, i.e. open istiora and closed istiora. The formation of an open istiora is very simile, in which simile is said instead of like. The scientist cites the following as an example of this type of allusion: "When we want to meet a deceitful person, if you say that I have nothing to do with him and the devil, you will be making an open allusion. In the example, simile (the devil) is used instead of like (deceiver).

In the case of closed metaphor, "similar is left in the place of the simile, but some cases of the simile fall into it." Fitrat gives an example of a closed metaphor: "A pleasant wind loves me and kisses me softly." Obviously, "loving", "kissing" are human actions. According to Fitrat, in this sentence, the wind is likened to "a person". That is, in the place of the simile (a person), the simile (the wind) was left, and some characteristics of the simile (for example, love, kiss) were given to him.

Conclusion

In conclusion, it can be said that metaphors are the main unit that vividly and clearly shows national-cultural characteristics. While they were studied only as a linguistic phenomenon in earlier periods, in later periods it was evaluated as an integral part of human thinking and is being studied from these points of view. It is as important as the most important units of linguistic and cultural science - proverbs, phrases and similes. The metaphor reflects fundamental cultural values and is based on the national-cultural outlook.

Based on the observation of metaphors, it can be said that they show aspects specific to the individual speech style of the creator, as well as the artistic thinking of the speakers of a certain nationality, their attitude to language units. It can be observed that in the artistic works of highly talented artists, metaphors are used in various figurative senses to express such important concepts as goodness and evil, good and bad, straightness and crookedness, cleanliness and impurity, beauty and ugliness, freedom and captivity. Describing their figurative meanings and revealing their linguistic and cultural features are always relevant. Because metaphors are an integral part of language and culture, an important basis of people's thinking.

REFERENCES

1. Tursunov M. Linguistic analysis of metaphorical expressions in English and Uzbek languages: Philol. science. b. div. doc. diss. -Bukhara: 2020. -B. 40. (172)
2. Phytrate. Literary rules. Selected works. Volume V. - T.: Spirituality, 2006. - Volume IV. - B.11-88.
3. An explanatory dictionary of the Uzbek language. I-V. -T.: National Encyclopedia of Uzbekistan, 2006-2008. T. III. 2007. – B. 479.
4. National Encyclopedia of Uzbekistan. -T.: UzME, 2000. T.VI. -B. 661.
5. Orinboev B., Kongurov R., Lapasov J. Linguistic analysis of literary text. -T.: Teacher, 1990. - B. 29-30.
6. Call R. Visual means of the Uzbek language. - T.: Science, 1997.
7. Hojjahmedov A. Poetic arts and classical rhyme. -T.: Sharq, 1998. -B. 53.