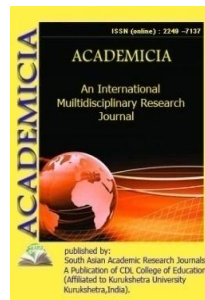




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## THE ANALYSIS OF METAPHORS THAT HAVE LINGUACULTURAL IMPORTANCE

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### ABSTRACT

*Figurative word metaphors that are used only by certain nations have their linguacultural importance. Metaphors are normally used to add emotional color to the idea being expressed. These types of metaphors are typical occurrences in the Uzbek linguaculture and they are considered to be national and cultural treasures of the nation. The article analyses and deals with the national-cultural aspects of metaphors in the works of Utkir Hoshimov.*

**KEYWORDS:** *Metaphors, linguaculturology, National-cultural aspect, literary importance, national mindset.*

### INTRODUCTION

Figurative word metaphors that are used by certain nations and unique to particular cultures usually have linguacultural significance. These metaphors are also typical of Uzbek linguaculture, and they are considered to be national and cultural treasure of the nation.

A metaphor is the use of the name of an object in relation to a person or other object on the basis of similarity. Some animal, plant, and object names are used to refer to a person or, conversely, to an object, and are used to describe various characteristics of a person or object. This increases the emotional colour of the thought being expressed. [Usmanova Sh. Lingvokulturologiya.T.: 2019.p. 102]

### MATERIALS AND METHODS

The national features of the Uzbek people are deeply reflected in the works of UtkirHoshimov. Therefore, below we analyze the metaphors that can be the object of linguaculturology. Only the figurative metaphors used by these people have linguocultural significance.

For example: *Qulog'imga shumtaka bolalarning qiy-chuvi kirgandek bo'ldi. ...Orif oqsoqol bunaqa adabsiz "taka"larni tarbiyalagan ota-onasi bilan shunaqa gaplashib, shunaqangi tanobini tortib qo'ydi, endi ashula aytishmaydi.* (It seemed as if **mischievous** [shumtaka] children were making a loud noise.

... Elder Arif talked to their parents, who raised such disrespectful “**goats**” [taka], and reproached so tight that they can no longer sing).

In colloquial language, shumtaka is used to describe a child who is extremely playful and rebellious. [1]. this compound word is derived from the words “shum” and “taka” (meaning “male goat”), meaning “very naughty, riotous.” The metaphor in the second sentence, “taka”, is also used to convey the same meaning. The words *shumtaka* and *taka* are used metaphorically in Uzbek linguaculture to refer to a very naughty young child or children (usually boy).

- *Qo'rqmang, xola! - dedim baqirib. Ammo jo'raboshi bilagimdan mahkam tutib, kerosin hidi anqib turgan kafti bilan og'zimni to'sdi. Ko'nnglim aynib ketdi.*

- *Qo'yvor, eshak! - dedim bo'g'ilib. - Baribir aytib beraman!*

(“Don't worry, aunt!” I shouted. But bridegroom's best man gripped my wrist tightly and covered my mouth with his palm that smelled of kerosene. I felt like I would throw up.

Hands off, you animal [donkey]!-I choked. - I will tell anyway!)

A donkey is a small domestic animal smaller than a horse that belongs to the ungulates. [O'TIL. 2008. 5. p. 63] it is also used in the metaphorical sense when talking about “an ignorant, uninterested person” and it insults someone who is referred to.

...*Qani, popuklar, -deydi qandaydir tantanavor ohangda. -Dasturxonga marhamat. Uyalmanqlar, tasadduqlar!* (... Well *darlings* [popuklar], - she said in an elated tone. – Welcome to the table. Help yourselves dears!) [3. p. 68].

*Popuk* basically means “a bundle of fibers, feathers, thread, etc., which is attached to things for decoration.” [O'TIL.3.2008. p. 295]. This metaphor is used for pampering girls. Fiber, feathers, yarn, etc. have a seme of “softness”. The seme conveys the meaning of “gentleness” and “tenderness”. When this is used to refer to a person the seme “beauty, grace, attractiveness” in the seme “decoration” is reinforced and the seme “object” is abandoned thereby exaggerating the seme of “gentleness” and “tenderness”. As a result, it is widely used as a word that describes a positive attitude towards young girls.

–*Shaftoli yeysanmi?*– *U qo'lidagi kattakon zarg'aldoq shaftolini uzatdi.* (“Would you like a peach?” He held out a large **orange** [zarg'aldoq] peach) [2. p. 32]

**Zarg'aldoq**, in the main sense, is a yellow songbird in the family of sparrow with dark wings. Based on a relative comparison to this color, this word is sometimes used instead of a color that is similar to orange: an orange flower, an orange peach. Such usage is a national-cultural semantic feature of the word.

*Chol kaftini karnay qilib har baqirganida derazalar zirillab ketadi.*

- *Hushtakning bulbuli o'zimizda! Saqich deganlar kelaversin!*

(The windows rattled every time the old man shouted using his palm to make his voice louder. Our whistle is like a nightingale [bulbuli]! If you want a chewing gum, come and get!)

In literature, zoonym nightingale is used figuratively. The sound of the whistle has its own musicality. The goal here is to increase the price of this item on the basis of a relative comparison to this sound. There is also a sema that is typical of colloquial language.

*Mendan oldingi o'rindiqa quralay ko'zlari katta-katta, qisqa kesilgan sochi tiniq yuziga xo'p yarashgan ko'hlik juvon o'tirar, yonidagi ro'mol o'ragan o'rta yashar xotin bilan gaplashardi.*

(In the seat in front of me sat a cheerful doe-eyed [quralayko'zli] young woman with short-cut hair and a clear face, talking to a middle-aged woman wearing a scarf.) [O'. Hoshimov. Sevgiqissalari. 2013. p. 203]

The meaning of **quralay** is “an offspring of a deer or gazelle”. [O'TIL.5. 2008. 379-b.] In the fusion of “quralayko'z” there is a metaphor which means “the eye resembling the eye of a deer”

## CONCLUSION

Such metaphors are unique to this language and are considered to be the national and cultural wealth of the nation. The use of metaphors is of great importance in the perception of the world. In particular, fixed metaphors are introduced into speech as ready-made units of a language. Every linguaculture has metaphors that reflect the mentality of the people, their specific national and cultural characteristics. The metaphors used in the process of communication also reflect unique aspects of the national and spiritual characteristics, social life and worldview, beliefs, traditions and customs of the speakers who use the language.

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