

SEMANTICS OF LANGUAGE UNITS OID TO SENSE OF COGNITION

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Abstract: This article discusses the expression of concepts related to the sense of smell through nouns, adjectives, verbs, and phrases, their unique semantic features, the use of metaphor and metonymy in their methods of meaning transfer, as well as the important role these words and phrases play in human understanding and expression of the world.

Keywords: sense of smell, concept of smell, language units, mobile meanings, smell concept.

The reflection of the sense of smell in the language shows that a person perceives the environment not only through sight or hearing, but also through smells. Language offers a wide range of possibilities for describing smells and expressing the emotional, cultural and symbolic meanings associated with them. These words and expressions emphasize that smells also play an important role in understanding and expressing the world. The sense of smell and the concept of smell, its perception, reaction to it are historical, cultural, historical and social events. According to K. Klassen, “the sense of smell has a cultural significance in the understanding of the human world and in entering into social relations” First of all, the perception of smell is related to the subjective-evaluative nature of a person, because this biological-psychological process is perceived through the semiotic perception. The sense of smell and the concepts and situations related to it, and the verbalizers of olfactory perception are reflected in the associative language units within the framework of the concept of smell, which is evoked not only in the consciousness of an individual, but also in the consciousness of a national-cultural ethnic group.

According to the source of smell, such compounds as “flower smell”, “food smell”, “earth smell”, “sea smell” are widely used.

On the tongue, smells are often associated with certain feelings. It may be related to safety, peace of mind, happiness, home, family memories. For example, her mother's perfume smelled of cooking

The smell of food is very important in Uzbek culture. The smell of national dishes such as pilaf, bread, and samsa evokes associations with home, grace, and hospitality. The smell of perfume can express order, cleanliness, uniqueness, and even social status. The smell of soil

after rain, the fragrance of flowers, and the smells of different seasons are often associated with pleasant memories or the change of seasons.

A person's perception of the world is formed through the five senses. One of them is the sense of smell, and its expression in language is included in the field of sensory lexicon or sensor semantics in linguistics. The sense of smell plays an important role in understanding the environment, ensuring safety, and arousing aesthetic feelings. The sense of smell also finds its expression in language, which indicates the ability of language to reflect the senses.

In the language, words related to smell are mainly divided into the following types:

Nouns: smell, odor, smell, musk, mustiness, stench, musk-musk;

Adjectives: unpleasant, unpleasant, odorous, fragrant, bitter, bitter, fragrant, musty, rotten, bad-smelling, sharp, fragrant, fragrant, fragrant, musty, musty, fragrant Phrases: to catch a smell, to smell, to smell without smelling, to smell

Some smells are perceived positively, some negatively. For example: "the smell of a flower" is a symbol of beauty, purity; "the smell of smoke" is a symbol of evil, filth.

Words related to the concept of smell often move to other areas of meaning through metaphor. Such meanings serve to figuratively express not physical properties, but rather spiritual and aesthetic concepts in a figurative sense. The attitude of each people to smell depends on national traditions and lifestyle. For example, in the peoples of the East, the concepts of "purity", "goodness", "pleasantness" are expressed through the smell of perfumes, flowers and food.

Smell awakens human memory, expresses emotions. Concepts related to the sense of smell are sometimes reflected in metaphorical expressions, and in this case the meaning moves away from the denotation of smell. In this case, the concept of "smell" moves from physical perception to spiritual perception.

Hide it in a place where it won't smell. Don't let even your brother Haidar know. Now go, be vigilant. (T. Malik, "Shaitanat") In this example, it is being taught that not smelling should not be revealed, along with "news", "information".

1) There is such a foul smell coming from here that it is unbearable. It has settled even on the curtains in our house. I wear a mask at home, I spray perfume - it is no use. (<https://qalampir.uz>)

2) Don't let my old man go out to "puff up the stink" when he gets old. If you don't need it, we need it. (T. Malik, "Malades chollar")

3) Even iron can't stand your foul words. (T. Malik, "Malades chollar")

In these examples, the adjective *sassik* is used in its own and inflected meanings. In context 1, since the word is used in its own sense, that is, to express the sign of smell, there are

associative connections related to the phenomenon of smell, such as “tolerate the smell”, “to settle the smell”, “to spray perfume to eliminate the unpleasant smell”.

According to the 2nd speech situation, the lexeme “sassyk” appears in the structure of the phrase and is abstracted, that is, it expresses a concept related to social relations, not material, and means “do not turn him into an unnecessary person, do not be disgusted by him as if he were disgusted by an unpleasant smell.” In the 3rd sentence, the sign of a material object is transferred to the sign of an abstract concept, serving to convey a connotative meaning of “unclean, meaningless talk.”

They were young and beautiful, the house and the maid smelled of filth and misery, and in front of their youth, both the house and the maid suddenly seemed to have grown old. (N. Eshankul, “The Wind Cannot Be Caught”)

When talking about a smell, it should be noted that the phenomenon of smell does not arise by itself, that is, it is associated with some object. For example, like the smell of flowers, the smell of bread. Also, smell, by its nature, is perceived by the human sense of smell, so there is a subjective attitude in its expression. The linguistic units related to the conceptual sphere of smell reflect the social and cultural characteristics of this attitude. When we perceive and evaluate smells, we often rely on the norms, values, and experiences of the society in which we live. In particular, the adjectives describing smells clearly indicate subjectivity: “smells like”, “fragrant”, “pleasant”. These are related to personal needs and the nature of the senses. A smell that one person likes may not be liked by another.

In some cases, the assessment of smell is collective. For example, the “good smell” of a dish is confirmed by the community, and everyone likes it. The fragrant aromas of national dishes are a source of general taste and satisfaction.

Some smells may be associated with social status. The scent of perfumes can be associated with wealth and high social status.

Unfavorable conditions or lack of hygiene can cause an unpleasant odor. Unpleasant odors evoke associations associated with unpleasantness.

The air ... smelled strongly of walnut shells. (O. Khoshimov).

Synesthesia is a form of metaphor in which the referent of the derived meaning, perceived by a certain sense, is compared and likened to the referent of the resulting meaning, perceived by another sense. Even if the referents are perceived by completely different senses, their characteristics are generalized in the human mind and perceived as the same. In other words,

concepts perceived by two different sensory organs are combined and an unusual combination is formed, and on this basis a metaphorical meaning is formed.

The evening air is so clear that no matter how much you sniff the scent of birch flowers, you can't get enough (N. Safarov, "Warring Poet").

The combination of smelling (sniffing) in this sentence was formed on the basis of such a synesthesia phenomenon. Because smell is perceived through the nose, and sucking, that is, drinking, is performed through the oral cavity. This combination of different concepts has created a synesthetic metaphor. The combination "smells of gunpowder" in the following sentence can also be an example of this: This is also one of those who smelled gunpowder! My respect for the captain has increased. (U. Khoshimov, "Lifes Passed in Dreams")

Metonymy (Greek metonymy - renaming). The application of the name of one object, sign, or action to another object, sign, or action based on their external or internal relationship; The transfer of the name of one object, action, sign to another object, action or sign based on such use. Metonymy plays an important role in the formation of new meanings of the word.

The crows, disoriented by the smell of spring, flew over the fields and cawed (A. Kahhor, "The Lights of the Koshchinor")

The issue of smell has attracted humanity since ancient times. It has been considered as a unit related to each field of science. Through the means of smell, it is possible to treat people, diagnose their diseases, find out what profession they are in, determine their interests, and mental aspects.

The image of smell or expression is a tool that helps to quickly and easily determine the aesthetic essence of a work of art. They are embodied in the process of communication or in a work of art as tools that can enhance the perfection of the plot, the colorful artistic modes inherent in the thinking of the characters, and the power of aesthetic impact.

A smell similar to the smell of burning a head hit my nose. I looked, and Sasha's hair was burnt and matted. Her overalls were burned and stuck to her body, and her face was black. (U. Khoshimov, "Lifetimes Passed in a Dream")

According to this context, the combination of the smell similar to the smell of burning a head means that a similar unpleasant smell appears when a human body burns.

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