



COGNITIVE APPROACH TO THE ANALYSIS OF ANTHROPOCENTRIC METAPHORS IN THE POETRY OF RAUF PARFI

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ABSTRACT

Linguistic analysis, disclosure of the essence and peculiarities of poetic metaphors is one of the most important issues in the development of language. Therefore, this article is devoted to the issue of linguocognitive study of anthropocentric metaphors in the works of Rauf Parfi. It aims to study the role of metaphorical expressions in the formation of modern poetic style, to consider their semantic features, to identify cognitive models. Given that a number of aspects of the nature of metaphor remain unexplored in the development of linguistic theories, the article focuses on this topic. The study also takes into account the coverage of poetic metaphors in terms of modern trends, the role of language in the system of figurative means.

KEYWORDS: *anthropocentric metaphor, zoomorphic, phytomorphic, cosmomorphic, abiomorphic, theomorphic, abstractomorphic.*

INTRODUCTION

Any artistic expression is done using a linguistic tool. In particular, the movements in the artistic discourse are based on certain linguistic laws. For example, metaphorical derivatives, one of the types of figurative meaning, are very common in poetry. The peculiarity of the poetic metaphor plays a special role in shaping the modern poetic landscape.

Rauf Parfi, described in contemporary poetry as an "artist of emotions," has a place in modern Uzbek literature in a variety of directions. His lyrics are extremely rich in metaphors. It is no exaggeration to say that this aspect is one of the main means of ensuring the poet's unique creative individuality. At this point, we need to look at the linguistics of poetic sentences used in the anthropocentric metaphor, as well as the cognitive analysis.

LITERATURE REVIEW

The wide range of possibilities of language, its unique charm, richness of metaphorical expressions, especially in poetry, are vividly reflected in the skill of the poet. A metaphor is the use of a word or phrase that already exists in a language to express a new meaning in order to define any concept on the basis of comparison, that is, the transfer of a name from one object to another on the basis of similarity [1 . p.19]. It is one of the most important means of artistic expression, of speech, as a common way of creating a figurative meaning based on external or internal similarity. The development of

cognitive linguistics is characterized by an increasing focus on the development of the anthropocentric paradigm, cognitive-semantic, and linguocultural disciplines. Accordingly, the cognitive approach to metaphor and metonymy - types of semantic transfer - has become one of the current problems of modern linguistics [11. p.30]. It should be noted that "in linguistics, the anthropocentric paradigm developed as a result of the interest in the human factor, its mental and emotional world, its relationship with the outside world" [4. p.14]. Anthropocentric is the adherence to the idea that man is the center and highest goal of the universe. [10] In world linguistics N.D.Arutyunova, Yu.D.Apresyan, V.N.Teliya, A.A.Ufimseva, V.G.Gak, Ye.V.Urison, B.A.Serebrennikov, T.V.Boligina, A.D.Shmelev, G.S.Nasrullayeva [7. p.14], R.U. Madjidova [6] and other scholars have studied the anthropocentric aspect of language units on the basis of different approaches. In particular, in her research, GS Nasrullayeva explains the interpretation of anthropocentric metaphors based on the cognitive model of "the world in man" and "man in the universe" based on the relationship "human → universe" and "universe → human" [7. p.11-12]. We also chose to analyze the poetry of Rauf Parfi on the example of this model. Given the fact that only some poems contain characters who are not worthy of a human name, or inanimate objects that represent a person, we found it necessary to cover the issue in the cognitive model of "a MAN → the UNIVERSE" and "the UNIVERSE → a MAN".



RESULTS AND DISCUSSION

Semantic analysis of metaphors helps to understand the cognitive process taking place in the human mind and their social perception. "As a result of the realization of vocabulary in the process of human perception of the world, new complex cognitive processes take place in the conceptual sphere of the individual" [12. p.101]. The anthropocentric metaphors based on the "a MAN → the UNIVERSE" approach used in Rauf Parfi's work are as follows:

I. The metaphorical meaning on which human Thenature as a biological phenomenon is based. This is reflected in the following internal views:

a) the metaphorical meanings on which the human body is based:

One of my poems has no head,
 See, his leg was also amputated
 (*Bir she'rimning, qarang, boshi yo'q, Kesilgan-ku, qarang, oyog'i*) [9. p.92]...
 Poetry is born, so it is a human being, but,

WATER	asleep: He forgot - calm	IN LOVE
TREE	drowsy: unable to forget	
SUN	lost sleep: didn't want to forget	

e) physical condition of the person, in the words of RU Madjidova, physiological condition of the person [5. p.279] based metaphorical meanings:

World dumb? World blind?
 Trembling, moving clouds
 In coffin lies dead contemplation
 (*Nahot, Borliq — soqov, Nahot, Borliq — ko'r. Dildirab, lopillab turgan bulutlarning Tobutida yotar jonsiz tafakkur*) [9. p.93].

an hunched over peak	Witness to the pain of separation	Friend (confident)
the old spring		

g) the metaphorical meanings on which human clothing and its parts are based:

The hem of the blue sky
 The fallen cloud is asleep
 (*Moviy osmon etaklarida Uxlab yotar yiqilgan bulut*) [9. p.160].

The BLUE SKY → my BELOVED, the LOVER who fell at the foot of his shirt to put his head on his feet → the CLOUD is waiting for him so patiently and hopelessly, as if he had fallen asleep, that he could see no one else, that he could not hear advice fainted and forgot himself as well.

In addition to these species, there are metaphorical meanings that belong to the human profession, for example: "Singer leaves turn to gold" (*"Oltina aylanar kuychi yaproqlar"*) [9. p.101]; "There is no gardener in the garden, there is no leader of the people, they are all thieves, they are all false executioners" (*"Bog' — bog'boni yo'q, na el — elboni yo'q, Bori o'g'ri, bori kazzob jallodlar"*) [9. p.229]; "This scorn is ancient, these words are

unfortunately, for some it is a TOY, says the POET.

b) the metaphorical meanings on which a person's appearance is based:

You're crying, maybe that's why
Sad fountain, bow your head
 (*Sen yig'laysan, balki, o'shandan, G'amli fontan, egib boshingni*) [9. p.219].

FOUNTAIN ↔ CONFIDENT, someone who listens to your concerns. Of course, it's not easy for conscientious people to hear someone's pain, and that's why the fountain always bows its head and cries uncontrollably ...

d) the metaphorical meanings on which the human condition and the movement of its organs are based:

The tree can't sleep here,
 The water is sleeping under the thin ice ...
 The sun is struggling to find the moon...
 (*Mudrab yotar bunda daraxtzor, Uxlar yupqa muz ostida suv... Quyosh oyni topolmasdan zor*) [9. p.77].

The WORLD is A CAREFREE PERSON, because the MIND in it is DEAD, without resurrection, lying in a CLOUD, in a COFFIN.

f) metaphorical meanings on which the stages of human life are based:

I beg from the an hunched over peak,
 I ask the old spring (where are you)
 (*Munkaygan cho'qqidan so'rayman Seni, Qarigan bahordan Seni so'rayman*) [9. p.284].

ancient, this is a cold hunter, an old wrestler" (*"Bu ta'na qadimiy, bu so'zlar qadim, Bu sovuq sayvoddir ko'hna palahmon"*) [9. p.183]; "Who is the executioner of the word, who is the victim" (*"Kim so'zning jallodi, kimlar qurboni"*) [9. p.228].

Subsequent types of anthropocentric metaphors appear in "the UNIVERSE → a MAN" direction. The corresponding metaphorical meaning of the means of expression of the "inhuman" being describing man is formed on the basis of the metaphorical model of "the UNIVERSE → a MAN". The expression of world events has a specific cognitive function in describing the organs, appearance, behavior, and state of the human body:

ii. Zoomorphic Metaphors.

Creatures (in the broadest sense) and their characteristics are derived from their metaphorical transfer to man: "Why don't black crows go far? Look, look at howling dogs" (*"Nechun ketmas qora qarg'alar nari? Qarang, ingillagan itlarga qarang"*) [9. p.178]. Black crows and ITs → gossipers. They



affect the psyche of the lyrical protagonist so much that he can't ignore it and becomes frustrated. It should be noted that zoonymics (zoonomy) is a field of study of nicknames for animals [8], nicknames, where we refer not to onomastics, that is, to the famous horses of nomenclature, but to the appellation. (Latin arrellativit - a kindred horse) [2. p.16] we analyzed anthropocentric metaphors of character. So we decided to use the term zoomorphic (zoo-animal, morph-form).

iii. Phytomorphic Metaphors have a special place among anthropocentric metaphors. In poetry, a number of words are used in reference to the mistress, such as cypress, rose, tulip, shamshad, which serve as a metaphorical expression [See: 7. p.12]. For example: I have wonderful flowers. My

My mother	My flower
My younger sister	
My beloved	
Woman	

iv. Cosmomorphic Metaphor. It is known that cosmonym (Greek hostos - space, universe, universe + onoma - famous horse) is a famous name of celestial objects in space, one of the languages of onomastic scale [2. p.41]. We, like GS Nasrullayeva, considered it appropriate to use the term cosmomorphic metaphor in a general sense in relation to mobile celestial bodies. Horse-shaped objects of the universe: the moon, the sun, and other cosmic objects are also used extensively in Rauf Parfi's work. Don't call me crazy - don't make me look like fire, my star (*Telba — otash deb meni pinhon, O'ylama sen, mening yulduzim*) [9. p.132]. Stupid here - fire → in love, STAR → my FLOWER.

V. Abiomorphic Metaphor. The metaphorical meanings of lexemes, which refer to inanimate objects in nature applied to man, are as numerous as they are [7. p.12]: "I do not know you, I do not know you, You are my lost gold" (*"Sizni tanimayman, sizni bilmayman, Siz mening yo'qotgan oltinim"*) [9. p.239]. It is clear that the golden abion in the verses has a metaphorical meaning. However, many of these metaphors do not appear in dictionaries because they are not linguistic.

CONCLUSION

Man, as a subject of culture, expresses its origin and reflection in language. For this reason, in the anthropocentric metaphor, the commonality of language and culture is more pronounced than in other metaphors. Natural phenomena in man, seeing human features in nature, is connected with the preservation of the traditions of the mythical period of thought. In addition to the above classifications, the following types of anthropocentric metaphors can be considered:

Theomorphic Metaphors. First of all, it should be noted that "theonym" (Greek theog - god

flower, you have never seen anything like this in your life (*"G'aroyib gullarim bordir narida. Gulim, ko'rmagansan umringda hali"*) [9. p.101] The word flower is used here both literally and figuratively.

The following verses also reveal the metaphorical meaning of the flower:

A pure flower that grows inside a broken place.

My mother, who was abused in the land of the disabled,

My raped sister, my eternal lover

(*Buzg'unzor qo'ynida ungan sof gulim.*

Majruhlar yurtida xo'rlangan onam,

Zo'rlangan qonsinglim, mangu sevgilim)

[9. p.248].

(Allah) - onoma - nickname) - means the name of the name and attributes of Allah. The term "theonymics" refers to the study of famous horses belonging to such an onomastic scale [2. p.75] and the names of creatures [8]. "O thou poor Iman, O thou wretched Cross, Arise, awake, O Hormuz, the trembling Charvat (*"Ay Sen miskin Iymon, ay sen sho'rlik Xoch, Tur, uyg'on, ay Xurmuz, chalqindi Charvat*) [9. p.282]," Do not worship the stones, worship the fire ... Zoroaster groaned towards the Sun" (*"Toshlarga yukunma, o'tlarga yukun... Zardo'shtiy singradi Quyoshga qarab"*) [9. p.284], Is this you, Ahraman, the evil hero (*"Bu senmi, Ahraman, yovuz qahramon"*) [9. p.280].

Here Iman, the Cross, the stone, the fire (fire) - if the sun represents the symbol of the divine character (Mitra) and Hormuz (Ahura Mazda), Ahraman (Ahriman) are the gods of Zoroastrianism, and Zoroaster (Zoroaster) is a prophet of this religion, used in a metaphorical sense. Theomorphic metaphors "Awake, O angel, arise, arise, arise" (*Uyg'on, ey malagim, tur, o'ringdan tur"*) [9. p.85], "Come to my heart, my angel" (*"Mening yuragimga kelgil, malagim"*) [9. p.101], "See Azrail is gone too" (*"Ko'rib ketdi Azroil ham atayin"*) [9. p.260], "Satan spat in your mouth, you throw yourself off the roof for money" (*"Og'zingga tupurgan shaytoni lavin, Pul desa o'zingni tomdan otasan"*) [9. p.259]. In the first examples, the theomorphic metaphor is clearly understood by comparing the mistress to an angel. In later examples, Azrael and the devil did not do such a thing, which is why the metaphor is reflected.

Mythomorphic Metaphors are the names of imaginary images [8], which are reflected in the lyrics of Rauf Parfi in the image of evil people: "In the naked desert appeared an ins... Yellow demons appeared. You, you mortal, you disgusting creature! [9. p.280]. *Yalang'och yobonda bir ins ko'rindi...*



Sariq alvastilar bo'ldi namoyon... Sen ey o'laksaxo'r, ey irganch maxluq!" [9. p.280].

Abstractomorphic Metaphors. Abstract names, which refer to the application of an object to a person or to a living being, are very common in the poet's work. Therefore, we can conditionally classify them as abstractomorphic metaphors, for example: "Ridden by fear kissed you on the forehead" ("*Senga o'ptirgandir Vosvos manglayin*") [9. p.260]. In this verse from the poem "To a Historian", under the abstractomorphic metaphor of "kissing the forehead of the fear's", a historian criticizes a man who is obsessed with his career, who paints the past and history of his people in black. being done. Or: You have cut off the hands and wings of knowledge, O shadow, you are the evil bliss, you have been mistaken (*Irfonning qo'llarin, qanotin kesding, Yovuz saodatsen, yonglishqon ko'lka*) ("Siyavush") [9. p.266].

Here the whole poem is based on a metaphor, and the mistaken shadow is a symbol of the throne. It is likened to evil bliss because it cuts off the hands and wings of knowledge, which hinders its development. In Parfi's work, there are also metaphorical images in the form of apostrophes in the form of apostrophes, such as "mistaken shadow". An apostrophe (deviation) is "a form of animation in which inanimate objects or events are treated as living things or as if they did not exist" [3. p.336].

Here are some other examples: "Heaven, wash your face Rain, oil, noisy, o wind" (Yog'gil, yomg'ir, guvla, ey shamol") [9. p.174], Wind, comb my hair Destiny, don't look by amazement ("Osmon, yuzlaringni yuvib ol... "Shamol, sochlarimni tarama... Qismat, hayron bo'lib qarama") [9. p.200]. Or, "O you, blind force, O you, ugly throne" ("Ey sen, so'qir quvva', ey sen, chirkin taxt") [9. p.266].

There is a symbolism in the verses that refers to man, based on the motives of heaven, rain, o wind, destiny, blind power, and ugly throne, which means that all these apostrophes are conceptual metaphors.

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