THE STUDY OF METAPHORS IN PHILOLOGY

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ABSTRACT

This article describes the linguistic features of the study of metaphors in world and Uzbek linguistics, their use in the text of folk epics.In world linguistics, there is a wide range of opinions about the linguistic and poetic nature of metaphor, as a special tool that serves to increase the imagery and expressiveness of the language of the work of art. In particular, the scientific comments and some notes of the Russian linguists A. Reformatsky, N. Shansky, D. Shmelev, A. Potebnya, E. Kassirer, A. Avelichev, YS Stepanov and a number of other linguists are among them. In this regard, A.A. Potebnya briefly describes the poetic nature of the metaphor: While Cassirer described it as "A metaphor is an abbreviated analogy" [1, pp. 33-43], he supplemented this comment with a reasonable and reasonable conclusion of "... many of the analogies stem from a metaphor" [1, pp. 33-43]. Linguist A. Avelichev, thinking about the role of metaphor in the text: "Metaphor is a unique phenomenon of using a word in a text.

KEYWORDS: *Metaphor, Uzbek And World Linguistics, Epic, Creative, Text, Bakhshi, Artistic Movement, Mastery.*

INTRODUCTION

In world linguistics, there is a wide range of opinions about the linguistic and poetic nature of metaphor, as a special tool that serves to increase the imagery and expressiveness of the language of the work of art. In particular, the scientific comments and some notes of the Russian linguists A. Reformatsky, N. Shansky, D. Shmelev, A. Potebnya, E. Kassirer, A. Avelichev, YS Stepanov and a number of other linguists are among them. In this regard, A.A. Potebnya briefly describes the poetic nature of the metaphor: While Cassirer described it as "A metaphor is an abbreviated analogy" **[1, pp. 33-43],** he supplemented this comment with a reasonable and reasonable conclusion of "... many of the analogies stem from a metaphor" **[1, pp. 33-43].** Linguist A. Avelichev, thinking about the role of metaphor in the text: "Metaphor is a unique phenomenon of using a word in a text. There is no metaphor in the text that is not formed, deprived of the necessary contextual connection. That is why any study of metaphor, any definition of its "mechanism" or "function" in any context, must be carried out taking into account the true features of the broad text" **[2, p. 30].**

THE MAIN FINDINGS AND RESULTS

In Russian linguistics Yu.Stepanov: "Metaphors are semantically based on the interrelationship of three concepts, denotation, signifier, exponent" **[3, pp. 7-20],** he said, and recommends the following scheme for public judgment:

A linguistic criterion that defines the semantic triangular nature of metaphors

Symbol	Place	Person	Nature	Thing	Animal	action status	event
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These linguistic criteria, which define the semantic triangular nature of metaphors by Yu.S. Stepanov, were also supported by Uzbek scholars **[4, p. 21/ pp. 144-181].** In general, the comments of Russian linguists on the specific nature and application of the metaphor are so common that we have preferred to limit ourselves to the above **[5, pp. 85-95].**

If we look at the scientific research on the history of Uzbek linguistics, the figurative meaning is synecdoche, the linguistic nature of the function; we also observe that the phenomenon of metaphor as a highly aesthetic linguistic category as a means of subtle treatment and expression, the poetic features of metaphor relating to the imagery and giving of a certain feeling to speech, is always in the minds of researchers.

Scientific observations and comments in this regard are included in the textbooks of M.Mirzaev, S.Usmonov, I.Rasulov, U.Tursunov, J.Muxtorov, Sh. Rahmatullaev **[6],** monographs of R.Kungurov, M.Mirtojiev, E.Qilichev, M.Mukarramov, S.Karimov, M. Yuldashev; as well as the various data given in the articles published by S.Usmonov, T.Aliqulov, Z. Tohirov **[8]** and other scholars in different years, fully confirm our opinion. In addition, some scientific conclusions in the dissertation research **[9]** of G. Kabuljanova, S. Hojiev, B. Sulaymonov, A. Hasanov are supported. At this point we will confine ourselves to referring to some of the views of some scholars on the nature and peculiarities of metaphor.

In the work done in our linguistics, it is recognized that metaphors arise due to the use of words in a figurative sense, their pure linguistic nature and the existence of artistic forms. For example, the scientific and theoretical basis of metaphors in the content of the text was determined by D. Khudoiberganova. In particular, he studied the cognitive metaphors that exist in text semantics in four groups according to the level of language: a) word-form metaphors; b) metaphors in the form of phrases; c) metaphors in the form of speech; g) metaphors in the form of microtext [**10, pp. 35-39**]. Linguist M. Yuldashev spoke about the differences between the construction of metaphor and analogy, and it was approved by many. It mainly lists the following differences: 1. In analogy, words are involved in their meaning. In metaphor, words are always figurative. 2. In comparison, two members - the object to be simulated and the simulated image - are compared. The metaphor is one-syllable. 3. There is a lot of room for expansion in analogies, a sentence can even increase at the paragraph level. Metaphors, on the other hand, consist of a word or phrase. 4. There will be special indicators in the analogy: *-dek, -day, -larcha, kabi, singari, o'xshamoq*, and so on. Metaphors do not have such indicators **[11, p. 78].**

"It is possible to say that the metaphor is a hidden analogy, says R. Kungirov, but it is different from the usual analogy. If a simple analogy always consists of two main members, only the second member remains in the metaphor, the similarity is omitted, but it is obvious from the context, so

the object described in the metaphor is deeply perceived through this second member" **[12, p. 15].** Linguist M. Mirtojiev, who studied the semantics of the Uzbek language, said: "Metaphor is the most active phenomenon in the formation of derivative meaning. It is noted in linguistics that the derivation of a derivative meaning is based on the similarity between the formative and the semantic references **[13, p. 94].** Indeed, metaphors, as well as pictorial means such as metonymy and synecdoche, create transferable meanings in texts of a particular language, while such words serve to form connotative-expressive semantics in the text used according to their semantic essence.

While talking about the nature of linguistic phenomena that create a portable meaning in our language and, in general, the migration of the meaning of a word, he has studied the same issues here. It is necessary to mention the scientific researches of S.Khojiev, B.Sulaymonov and G.Kobuljanova. For example, in S. Khodzhiev's dissertation we observe the study of theoretical issues of metaphorical migration in the cognitive-semantic, sociolinguistic and culturological directions. In particular, in the dissertation, in the lexicology of linguistics, words are used as a source of new meanings, in stylistics, rhetoric and aesthetics, metaphor as a means of artistic expression, in pragmatics, metaphor as a separate form of speech activity, in psycholinguistics, metaphor is usually associated with association and analysis. as an object, the study of metaphor as a method of thinking and knowing existence in logic, philosophy, epistemology, and cognitive psychology was analyzed, and metaphors in our language were compared with metaphors in Russian, French, English, and Spanish.

The second study mentioned above is A. Hasanov's dissertation entitled "Lexical and stylistic means of ensuring the art of the language of Abdullah Qahhor's stories" (Tashkent, 2010). "Although metaphors have found their theoretical basis in Uzbek linguistics, the practical aspects of metaphors collected in the works of a particular writer have not been sufficiently studied", he said. After all, metaphors are an important visual tool that provides the writer's individual style, the art of the work **[9, p. 36].** In his research, the author classifies metaphors into two types according to their use and emphasizes the following: "Metaphors are divided into permanent and individual (private - authorial) metaphors according to their characteristics. In our opinion, permanent metaphors include: a) linguistic metaphors formed in the process of primary nomination; b) artistic metaphors that are formed in the process of secondary nomination, but which, as a result of repeated repetition in the language, have become a linguistic phenomenon within the framework of the superficial meaning". Hence, they can be abbreviated as linguistic metaphors and traditional artistic metaphors [**9, p. 36].**

The second chapter of B. Suleymanov's dissertation is devoted to the issue of metaphorization in the novel "Theorem". It specializes in metaphorization, nouns, adjectives, numbers, verbs, metaphors of word groups, expanded metaphors in the novel, metaphorical texts, anthroponymic metaphors, as well as the writer's ability to use metaphorical events. In order to increase the effectiveness and imagery of the text of the novel, the author has formed essentially colorful metaphors, the study of which from a semantic-structural and functional-stylistic point of view allows to clarify the ontological features of these tools in the language system **[14, p. 40].**

In the scientific literature, there are various opinions about the interdependence of metaphors, such as the fact that a work of art is an important linguistic tool for its art, in a sense, figurative, expressive, in some cases, expressive, expressive. For example, the methodologist S. Karimov says about the role and metaphor of metaphor in the text of fiction: "Therefore, in artistic style, poetic metaphor becomes not only an important visual tool, but also an element of artistic thinking, an aesthetic phenomenon. It goes beyond the decoration of speech and rises to the level of a means of figurative expression of emotion, thought. With the help of metaphor, we now not only "see" the object of the image, but also feel it, as if we are experiencing it ourselves. It not only affects our emotions and minds, but also saves the writer from a long statement" **[15, p. 18].**

Metaphors are also observed in the researches of such scholars as M. Yakubbekova, G. Jumanazarova, who studied the linguopoetics of folklore works, different views and approaches to the important pictorial phenomenon that provides the style and skill of each artist, the art of a particular work. In particular, M. Yakubbekova, who carefully studied the linguopoetic nature of Uzbek folk songs, spoke about the art of metaphor, which plays an important role in ensuring the imagery, expressiveness, expressiveness, charm, solemnity and grandeur of the literary text. - stating that a new metaphorical name must be "speaking" and that it has an artistic essence: 1) it differs from the usual terms by its purpose; 2) acceptance and approval of this difference; 3) the phenomenon of metaphorization should be enjoyable" **[16, p. 24].**

CONCLUSION

G. Jumanazarova, a scholar who has seriously studied the linguopoetics of Uzbek folk epics, also has scientific and theoretical views on the linguistic and artistic-methodological nature of the metaphors used in the text of epics. He writes: The linguistic nature of the metaphors in the language of the traditional epics of the poet Fozil and the methodological functions they perform are different: metaphors that express the meaning of the subject mainly serve as a noun; and metaphors associated with character and action create expressiveness and imagery. The ideological and artistic functions of metaphors are basically twofold: the first is a unique, extraordinary depiction of an epic reality or a characteristic of a hero that is relevant to the flow of the epic plot; the *second* is to evaluate the epic reality or the protagonist's activity in that image, the means of expression, to react to it. Fozil Yuldosh oglu created beautiful examples of metaphors based on his high skill and wit, adhering to these two criteria in the depiction of epic reality, and successfully applied them in live performance. **[17-23]**

In order to show the chain linguistic relationship between the denotation and the exponent in the metaphors used in the language of folk epics, we have tried to reveal the practical aspects of the metaphors in the text of the epic "Rustamkhan" sung by the poet Fozil below.

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