

TRANSFER OF THE MEANING AND THEIR REFERENCE TO PRESUPPOSITION

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Annotation

This article highlights the fact that although linguists almost agree on the study of metaphors as a unit of language and speech into linguistic and artistic metaphors, they come to different conclusions in the study of the nature of metaphors.

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Transfers of the meaning are born in the process of comparison of human thinking and are created as a result of comparison [1]. As in other linguistics, in Uzbek linguistics, a number of researches have been conducted on semi-semantic words and their formation, as well as ways of expressing figurative meanings. In particular, M. Mirtojyev, Sh. Rahmatullayev, S. Usmanov, I. Kochkortoyev, T. Alikulov, R. Yusupov, M. Mukarramova and other scientists expressed their opinions on this phenomenon with their research. The linguists of each nation, based on the internal capabilities of their languages, have studied the phenomena that create figurative meaning in groups. For example, the French linguist J. Maruzov divided the types of migration into three groups, such as metonymy, metaphor, and synecdoche. Russian linguists Reformatsky and D.N. Shmelev studied the types of metaphors that create metaphorical meaning in four groups, i.e. metaphor, synecdoche, metonymy, and functionalism.[2].

Every artist uses the types of movement in his artistic work to ensure the artistic nature of the work, to ensure the figurativeness and impressiveness of the work. This Metaphor is one of the types of transfer that create situations. Metaphor is derived from the Greek word meaning "to move." It is clear from this that the transfer of meaning based on a certain similarity of persons and things creates a metaphor. Metaphors open the way for the listener to describe an image not only based on its external similarity, but also on the basis of artistic judgment, which is not expected by the reader [3]. As with any linguistic phenomena, there are different views of our linguists and literary experts on metaphors. That is why there are different views on the organization of metaphors and their formation. For example, in world linguistics, A. A. Potebnia defines metaphors as "Metaphors are shortened similes." Kossiner develops his view and concludes that "Many similes are derived from metaphors" [4]. From this, it can be concluded that metaphors and metaphors are phenomena that should be distinguished from each other. In this way, another object of research is created. Until today, in the work done in Uzbek linguistics, metaphors were considered as one of the directions of the development of lexical meaning and

recognized as a type of transfer of meaning based on similarity. The first information about metaphor in Uzbek linguistics can be found in scientific treatises of our linguists such as I. Kochkortoyev, M. Mirtojiyev, M. Mukarramova, E. Qilichev [5]. In addition to these views, we can see that several scientific articles have been published on metaphors. Although the above-mentioned linguists almost agree on the study of metaphors as a unit of language and speech into linguistic and artistic metaphors, they come to different conclusions when studying the nature of metaphors. In particular, I. Kochkortoyev, in the interpretation of artistic metaphors, bypasses the linguistic nature of metaphors and analyzes their aesthetic function and the function of creating an image as a speech phenomenon. D. Bickerton considers the need to approach the nature of metaphor from a linguistic point of view to be extremely urgent and assesses that "non-linguistic views obscure the essence of the matter more than revealing it, and it can be noted that their defeat is determined precisely by their non-linguistic nature." Researcher G. Kabiljonova also defended her candidate's thesis on the topic "Systematic Linguistic Interpretation of Metaphor" focusing on the linguistic aspect of metaphor. In this work, although the linguistic nature, systemic nature and place of the metaphor in the system of related phenomena are comprehensively and widely covered, the subjectivity of the metaphor was avoided and approached from the point of view of its objectivity. This is an approach based on Hegel's doctrine that "the thing that evaluates exists in itself both before and after it is evaluated." And the researcher A. Hasanov puts forward the opinion that "objectivity cannot be separated from subjectivity in revealing the essence of metaphor" in contrast to these views of Kabiljonova. It is known from the work done up to now that metaphors are divided into linguistic and artistic metaphors according to the way they control the nomination process. Linguistic metaphors perform the task of giving names to things that do not have a name in existence - imaginations, while artistic metaphors appear in the process of renaming things that exist in existence - imaginations. Researcher A. Hasanov divided metaphors into permanent and private-author (individual) metaphors according to their characteristics, divided permanent metaphors into two groups and achieved some success in ensuring the integrity of the classification. In particular, linguistic metaphors formed in the process of primary nomination to the first division of permanent metaphors; and the second division was divided into artistic metaphors, formed in the process of secondary nomination, but due to its repeated repetition in the language, within the framework of the universal meaning, the phenomenon of language. Metaphors are organized into groups from the morphological point of view, which ensure the expressiveness of the writer's artistic work, the expressiveness of the thought expressed by all speakers. Every writer and the person who is the subject of communication puts forward a different pragmatic goal during the use of metaphors. In particular, A. Qahhor uses metaphors to positively and negatively evaluate the character traits of heroes, to describe their economic status, physiological state, and to create irony. skillfully using the characters' character traits, external comparisons, and intimate mental states in the speech individuation of the characters, they achieved formal compactness by expressing the secondary meanings of the characters in the speech process of the work based on them. If my father hadn't died, I wouldn't have been a wife for a day. (A. Qahhor) In this syntactic structure, the noun metaphor, which serves to increase the effectiveness of the sentence, gives the meaning of "imaginary creature" at the lexical level. In such a syntactic structure, when used in a relative sense, it expresses the figurative meanings of disgusting, invisible, ugly, morally inferior, evil, cruel. In the structure of the above sentence, first of all, the lexeme noun as a metaphor serves as an external signal to the secondary meaning based on adjacent meanings. The secondary meaning expressed from the structure of this sentence is the meaning that my husband is ugly, despicable, disgusting, morally inferior. It is done by assigning the main proposition expressed from one of the sentences as a secondary meaning to the word *alvasti*, which is used figuratively in the structure of the second sentence and refers to the secondary meaning. In this case, the secondary meaning understood from the sentence (My husband is ugly, despicable, disgusting, morally inferior.) and the proposition expressed directly from the sentence mean interconnected realities. To what extent metaphors are used in the speech process, the worldview of the speaker, the word *z* depends on the skill of knowing and applying it.

So, in the course of observations, we can see that writers use metaphors to create a metaphorical secondary meaning that carries pragmatic information in the semantic field. At such a time, in the metaphorical secondary sense, the private hidden content intended by the author (the speaker is taken into consideration) finds its expression. "Don't cry," said Master Potter, looking at the old woman at the door of the doorman, "I'm moving from one class to another, why are you crying?" (theme park). - The society in which we live is not real. The prison lexeme highlighted in the given sentence gives the genetic meaning "a place where prisoners are kept" in a separate, context-free state. In the structure of the sentence given above, the term "prison" is excluded from the meaning of "a place where prisoners are kept", and its socially conditioned meaning, i.e. our society in which we live now, is actually a prison, is given primary place. In this way, the lexeme of *turma* serves to realize the presupposition related to the relative meaning of the sentence. In the structure of this sentence, the occurrence of the socially conditioned meaning of the lexeme as a secondary meaning in the structure of the sentence is to summarize the first sentence from the simple sentences that are interrelated, and the main proposition expressed from it as a secondary meaning, followed by the next sentence of the lexeme pointing to the secondary meaning. Done by uploading the internal content. Each creator uses the types of transfer to ensure the artistry, imagery, and effectiveness of the work in his artistic work, and this increases the value of the work even more.

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