

COGNITIVE METAPHORS IN THE WORKS OF NAZAR ESHONQUL

<https://doi.org/10.5281/zenodo.11516593>

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Abstract

In this article, cognitive (conceptual) metaphors in the Uzbek language are studied by researching the works of Nazar Eshanqul from an anthropocentric point of view.

Key words

anthropocentric linguistics, cognitive linguistics, metaphor, cognitive metaphor, conceptual metaphor, semantic inertia, language unit, word-metaphor, sentence-metaphor, compound-metaphor, text metaphor, artistic text.

At the current stage of the development of linguistics, the study of linguistic units from an anthropocentric point of view is considered one of the most priority areas. The reason for this is explained by the fact that in the formation of any language unit, the "owner of the language" - the speaker or the listener - is becoming of primary importance. The anthropocentric paradigm is being strengthened by including several major directions, such as psycholinguistics, linguoculturology, neurolinguistics, associative linguistics, and cognitive linguistics. Cognitive linguistics, which has a special place among these directions, remains the object of many studies today. One of the main goals of cognitivists is to determine the participation of language units in the linguistic realization of acquired knowledge and the role of linguistic activity in the formation and "processing" of information. As cognitive linguistics develops, new approaches to some linguistic units of the Uzbek language are emerging. In particular, metaphor, which has been studied among linguistic units until now, is being studied as a cognitive unit and is becoming the main topic of research. Taking into account that the main goal of cognitive linguistics is language as a "tool for creating, organizing and transmitting information"¹⁸, it is appropriate to study linguistic metaphors related to the re-perception of the world directly among cognitive units. Such studies prove once again how wide the possibilities of language are.

¹⁸ Safarov Sh. Semantika. "O'zbekiston milliy ensiklopediyasi". Toshkent, 2013. 216-bet

In the emergence of metaphors, creativity in language is directly connected with human thinking activity. Researching the factor of the writer (or speaker) in the creation of the text leads to a deeper illumination of the issue of individual style.

In the history of linguistics, the cognitive properties of metaphors have been extensively studied by scientists such as J. Lakoff, N. Arutyunova, V. Teliya, and O. Buynova. Sh., who studied the properties of metaphor in Uzbek linguistics from an interdisciplinary perspective. Makhraimova writes that metaphor can be an object of different sciences with different characteristics. In his opinion, metaphors can be the object of the following sciences: 1) the nature and essence of metaphor - an essential direction (philosophical and logical metaphorology, cognitive sciences); 2) attributive features (linguistics, cognitive sciences, hermeneutics); 3) causal characteristics (history of language, history of culture, history of ethology); 4) structural aspects (cognitive sciences and interpretive semantics); 5) functional properties (theory of hermeneutics and speech communication)¹⁹.

It can be seen from these points that the structural aspects of metaphor can be the object of cognitive linguistics.

American researchers divide metaphors into three types: 1) structural metaphors; 2) ontological metaphors and 3) orientational metaphors²⁰. In cognitive linguistics, two types of metaphors are distinguished: a) cognitive metaphors; b) conceptual metaphors.

The main features of conceptual metaphors, which express the process of human thinking with concepts, reasoning and conclusions, are the manifestation of mental projections between the conceptual fields of the source and the target.

The main feature of cognitive metaphors, which express the neurophysiological substrate of the brain and serve to discover new meanings, is interpreted as a mechanism of neurophysiological activity related to processes at the level of neuron activation²¹.

Cognitive information develops due to interneuron interaction and, as a result, is realized at the linguistic level due to the total linguistic and extralinguistic factors. Understanding text production in this category gives direction to the existing mosaic formation in the mind by scientists.

¹⁹ Махраимова Ш. Ўзбек тили метафораларининг антропосентрик тадқиқи (номинатив аспект): Филол.фан.доктори(ДСс)... дисс. автореферати. Самарқанд, 2020. 19 бет

²⁰ Худайберганова Д. Ўзбек тилидаги матнларнинг антропоцентриқ тадқиқи: Филол.фан.доктори... дисс. Тошкент, 2013. 16 бет

²¹ Махраимова Ш. Ўзбек тили метафораларининг антропосентрик тадқиқи (номинатив аспект): Филол.фан.доктори(ДСс)... дисс. автореферати. Самарқанд, 2020. 20 бет

Metaphor opens the way to describe or express not only the external appearance of the image, but also the situations in its spiritual world on the basis of extraordinary artistic judgment that the listener or reader did not expect. That is why metaphors differ from other means of artistic representation in that they require the most creativity. Creating a metaphor requires the creator to have a broad worldview, to think deeply about the world and people, and to have a good knowledge of the psyche and nature²². It can be seen from these thoughts of A. Hasanov that metaphors are closely related to the "person of language", i.e. the speaker.

The analysis of language units, which form the cognitive-discursive basis of the creation of an artistic text, allows to better understand the individual style of the creator, his worldview and the skill of creating a linguistic landscape in the re-perception of the world. It is necessary to analyze the cognitive metaphors present in the semantics of the text based on their classification according to the language level. In this process, the content of the text includes: a) metaphors in the form of words; b) metaphors in the form of word combinations; c) metaphors in sentence form; g) metaphors in the form of microtext are extracted. In this article, we focused on identifying the cognitive and conceptual metaphors found in the artistic texts created by Nazar Eshanqul, a leading representative of modern literature.

The word is a metaphor. Cognitive words - metaphors are mainly understood from the semantics of words denoting actions and signs, and implicitly express the concept of the object and event being compared²³.

In the following passage taken from Nazar Eshanqul's work, the cognitive metaphor of life-enemy is semantically formed. "Life crumpled me, brother, crumpled, crumpled, and then threw me into this alley" ("The Black Book")²⁴. It can be seen from the projection of the text that as a result of the creator of the text imagining life as an enemy, cognitive metaphors such as "life crumpled" and "life shot" arose.

Combinations - metaphors are expressed in a unique way in the works of Nazar Eshankul. It should not be forgotten that metaphors in the form of a word combination create a situation of meaningful conditioning between the referents of the text and the linguistic sign.

²² Хасанов А. Абдулла Қаҳҳор ҳикоялари тилининг бадииятини таъминловчи лексик-стилистик воситалар: Филол.фан.нозоди.....дисс. Тошкент, 2010. 75 бет

²³ Худайберганова Д. Ўзбек тилидаги матнларнинг антропоцентриқ тадқиқи: Филол.фан.доктори... дисс. Тошкент, 2013. 68 бет

²⁴ Eshonul N. Yalpiz hidi. "Sharq". Toshkent, 2008. 193-bet

Speech-metaphors are based on the judgment about the signs of another situation based on the signs of one situation. Such sentences have a two-layered semantic structure: external content and internal content. In the works of Nazar Eshanqul, metaphors, which implicitly express the expression of another speech situation, are expressed in a unique way.

For example, "For this, he sheds his old memories; he had to wear a new, always-chasing dress. He did so. He got on a ship and went to the other shore" ("War People")²⁵. The phrase "he got on a ship and went to the other shore" in the given microtext actually refers to the inner content of the form of "starting his life again".

In the poetic communication of Nazar Eshanqul's works, texts with metaphorical content have a special place. The content expressed in such texts has a global character and acts as a secondary designation of interconnected events. For example, the following passage is based on the conceptual metaphor of loneliness as the sea:

"Momo Baina sails every night in a boat filled with tears to the porch filled with blood ring where her husband and son's corpse, who was left between the rocks of the years, and the victorious whip of Zaman Atbogor, lie, in the morning, he used to hang his wet pillow in the sun on a tall willow tree in front of his house, just like the forget-me-nots of his ancestors."

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

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²⁵ Eshonul N. Yalpiz hidi. "Sharq". Toshkent, 2008. 60-bet

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