

“ANALYSIS OF THE COGNITIVE-PRAGMATIC PROPERTIES OF LINGUISTIC PHENOMENA THAT FORM METAPHORS IN PROSE TEXTS”

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*The central direction of the study of anthropic metaphor is the connecting link between cognitive linguistics and linguistic pragmatics. As the basis of the cognitive-pragmatic approach to the study of figurative speech, not only the interdependence and unity of linguistic forms and substances is postulated, but also the trichotomous unity: language - speech communication - man. The need to establish the sphere of relations between the linguistic sign and the user, to reveal the specific features of the cognitive-pragmatic metaphor of literary prose determines the relevance of this work.*

**Introduction.** The cognitive-pragmatic approach to the study of indirect nominative signs, in particular metaphor, is increasingly taking a stable position in modern science, which is associated with the functional interaction of lingo pragmatics and lingo cognitivist ideas. The intersection point of these scientific disciplines is the discursive field of human activity, the speech-thinking environment in which a person is immersed and includes all speech acts performed by him. The cognitive-pragmatic study of indirect nominative signs in literary speech opens up new ground in understanding and interpreting metaphor.

Linguistic situations are in the spotlight, the participant of which is a person - the subject of living speech, the object of speech reflection, the hero of a work of art. Active

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interpretation of language is the main idea of cognitive-pragmatic research, since language is ontologically included in human activity. Within the framework of the cognitive-pragmatic approach to the study of metaphor, the main attention is paid to the personal and social aspects of the activities of the author and the recipient. In this regard, when describing metaphor in literary prose, personal and socio-cultural aspects of the communicative process are taken into account. This means that it is necessary to study the signs of secondary nominativeness, which include three main components: cognitive, linguistic-pragmatic, linguistic-cultural.

The most important processes reflected in the metaphor are the conceptualization of life experience, that is, the division of minimal knowledge into structures and categories, that is, their combination into larger categories. These lingo cognitive processes participate in the emergence and formation of concepts that determine the possibility of lingo pragmatic study of metaphor. The perception of reality, the mental organization of objects, recognized by the author of the work of art, leads to the formation of figurative ideas about the surrounding world in the form of metaphors, on the one hand, from a subjective, authorial, and on the other hand, from an ethnocultural point of view. For example: When the yellow sun rises in the sky, a few clouds in the sky create slowly moving shadows on the surface of the earth and bright beams of light falling from the sky to the ground everywhere. When the rays dress the branches of trees and bushes in a golden dress, the shadows of the clouds paint them gray all at once. As the sun rises, the bushes, small hills, and long shadows of trees shorten and become less like themselves, becoming smaller and smaller, like secret soldiers lying at the feet of their owners. Those soldiers stand everywhere on the surface of the earth, as if guarding the peace of the field, under every hill, every hill, and under every bush, one's rifle, another's bow, and another's shield are visible as shadows. And all around, a great shift gradually takes place. ("Genetics", p. 15). Metaphor acts both as a representative of the individual author's opinion in relation to the depicted object of reality, and as a figurative word with ethnocultural meaning. Thus, from the point of view of the cognitive-pragmatic approach, the problem of expressing the writer's knowledge about the world through figurative words is relevant, which has an effective effect on the recipient of the work of art. Adequate perception of the text by the reader is ensured by harmonious models of knowledge in the form of extended metaphors. For example: In the cold and endless darkness of thought, like space, looking for a ray, a ray, wandering between assumptions, hypotheses, failures and hopes, without finding strength in their hearts and souls, will they

retreat into silence, being completely far from knowledge, tormented by the inevitable foolish words of those who are in pain?

People were enthusiastic, teenagers and girls were now trying to get out of the whirlpool of life, and an interest in learning was felt. This awakening, this awakening, was not only in the minds of children, but also in the minds of hundreds of thousands of people living in cities and villages, earning a living with various jobs, it required conditions such as its intensity, the awakening of the ability to see the future in parents.

The ancient proverb “Be grateful for what you have, be patient” was now changing its nature, it seemed that another rule was taking its place: “Find your place in life, show your abilities.” Who else would appreciate a person who had learned the secrets of genetics? Who else could understand what the introduction of innovation would lead to? (“Genetics”, p. 92). In this example, the writer has a figurative understanding of one philosophy being replaced by another. The recipient's understanding of the metaphorical knowledge presented is based primarily on knowledge of the event in question, as well as on previous individual experience, feelings, attitudes, intentions, and emotions. The metaphor serves to direct thought from the undeniable to the less obvious.

Cognitive paradox is that the objects being compared (a ball and a cat) are asymmetrical. A cat is often compared to a fuzzy ball, but a ball is not always a cat. Metaphor, as a figurative means of transmitting information, relies not on abstract entities, but on specific surrounding objects or phenomena of reality that have a special value-semantic content in the ethno-cultural community being studied. For example: When dark clouds, pregnant with rain, gather in thickets, flock by flock, and subside, when strange winds blow in the air, rustling the trees, when one or two raindrops make a weak splash everywhere, then the thunderous sound that follows the intensity of the lightning that breaks through the sky creates amazement, excitement, delight, and excitement. If lightning is a whip of the sky, then thunder is the sound of that whip hitting the clouds. (“Genetics”, p. 16) As a result of the individual author's word creativity, the original figurative word - metaphor appeared. This metaphor is based on an unexpected, non-standard association, which reflects the direction of the writer's artistic thinking to overcome stereotypical comparisons, since the similarity of the compared objects seems very striking (the fetus is a cloud). Despite the dependence of the writer's consciousness on the ethno-cultural situation, the author is distinguished by his priority systems, individual ways of perceiving reality. Thus, a cognitive metaphor not only reflects the writer's ethno-cultural views of the world, but is also able to create a unique image of reality. The pragmatic meaning of a metaphorical

word, in our understanding, is an additional part of the cognitive component of the metaphorical content. According to its content, the pragmatic component of the metaphorical meaning is clearer and deeper, cognitively broader and richer. In contrast to the cognitive meaning of a figurative word, the pragmatic meaning does not give information about denotations, but about the subjective experience of the objects of thought by the speakers, about the emotional-evaluative attitude to them. The pragmatic meaning includes the subjective assessments and emotional experiences of the writer, objectified by the metaphor, as the original object of knowledge, the main denotation. Thus, in the texts under study, the metaphor is associated with the speaking subject, reflecting his tastes, interests, and assessment of the events described in the text. From this point of view, humor is presented. It creates a style of speech that is closely related to the communicative purpose of the speech act. With the help of a metaphor (mill), a hidden linguistic-pragmatic intention is also expressed. In the examples presented, metaphorical semantics (mill - "a person who talks very fast") and pragmatics (the character's attitude to the figurative language sign he uses) form a certain type of objectively introduced relationship. Thus, the formation of a metaphor is represented by the encoding of information and the perception, understanding, interpretation of the figurative word, that is, the decoding of information, metaphorical formation. Therefore, in the structure of the metaphor under study, it is possible to distinguish a pragmatic meaning. An important categorical feature of this metaphor is that its pragmatic meaning is formed on the basis of the relationship between the figurative word and the hero of the work of art.

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