The Use of Metaphors in Isajan Sultan's Novel "The Geneticist"

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Annotation: the article analyzes the expressive features and facets of the meaning of metaphors used in the text of the novel "Geneticist" by the Hassos writer Isadjan Sultan. There was also a scientific study of aspects demonstrating the unique expressive capabilities and skill of the writer. In literary texts, especially in works of the great epic genre, the practical possibilities of metaphors are studied lyrically.

Keywords: genetics, literary text, discourse, metaphorical meaning, novel, epic works, facets of meaning, methodological possibility, pragmatic analysis, linguistic research, associative meaning, dialogue.

Introduction. The use of metaphors in prose works and their expressive possibilities have been thoroughly studied in Uzbek and world linguistics, and the study process continues due to its importance. In this regard, it is appropriate to cite N.D. Arutyunova's opinion that "the term of synthesis in the field of classical metaphor - analysis, the general "country" is a view (image) in relation to the zone of imagination in the field of the isolated mind in the "class" world[1].

The world in which metaphor plays an important role is determined by the modern trends of linguistic research on the landscape of the Uzbek language. For example, in Russian linguistics, the uniqueness of F.I. Tyutchev's poetry as a product of mental activity is most clearly demonstrated as a result of the identification and comprehensive analysis of the main conceptual metaphors in his poetic language. Such an analysis allows to determine the level of knowledge of the structure of the poetic language personality of F.I. Tyutchev, which plays an important role in describing the poet's style of expression. The depth of the metaphorical image in F.I. Tyutchev's poetry is a unique aspect. F.I. Tyutchev, first of all, determines the implementation of his philosophical and mythopoetic views on the relationship between nature and man [9]. In the 60s of the 20th century, the development of generative semantics gained importance in the study of metaphor's cognitive, communicative, emotional, volitional (effect function), poetic and other features (J. Kats, P. Postal, J. Lakoff [2]). First, it is to analyze the various definitions of metaphor, and second, to outline the history of metaphor research, beginning with the works of ancient philosophers and ending with modern linguistic dictionaries.

Already, in ancient Greek rhetoric, it was stated that metaphor is an objective feature of language and speech, and the phenomenon of metaphor itself is a product of empirical understanding of the world by a person. A metaphor is the use of a word or phrase in a language to refer to an object understood to convey part of the previous meaning.

18th century Russian science gives a traditional definition of metaphor (transfer of meaning based on analogy). MV Lomonosov developed not only the classification of metaphors, but also the rules for using this trope in speech [6]. Metaphor in Russian linguistics began to be systematically studied only in the 20th century. A.A. Potebnya deepened the theory of metaphor: developed mechanisms of formation and operation of metaphor, syntactic and semantic classification. At the

end of the 19th century, N.M. Krushevsky wrote about the associative nature of metaphor and focused it on psychological phenomena.

The 20th century was a period of development of the teaching of metaphor. The views of scientists move from the study of the aesthetic potential of this linguistic phenomenon to its cognitive and pragmatic functions. Researchers such as A. Richard, M. Black, S. Pepper and E. Cormack describe the mechanism of metaphor formation from the point of view of psycholinguistics and identify the main metaphors[7].

The study of metaphor in Russian linguistics of the 20th century focuses on the study of its semantic potential in artistic language. In the works of V.V. Vinogradov, G.O. Vinokur, there is an opinion that there is no such linguistic phenomenon that does not operate in poetic speech. Scientists conclude that metaphorization is a process of semantic transformations based on the intersection of different semantic fields [8].

The second half of the 20th century - the beginning of the 21st century - was the period of active formation of cognitive and conceptual hypotheses about the mechanisms of metaphorization.

The researches of N.D. Arutyunova stand out in the internal metaphorology of this period. According to him, language is anthropomorphic, and therefore man becomes the reference point in the analysis of linguistic phenomena. N.D. Arutyunova[1] provides a detailed functional classification of metaphors, focusing on the level of "consistency" of such language units. G.N.Sklyarevskaya [3] mainly identifies a number of semantic fields involved in the process of metaphorization, three of which are related to humans.

Thus, at the current stage of the development of metaphorology, we see that the center of linguistic research is the person, his language, mentality and psychology.

One of the most interesting contexts in which metaphors function is poetry. The peculiarity of the poetic language is that it most clearly reveals the semantic potential of language units, so the poetic landscape of the world is logically different from each other. Here, metaphor serves as a tool for understanding and reconstructing the world.

G. Nasrullaeva analyzes metaphorical meanings of poetic texts in her research. He states that in contexts, the element of spring has a speech that is obscure to man, but understandable to the whole world. The constant reference of the poet to an image shows that there is something important in it for its creator. Analyzing the poet's poetry, it becomes clear that he refers to the image of the mountain many times. In fact, he claims that his poems have a metaphorical meaning, that is, they express figurative meanings [4].

The mountain in the poet's poetry is the exalted spirit of the poet, the joys of suffering. That is probably why, from the first poems of the poet to the last, he emphasizes that the mountains live with him.

The opposite way of introducing a metaphor into the text is that different metaphors express the same subject in different contexts and create a polyphony of meanings. — in addition, carries a significant expressive charge, determines the reader's deep experience of this image.

Unrepeatable metaphorical meanings are visible in prose works, especially in the novels of Isajon Sultan. In his novel "Genetic" one can witness such situations:

That year, fasting fell on autumn. The sky was full of birds, chirping and chirping and flying somewhere. Is there a specific time for each migration? I witnessed the migration of swallows, crows, cranes, ducks, geese, storks. I have also seen that this bird, which builds a nest like a basket in tall poplars and cypresses, sometimes flies with a snake in its beak. It was as if a judgment that

people could not hear came from the divine, and all of them were spoken fluently to people far away.

Or:

What can I say, that girl from Dashti Kipchak captured my imagination until I grew up. When spring comes, the flowers open. Each of them will become the image of that girl whose face sparkles in the heat, and whose smile I remember in the midst of rain and wind.

I also remember that the satin jacket was burned in the fire. His hands were rough, cracked from work, and his black hair was thick. What about the fact that it has increased in value over time? Anyway, after I got a little older, I came to the conclusion that I must have grown fond of him. I thought to myself, it was not suitable for my boy's name. There is a saying in the village that a person who falls in love with someone will be ridiculed. Someone's crush on someone is a very special, intimate topic. But my mind was occupied by Dashti Kipchak girl for many years. His figure merged with the honey that flowed from among those elm branches. His reddened face, the sun shining blue for some reason, the sky changing color in the heat, the summer breezes that seem to melt people, kept shining. The reason I say blue is because if you look directly at the sun, after a while the red flame on the other side will turn into a blue fire. I am surprised that the scene moved to my mind with that blueness.

It is possible to witness that the writer used direct metaphors to describe the image of the lover in love even higher than the poet:

Needless to say, it warmed my heart in the harshness of winter. At that time, I was not old enough to understand love. But when I thought of him, my heart was filled with warmth. After burning firewood in the cold house, in the evening, when everyone gathered around the table to eat, I thought about it even when I went to sleep.

Why did God create those unknown feelings that entered my heart? Why did he choose it as the highest, highest feeling of humanity? But, on the one hand, they consider my love as a sin, I hesitate to have that feeling inside me, which seems like a sin, when I think that someone will find out, my face burns with embarrassment, as if I have done something unforgivable in the eyes of my parents, who trust me so naively. I was carrying evil.

Metaphorical knowledge can go in two directions: common language and "lyrical" (that is, the use of metaphor in poetic texts in a cognitive function). The path of common language includes the understanding of the world based on empirically acquired knowledge by a person of an objective nature. In this case, the metaphor serves as a guide from one segment of experience to another, it is not a direct means of knowing, but connects all available information. As a result of such thinking, a person understands the real world. At the heart of the "lyrical" direction is to know not reality, but the unique world created by the poet himself. Here, metaphor fulfills the function of knowledge most fully, because it is a means of creating objects of poetic reality. This is a wide way, because the poet does not collect the qualities of one object, but creates new ones.

The peculiarity of Isajon Sultan's metaphorization is that he uses the "common language" method of intensive knowledge in the epic text. A narrow range of topics focuses on the main binary categories, distinguished by their belonging to two worlds: earthly and heavenly. The metaphor in this case is linear. A random image begins to develop with features borrowed from other metaphors. This feature can be illustrated by analyzing the evolution of a single metaphor.

"The village breathes a sigh of relief when the cotton season ends.

The bottomless fields turned brown-brown, and the autumn rains fell uniformly, turning them into slushy mud. The sheds are crowded and empty. The wind blows through the open doors.

The radio on the porch interprets it in its own way: Even so much rain will fall on the roof of the stranger, Who will have mercy on the poor...

This is how late autumn spreads. People hold weddings in late autumn. The reason is that he has money. That's why he gives his life and sweats. "He doesn't spare his children, he sticks his nose to the ground" are vivid examples of metaphors.

In conclusion, it can be said that language tools can fully demonstrate their potential in speech situations. When literary texts are studied from a pragmatic aspect, it becomes clear how effectively metaphors are used by the authors, the analysis of the prose texts selected for analysis should first of all be pragmatically researched as a social phenomenon. However, most of the research carried out in recent years has a cognitive-pragmatic or stylistic significance. It was found that anthropomorphic metaphors enriched the Uzbek language and literature with new artistic visual tools.

In linguistics, the grammatical, stylistic, linguopoetic, psycholinguistic, cognitive-pragmatic research of linguistic units through the analysis of prose texts is extremely important, but if language units, including metaphors, are analyzed pragmatically, the social status, significance, and linguistic value of linguistic tools will be further determined.

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