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## DEVICES OF METAPHORIC OLFACTORY

**Abstract:** In this article, the theory of cognitive linguistics includes the processes associated with the knowledge of man and his elements of the universe, the relationship between conceptual and linguistic landscapes as a result of human perception and perception of the elements of the universe through the senses, and the sum of concepts, the representation of concepts by various means of expression metaphors is a phenomenon associated with the process of cognition, which occurs on the basis of cognitive mechanisms of cognition, which leads to the formation of concepts such as cognitive poetics, cognitive metaphor.

**Key words:** cognitive linguistic, cognition, conceptual and linguistic landscapes, concept, cognitive mechanisms of cognition, cognitive poetics, cognitive metaphor.

**Language:** English

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### Introduction

Over the past few years, cognitive approaches have been observed in the study of means of expression in communication systems, assuming their ontological nature. This indicates the need to look at the research object through the eyes of fields. In this sense, it is important to study the literary text from a general philological point of view. A general philological approach to current research is becoming a guiding and basic principle in solving existing problems for both fields. The theory of cognitive linguistics involves the processes involved in knowing man and his elements of the universe. We know that the relationship between conceptual and linguistic landscapes occurs as a result of man's perception and perception of the elements of the universe through his senses. Such an attitude is reflected in the artistic expression of the harmony of language and thought. "The information in existence is processed in the author's mind, becomes a synthesis of poetic thinking and manifests itself as a product of cognitive knowledge" [1,78]. The artistic expression of cognitive knowledge in the human mind is studied in the context of literature and linguistics. "In expressing one's identity ... one has become the author of a miraculous instrument called artistic speech ... . The study of the arts of this magical speech in the fields of

linguistics, literature, aesthetics, history ... no one has ever denied the fact that literature is the art of speech, the primary element of which is language. In the history of humanity, the art of figurative perception of the world, called literature, has been created.[2,3-4] Just as language cannot be imagined without literature and literature without language, so literary texts cannot be formed without the commonality of linguistic and non-linguistic means. In particular, the units expressed in the text cannot be understood without their lingvopoetic functions. Professor N.Mahmudov in his linguistic views distinguishes two periods of research on metaphor. According to him, "metaphor as a phenomenon alien to the language of science, terminology has not been taken out of the scope of art, stylistics, rhetoric." [3,118]. Based on the view of this phenomenon from the point of view of the theory of knowledge, its peculiar new aspects began to emerge. The emergence of the theory of cognitive linguistics is a process related to the knowledge of the universe and its elements. The set of concepts accumulated during the process of cognition forms concepts. Concepts are represented by different means of expression. Metaphors are phenomena associated with the process of cognition, which arise on the basis of cognitive mechanisms of cognition. This suggests that conceptual landscapes play a key role in the

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creation of metaphors. This leads to the formation of concepts such as cognitive poetics, cognitive metaphor.

### The main part

In the analysis of the current literature, several types of metaphors based on cognitive "... scientific concepts based on the principles of the human factor are noted. In particular, there are such types of phenomena as physiological metaphor, conventional metaphor, biomorphic metaphor, morbial metaphor, anthropomorphic metaphor, ontological metaphor, traditional metaphor, zoomorphic metaphor. All physiological states are syncretic metaphors[4, 140]. From the point of view of the research direction, it is important to talk about the metaphorology of olfactory units in the system of nonverbal semiotics (transfer of meaning of lexical units of smell semantics on the basis of similarity), poetics, lingvopoetics.

For the description of olfactory means, there is a gap in the expression of concepts related to the world of odors in the field, which in scientific language is called olfactory "lacuna (lexical space)."[5, 11] Therefore, although much is said about different odors in this layer, which belongs to the lexical structure of language, it is observed that lexical units are given their own determinant in the expression of concepts related to this system. On the one hand, this serves to denote natural odor sources related to denotation and denotative realities, on the other hand, the lack of specific names for natural and artificial odor expressions on the olfactory system in human life, the lack of developed expressions related to artificial odor design can be assessed as. That is why filling in the lexical lacunae of names that do not exist in the language, naming each odor belonging to the olfactory system, enriching the lexical layer of the language is one of the current issues. From a linguistic point of view, the metaphor entered the olfactory system as a result of a "lexical lacunae", namely a lack of words, to express concepts related to the world of odors[6, 100]. Indeed, due to the lack of nomems associated with the olfactory system, it is observed that they are routinely used with their own determinant.

*Atir sepgan kelinday xushbo'y ko'klam nafasi,  
Sarxush maysalar kuylar sarin yel etagida.  
O'yinqaroq boladay ko'kdan sochur oy kukun,  
Samoviy sas yog'ilar kakhkashon elagidan.*

For the metaphorical image, Cicero's figurative phrase is given: "Just as clothing was first invented to protect against the cold and was later used as a body decoration and a distinctive feature of the personality, metaphorical expressions were created to fill a lack of words in the language and then used for more enjoyment." [7, 119]. In this sense, the theory of the transfer of meanings on the basis of similarity plays an important role in filling the shortage of lexical units

belonging to the olfactory system. This task is one of the events that has been of interest to linguists since 2000. A metaphor event is the transfer of several characters belonging to one object to another object on the basis of similarity. The concept of olfactory metaphor implies the transfer of word meanings based on odor symbols. In fact, it is more accurate to call it a linguistic occurrence of concepts formed in the imagination of the speaker and that community, rather than words. Such a view of metaphor is based on the existence of a gap in the linguistic expression of the elements of being. There is a second aspect of the issue, and it is necessary to pay attention to the use of the terms "concept source" and "concept goal" in the scientific literature in terms of cognitive poetics. The concepts expressed by these terms are the cognitive basis for the formation of metaphors. A concept based on the content of one concept passes metaphorically to a concept realized with another concept. At the same time, the conceptual units belonging to the two different systems are mutually compatible in model paradigms such as analogy, analogy of the metaphorical process. The linguistic expression and models of such a process are called the system of cognitive metaphor. Olfactory metaphorical research distinguishes metaphorical models of images related to the concept of smell in an artistic text and their types. In particular, metaphors are classified as synesthetic, biomorphic, naturamorphic, and artifact.[8, 22] The term synesthesia (Greek syn aethesis - "together" + "intuition") is the use of concepts expressed by two or more sensory organs in conjunction with similarities. The term was originally used in the field of psychology, and A.R. Luria argues that it is a system of mutual transitions of concepts consisting of the interaction of sensory organs. Man not only hears but also sees sounds. Man touches objects, feels them, tastes them.[9, 319-321] The transition of one of these signs to another in the process of perception is called a phenomenon of synesthesia. For example, in the following poem, the author illuminates the artistic expression of the sounds that a person receives through the auditory organ through a synesthetic metaphor:

*Tovushlarning kichik, ulug'i,  
Tovushlarning hidi, bo'yi bor.  
Tovushlarning sovuq, ilig'i,  
Tovushlarning rangi-ro'yi bor. (M.Shayhzoda)*

In this poem, the peculiarities of sounds are expressed on the basis of the synesthesia of the sensory organs (sight, hearing, smell, taste, feeling) that perceive and perceive reality in human existence. Here the recipient "... also has a deep understanding of the subtleties of sounds: he perceives colors that no one has seen, tones that no one has heard," and the smell of sound acquires a poetic appeal as an olfactory factor.[10, 30] Синестезия инсон аъзоларининг

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харакати туфайли содир бўладиган ходисалар бўлганлиги учун ҳам психологиянинг термини сифатида эътироф этилган. The term later came to be used in art, literature, and linguistics. The synesthetic term came into scientific life as a phenomenon associated with the joint use of communication units in the system of nonverbal semiotics. In the scientific literature on linguistics, the term is defined as follows. "Synesthetic metaphor in linguistics is a metaphorical meaning that arises through the application of a word that signifies a sign known by one sense member to a concept known by another sense member." [11,80] Synesthetic metaphors are the shifting of word meanings as a result of the combined use of olfactory concepts by perceptions belonging to that system. The synesthetic metaphor model is divided into subtypes according to the participation of the five sensory organs. These internal models consist of the following groups: "Within each model, different lexical-semantic manifestations of metaphors appear. Synesthetic metaphor is divided into semantic forms such as sight-smell, intuition-smell, taste-smell, hearing-smell, intuition-taste-smell, taste-sight-smell, intuition-sight-taste-smell." [12,22] For example,

*Ko'zimda ko'k, osmon isi, osmon isi – ummon isi,*  
*Yuzimda zar somon isi, shuldir, Malik – hijron isi,*  
*Bu dayrning oltun, misi bir yon, kelur komron isi,*  
*Deding topib jonon isi, toptim labidin jon isi,*  
*Kelur bu so'zdan qon isi, tinma, Navoiy, asra dam.*  
(Akrom Malik "Toptim labidin jon isi")

In the above verses, the word olfactory system is used, which in the context lines is the smell of the sky (sight-smell), the smell of the ocean (sight-smell), the smell of the straw (sight-smell), the smell of hijran (intuition), the smell of komron (intuition (perception) -hid), the smell of the soul (intuition-sight-smell), the smell of the soul (intuition (perception) -hid), the smell of blood (sight-smell) as a synesthetic metaphor. In particular, the first two verses use the model of visual-olfactory synesthetic metaphor: "Ko'zimda ko'k, osmon isi, osmon isi – ummon isi, Yuzimda zar somon isi, shuldir, Malik – hijron isi."

It is known that in the language there are lexical units belonging to the olfactory system, such as smell, is, ifor, boy, fragrant, taralmoq, ankimoq, bijimoq, sassiq, badboy, kolansa, which differ from each other according to the subtleties of subtle meaning. However, metaphorical uses such as the smell of blood, the smell of money, the smell of bread are also observed. Thus, lexical units related to smell also have methods of denotative and connotative meaning, and in the communication of communicators there are

cases of using these words in their own and in a figurative sense. Such expressions depend on the author's process of perceiving the world, reflecting the objective reality in his mind, evaluating and reacting to various situations in the external world, as well as "in relation to the influence of total properties, not just one property of what affects the senses." [13] represents. In the passage given below, the synesthetic metaphor also uses a sense of smell-hearing type.

*"I forgot," said Hasan, apologizing. But they had no such words, they had come and gone.*

*"Well, what kind of person do you think Homid is?"*

*"He was a dark-skinned young man," said Hasanali, after a while. "You don't think Otabek's job is hard."*

(A.Qodiriy, "O'tkan kunlar")

*– Esimdan chiqibtir, – deb uzr aytdi, Hasan, – Homid Rahmat bilan birga Otabekni Ziyoyi akanikiga taklif qilg'ali kelgan edi va biz ularga osh-suv qilib jo'natqan edik. Ammo ularning unday-bunday so'zlari bo'lmagan, to'g'rilikcha kelib, ketgan edilar.*

*– Yaxshi, o'sha Homidni sen qanday odam deb o'ylaysan?*

*– Qo'lansa so'zlik, ichi qoraroq bir yigit edi, – dedi Hasanali, biroz borg'ach so'radi. – Otabekning ishini og'ir deb o'ylamassiz.*

(A.Qodiriy, "O'tkan kunlar")

In this text, the author expresses the attitude of the participants of communication to the mental world and character traits of a third person, which is the object of conversation, the assessment given to that person through the olfactory factor synesthetic metaphor. In the metaphorical view of the universe, such synesthetic metaphors are called individual-author metaphors. According to linguists F.M. Berezin and B.N. Golovin, "a communicative sign - a language sign - consists of a relationship of material and ideal aspects - two aspects, and serves to convey social message - information in society. The psychical aspect of language is one of the manifestations of the reflection of objective reality in the human mind. [14,120] Therefore, the expression of concepts related to the human worldview using olfactory concepts is a unique skill of the author, such an image is called such terms as linguistic metaphor in linguistics, and poetic metaphor in literature.

In poetic texts, olfactory concepts based on the visual-odor model also serve for content expression:

*Nizamjon involuntarily leaned over the box, while his brother took a series of precious gold bracelets and bracelets. At the edge of the chest stood two thin gold bracelets. Nizamjan hurriedly took him in his arms. He took it and became an allanechuk. He brought the bracelets to his eyes and stared. For some*

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reason it smelled. It was as if the bracelets smelled of her mother.

(Said Ahmad, "Ufq", 575-bet)

*Akasi ketma-ket qimmatbaho tilla ziraklar, bilakuzuklarni olarkan, Nizomjon beixtiyor sandiqqa engashdi. Sandiq chetida ikkita ingichka tilla bilakuzuk turardi. Nizomjon shoshib uni qo'liga oldi. Oldi-yu, ko'ngli allanechuk bo'lib ketdi. Bilakuzuklarni ko'zi oldiga olib kelib tikildi. Negadir hidladi. Bu bilakuzuklardan onasining hidi kelayotganga o'xshadi.*

(Said Ahmad, "Ufq", 575-bet)

In this example, olfactory metaphors based on the visual-olfactory model are used, and the olfactory dexterity phenomenon can be observed when used as a mother odor. Olfactory dexterity refers to the events of youth using the phenomenon of odor.

Linguist J. Vandries says about the emergence of synthesized reality in human thought and the meaning they convey: "Words never enter our minds alone. Even when only one word is present in our minds with a single meaning, the word is bound by delicate threads, but many other concepts and emotions that remain in the shadows are ready to invade our minds at any moment. Words that are perceived through contemplation are inextricably linked to our mental and emotional lives." [15,5-19] As words change their functional usage in the context, the meaning of an expression that describes the speaker's specific attitude takes precedence over the noun semantics. In this case, the "lexical" meaning of the word serves to determine the content of the expression, while the contextual meaning implies the intentionality of the sign expressed by the material, that is, it is directed to a goal. For example:

*Hamidahon was tired of Margilan and was burning in the Tofa fire. When he read Ashurmizro's letter, it seemed to him that Toti's world had been added to Tofa's world. The letter made him think. There seemed to be a bad smell. This was said by his sister to Jamilahan, who said, "Sister, you are not afraid!" he laughed. True, the letter is blunt, but should bluntness cause panic?*

(Mirzakalon Ismoiliy, "Farg'ona tong o'tguncha")

*Hamidaxon Marg'ilondan toliqib, To'fa o'tida yonib kelgan edi. Ashurmizroning maktubini o'qidi-yu, nazarida, To'fa alamiga To'ti alami qo'shilgandek bo'ldi. Xat uni o'ylantirib qo'ydi. Yomon bir narsaning hidi bordek tuyuldi. Buni singlisi Jamilaxonga aytgan edi, u «biram vahimachisiz-ki, opa!» deb kuldi. To'g'ri, xat to'mtoq, lekin to'mtoqlik vahima tug'dirishi kerakmi?*

(Mirzakalon Ismoiliy, "Farg'ona tong o'tguncha")

In this passage, the word "smell" in the phrase "the smell of something seemed to be there" is expressed in the lexical unit "something", which means abstraction. Professor Sh. Safarov said: "The inner structure should be interpreted as a conceptual process, that is, an event that occurs in the process of perception of conscious events and their conscious digestion. The unity that emerges in this process must take on a linguistic shell in order for a concept to become a real unit of content." [16,33]

In poetic texts, the author creatively reworks the facts, events, and processes taking place in society, and expresses them on the basis of his own judgment, saturating them with information from his imaginary world. Poetic texts contain the author's conceptual foundations of the universe and man. [17,83] These conceptual foundations are manifested in poetic texts in their own and figurative sense through olfactory units. For example, in T. Malik's "Shaytanat" olfactory factors, such as the smell of food, the smell of vodka, and the smell of rags, the smell of quarrels, the smell of your stomach, the smell of sal-pal, served to illuminate the content of the work:

– "Bek aka, do whatever you want to me, but I had to say that there."

– "Who were you afraid of?"

– "I wasn't afraid ... To be honest, my brother Haydar sent me."

– "Who were the guests? Didn't you really know them?"

– "I knew him a little." He was one of Hongirey's young men. Bek aka, there is a smell of rags from this work. Their intention is opium.

– "How do you know?"

– "I understood what he was saying." They also took a small load.

– "You idiot!" If you were caught, you would fly away, didn't you think? ... (85 p)

– Bek aka, meni nima qilsangiz qiling, lekin o'sha joyda shunday deyishga majbur bo'ldim.

– Kimdan qo'rqding?

– Qo'rqmadim... Rosti, meni Haydar akam yuborgan edilar.

– Mehmonlari kim edi, rostdan tanimasmiding?

– Sal-pal tanirdim. Xongireyning yigitlaridan edi. Bek aka, bu ishdan latta hidi kelib turibdi. Ularning niyati – qoradori.

– Qayoqdan bilasan?

– Gaplaridan fahmladim. Ozgina yuk ham olishdi.

– Ahmoq! Qo'lga tushib qolsang, uchib ketarding-ku, o'ylamadingmi?... (85 b)

Usually when the cloth burns, it emits an unpleasant, foul-smelling odor. In this sense, in this text, the author uses the concept of "smell of rags" to describe the ugly vices in society, opium and the negative attitude towards it. Usually when the cloth burns, it emits an unpleasant, foul-smelling odor. In

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this sense, such olfactory metaphors also appear in a peculiar way in poetic texts.

*Qip-qizil qon bo'lib  
Kunlar botadir...  
Yomon hidga to'lib  
Tonglar otadir ... (Cho'lpon)*

## Conclusion

It should be noted that human-specific psychological processes, the level of perception of being, emotions, way of thinking, the content understood from the expression of worldviews through linguistic units, as well as synesthetic metaphors are studied in linguistics in the framework of cognitive-pragmatic.

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