



METAPHOR IN CHILDREN'S PROSE AS A LINGUOCULTUROLOGICAL PHENOMENON

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<https://doi.org/10.5281/zenodo.5998468>

ARTICLE INFO

Received: 01st February 2022

Accepted: 05th February 2022

Online: 10th February 2022

KEY WORDS

children's prose text, metaphor, culture, linguistic and cultural phenomenon, imagery, cultural connotation.

ABSTRACT

There is little language, it is obvious as a cultural reflection of the nation. First of all, without expressing the identity and mentality of the same people, it follows from its traditions, traditions, lifestyle, educational aspects, the fact that the human factor is a priority, its dignity. This, in turn, creates an opportunity for joint study of language and culture. The cultural aspect of language is a vivid reflection of creative thinking in metaphors.

Introduction.

Today, it is considered more correct to say that in place of the notion that language introduces the universe to man, language shows how man perceives the world. Tongue-lashing - not only does it reflect the mirror of Culture, Real life, humanity, the total existence that surrounds its life, but through language it realizes the identity of the nation, which is in harmony with the mentality of consciousness, national character, lifestyle, traditions, moral norms, dignity. At the same time, through the language window, the way of life of a person, his personality, attitude to others, culture of treatment, behavior are reflected. These factors take place in many places metaphorically based on the national-cultural worldview, the national-cultural unity in the language window is the

way of thinking, imagination of each person, it will be merged with your actions.

The main part.

At the end of the twentieth century J. Lakoff and M. Johnson studied metaphors as a product of human thinking, emphasizing that the speech activity of a person, the more metaphorical his thinking is expressed in a rich way, the more metaphorical the language itself is metaphorical in its essence [1].

Metaphor is not only an exemplary tool, but also a syringe of *Ikko nov uygunlashuvi*, the mental is very expressive [2], an intermediate ring that unites nature and culture as a whole, an example bridge between them.

Metaphors are an ornament of speech, but its main task is to accurately, accurately and figuratively depict the



creative emotion, thought, to be more precise, to create an image that should be broadly explained.

Therefore, if the linguistic metaphor serves for the meaning of attribution in the language, then the artistic metaphor manifests itself as impressiveness. Today, world and Uzbek linguists recognize the problem of national-cultural research of metaphors as one of the means of increasing the emotional-expressiveness of artistic texts in the process of analysis from the national-cultural point of view. "...in speech, it serves for a certain stylistic purpose. If the main task of applying words in the metaphorical sense is to increase the figurability, visualisation of speech, then the same objectivity and pictorial emotionality that occurs in the text is the connotative meaning" [3].

The use of the possibilities of our native language, the creation of unique artistic images, first of all, depends on the skill of the creator in the application of words, and secondly, the creator must be able to correctly understand and distinguish the lexical and derivative meanings of such a chosen word. As the lexical meaning develops, it usually develops even by transferring the name of one subject, sign, action to another subject, sign, action. The nature, position of such a transfer is determined by the semantic legalities that each language has in itself. As Aristotle explains by taste, "the metaphor is to transfer the simple name from one species to another, or from one species to another" [4]. After all, metaphor is a process that generates a connotative meaning. Also,

the metaphor performs various poetic functions in artistic works. Ayniksa's role in the creation of an artistic image is remarkable. More precisely, this type of meaning transfer has the same function within the framework of the text, regardless of its specific semantic nature. That is, it is his image-illustrative instrument for artistic literature. Therefore, the metaphor itself reflects the main cultural values, because the metaphor is based on the cultural-national worldview.

"Thanks to the plan of the content of phraseological units and metaphors, as well as the cultural connotations attached to them, they have become exponents of cultural signs" [5].

A.N.Afanasev believes that the metaphor arose as a result of the mutual rapprochement of objects that evoke similar imaginations. The metaphor is completely free, derived from a rich source, which did not arise from the need, need or poverty of the language [6].

At the same time, metaphors are also one of the main linguistic units of the language. Intertextuality is aimed at giving the author an aesthetic pleasure to the reader even through the presence of elements related to other texts in the composition of a particular artistic text, intertextuality is reflected when a metaphor is brought into an artistic text. The metaphor is an important methodological tool for opening the idea and purpose of an artistic work, the inner world of personages, making the language of the work juicy and expressive, increasing its emotionality and musicality. The role of such figurative expressions in the Uzbek language is great, as in the languages of different peoples.



In particular, in the prose text, using the use of metaphors as an impressive factor in increasing the intensity of the event, referring to the character-characteristic of the heroes, increased the pictorial, artistic-aesthetic power of his works: -grandmother, reading, the brain is diluted, the nose remains flowing, she says. ("Death of the yellow giant", 4-b.).

The creator used to express in his own way the private hidden meanings that he reallashgan in his own eyes, as well as to create impressive, figurative expressions: - in the face of the appearance of extreme misfortune in the name of the common nimkorong. It is he who is disguised as the man who wears an elegant dress. A thin head, an elongated face, a large nose, a fiery cockroach — a bumpy attack, like a stalk of a thief, you can say that a strangled snake is a stranger. ("The golden head of the Avenger", 82-b.).

Especially from the connotative meanings of metaphors used in the description of the character, sire and image of the heroes, in the composition of the work used in the formation of a node that points to mavhum concepts that are solved in the development of events, and in the achievement of artistic-ideological: -Ikram wood with chalk write bad words on someone's door ("Riding the yellow giant", 222-b.). // - I wanted to express the bottomless harmony in the soul of the bear. ("Munchy eyes", 212-b.).

Among the tools of artistic painting, metaphors differ in the fact that they require the most creativity. The creation of metaphors requires a broad outlook from the creator, a deep thought about the scientist and man, a good knowledge of spirituality and nature. The metaphor is not

only the external appearance of the image, but also the ground for describing or expressing situations in its spiritual world on the basis of an extraordinary artistic judgment, which the listener does not expect.

In the metaphor, important features of the heroes of the work are taken into account. Because in most cases, even the insignificant signs of referents can not exist in the memory of those who speak this language, and the birth of the need to search for it from the memory of the subordinate can undermine the smooth and smooth course of the communication process.

Formal similarity is of great importance in the creation of metaphorical shifts. This circumstance leads to the declension of the name of the prototype in the nature of the created thing and the naming of the object created by the human hand with the same name: - my face for something not worth it became a Wormwood, now I could not stay here. I went into the children's kitchen and sat on the head of the cauldron, although I was saturated with delicious food. ("Riding the yellow giant", 38-b.). Dad, do not use it if necessary, unless there is something that will benefit us on a black day, unless you have thrown money three to four times. ("Munchy eyes", 137-b.).

Literary scholar B.In his book "fundamentals and criteria of artistry" sarimsakov touched on the nature and feature of metaphoric and metaphorical images, and said that "increasing the intensity of living in the artistic work is characteristic of metaphorical images... the metaphor also serves to directly express the creator's own negative attitude towards this or that thing, event," the creator states.



The study of evaluation attitude in metaphors dictates the consideration of the human factor. Because the subject of evaluation (the appraiser) is always a person belonging to a particular social group, and the evaluation of his object is expressed in a positive, negative, neutral relationship to something and phenomena. Consequently, a person evaluates himself and the environment within the framework of his consciousness and perception, expresses an attitude, and such evaluative connotation in the pronoun of metaphors is also interpreted in the pragmatic aspect. Evaluation is particularly evident in the semantics of linguoculturological metaphors. In the semantics of linguoculturological metaphors, not only the figurative expression of evaluation, but also emotional-emotional relations, that is, hatred, anger, disregard, indifference, apathy, laziness or, conversely, respect-self-esteem, attention, admiration, kindness, pity, admiration, as well as stylistic painting are conspicuous. And the integration of evaluation and emotivity components makes linguoculturological metaphors an express tooltirati.

Linguoculturological metaphors reflect a positive evaluation attitude of universal character even when metals are formed by nametiradi. For example, when it is usually said about "gold", first of all, its denotative meaning, that is, the chemical element belonging to the II group of the Mendeleev davriy system; yellow-a rare metal with a reddish hue; dice: it is noticeable that there are also such connotative components as "precious", "not

tengi". When a metaphor is formed in the prose text through the golden mean, its "well-perceived, well-functioning head, sharp mind; so the head, the owner of such a mind" expresses a connotative positive evaluation attitude: ...the other side somehow had a heart full of kindness-he fell in love with this peasant young man, trying to survive the golden head, kidnap him. ("The golden head of the Avenger", 236-b.).

It is in this place that the connotative meaning, which is expressed by the nominative unit, does not represent a single meaning with the sign of the attributive quality that it expresses. In the emergence of the connotative meaning, as a rule, events in Man and the surrounding world that surround him, the names of things perform the main function.

The poetic impressiveness of prose works is that the subject raised in them by means of national-cultural metaphors is not only humane, but also excites the hearts of every bookkeeper with a reflection of the national mentality of the nation, forcing him to think, to know the internal experiences of the writer as his own and to think from this point of

Conclusion.

Metaphorical units denoting the linguistic and cultural phenomenon of the language determine both the linguistic capacity of the speaker and the listener, the level of thinking. The metaphor is inextricably linked with the human psyche and, along with the meanings of words in memory, restores secret information about their properties felt in the object world through members of their intuition.



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