



LINGUISTIC FEATURES OF METAPHORS USED IN UZBEK TALKS ON THE EXAMPLE OF CUMULATIVE TALKS

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Annotation: This article analyzes the linguistic features of metaphorical expressions found in cumulative tales, one of the important genres of Uzbek folk oral literature. During the study, not only the artistic and aesthetic load of metaphors is determined, but also their semantic structure, structural model, pragmatic function and linguoculturological factors. The author pays special attention to the role of metaphors formed in cumulative tales through repeated plots and images in reflecting national thinking and mentality.

Keywords: Metaphor, linguistic analysis, cumulative tale, folk oral literature, semantics, mentality, linguoculturology, artistic image, child education.

Introduction.

Fairy tales, which are one of the unique examples of Uzbek folk oral art, are considered not only a work of art that evokes aesthetic pleasure, but also one of the rare sources of language, thought, national mentality and cultural interpretation. In determining the linguistic identity of fairy tales, their figurative means, in particular, the role of metaphors, are of particular scientific importance. Metaphor is a semantic transfer phenomenon based on the figurative comparison of one object or phenomenon with another object or phenomenon through language units, which mainly serves to express the cognitive model of human thinking. Cumulative fairy tales have a unique compositional structure, developing in a ladder-like structure through the chain expansion of the plot, one event leading to another. In such fairy tales, discursive consistency is ensured through repeatability - a repetitive method. It is precisely these stylistic features that allow us to determine many aspects of the formation of metaphors in fairy tales, their interrelationship and specificity of the linguistic register.

This article studies the semantic-historical roots of metaphors used in Uzbek cumulative fairy tales, their analysis from the point of view of cognitive linguistics, as well as their pragmatic-functional functions. The expression of the social life, moral values, national worldview and cultural experience of the people through the use of metaphors in fairy tales is considered on the basis of the linguoculturological paradigm. The article also carries out an ontological, structural and discursive analysis of metaphors. The relevance of the research is that metaphor is one of the main elements that make up the ideological-artistic structure of a literary text, through which the historical, social and aesthetic views of the people are reflected. Therefore, a systematic linguistic analysis of metaphors in cumulative fairy tales will reveal the rich expressive possibilities of the Uzbek language and the figurative echo of folk thinking.

Methodology:

In choosing the methodological foundations of this study, first of all, the cognitive-linguistic approach, semantic analysis, discursive approach, and linguo-culturological analysis methods that allow for the linguistic study of Uzbek folk tales play an important role.

Metaphor, by its very nature, is a figurative and conceptual expression of human thinking. Therefore, its analysis in linguistics was considered necessary not only at the grammatical or semantic level, but also as a cognitive model formed in the mind. In the research process, sample texts from Uzbek cumulative fairy tales were initially selected using the corpus-linguistic method. The main stage was to isolate metaphorical units within these texts and determine their functional properties. Each metaphor was analyzed as a separate semantic unit, and their denotative and connotative layers were studied. Also, in order to identify recurring structural models of metaphors, their location in the text, function and semantic load were determined by means of compositional-structural analysis.

Another important methodological approach is linguo-culturological analysis, which focuses on how metaphors express the values, norms, traditions, and ideas about nature and society that have taken a firm place in the cultural consciousness of the people. This approach made it possible to study metaphor not only as an object of linguistics, but also as a cultural-cognitive phenomenon. During the study, a pragmatic approach was also used, analyzing the communicative load of metaphors in the fairy tale text, that is, what social, moral, or aesthetic ideas are conveyed through them. These methodological approaches were used in an integrated manner, and a multifaceted analysis of the structure, meaning, and cultural load of metaphors in cumulative fairy tales was carried out. In general, the research methodology was interdisciplinary in nature and was carried out by combining the approaches of linguistics, folklore, and cultural studies. This approach served not only to deeply analyze metaphors in fairy tales, but also to interpret them as a figurative expression of the folk consciousness.

Discussion:

In Uzbek cumulative fairy tales, metaphor is not only a means of artistic decoration, but also a cognitive-semantic structure that expresses the deep layers of folk thinking. Analyzing the features of the use of metaphors in this type of fairy tales allowed us to determine how conceptual models formed through language are reflected in folk oral art. The results of the study showed that in cumulative fairy tales, metaphor is often associated with archetypal images, and through this, the system of values existing in the national consciousness is encoded. One of the main functions of metaphor is representation, that is, it is the representation of a certain conceptual content through specific language units. In cumulative fairy tales, this process is mainly carried out through the images of animals, objects or people. For example, concepts such as cunning are expressed through the image of a fox, weakness through a hare, aggression through a wolf. This, in turn, serves to form a mental model through metaphorical images. Thus, metaphor here is not a semantic transfer, but a symbolic expression of ontological concepts. In the process of analysis, it was found that metaphors in cumulative fairy tales have a high semiotic load, they provide intertextual communication and discursive coherence within the text. Repetitive metaphorical expressions serve the rhythmic-compositional structure of the fairy tale, which is especially suitable for the mechanisms of memorization and perception by children. These features allow cumulative fairy tales to be effectively used as a means of pedagogical communication.

In addition, metaphors transmit the historical and cultural experience, social values, and moral criteria of the people. This gives us reason to view metaphor not only as a linguistic unit, but also as a cultural and cognitive code. For example, through expressions such as "the wolf became", human behavior is given an animalistic character, which activates the

mechanism of emotional assessment and associative thinking. The relationship between the universal and national-cultural aspects of metaphors was also considered an important issue. Although some metaphors are based on universal concepts (for example, darkness - evil, light - goodness), in Uzbek cumulative fairy tales they acquire a unique ethnolinguistic color. This deeply reveals how the worldview, attitude to nature, moral ideals, and value system of the Uzbek people are reflected in the language. Through the metaphors of cumulative fairy tales, not only the artistic function of the language is expressed, but also the ontological foundations of folk thinking, axiological orientation and ethnocultural mentality. This situation requires going beyond the scope of linguistics and conducting research based on an interdisciplinary approach.

Within the oral creative heritage of the Uzbek people, cumulative fairy tales stand out as a means of preserving their own compositional structure, linguistic stability and cultural identity. Analysis of the linguistic features of the metaphors in these fairy tales showed us their direct connection with semantic models, cognitive structures and axiological criteria deeply rooted in folk thinking and cultural consciousness. As the study revealed, the metaphors in cumulative fairy tales demonstrate the figurative potential of the Uzbek language to a high degree. Through them, abstract concepts - such as good, evil, wisdom, stupidity, cowardice - are formed in the image of animals, objects or natural phenomena. This situation confirms the need to analyze metaphors based on the conceptual metaphor theory (Lakoff & Johnson). Metaphor is considered here not only as a linguistic unit, but also as a thinking model, a cognitive transfer mechanism.

Conclusion.

Also, metaphors have a pragmatic load in cumulative tales, they perform not only an artistic-aesthetic function, but also moral-educational and communicative functions. The formation of understanding in children's minds through specific images, the formation of behavioral norms and the understanding of social roles - this is precisely based on metaphor. This fact reveals the didactic function of metaphor. According to the analysis, metaphors in cumulative fairy tales are repetitive and structurally stable, they provide rhythmic-compositional integrity. This makes it easier to remember the text, that is, the metaphor also participates in the mnemonic function of the fairy tale. These aspects make it a relevant object not only from a linguistic, but also from a psycholinguistic point of view. In conclusion, the metaphors used in cumulative fairy tales are manifested as a multi-layered phenomenon that combines semantic, cognitive, pragmatic, discursive and linguoculturological directions of linguistics. Their systematic study reveals the mutually integrated nature of the Uzbek language and culture, the possibilities of figurative and figurative expression of folk thinking. In the future, there are prospects for more in-depth study of such metaphors within the framework of comparative linguistics, ethnometaphorics and children's linguistics.

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