

LINGUOCOGNITIVE FEATURES OF COMPOUND METAPHORS

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Abstract. *This article analyzes the distinction between semantic (direct meaning) and figurative (metaphorical meaning) concepts in linguistics, their function in language, and their expressive possibilities in texts. Using works by Nazar Eshonqul as the primary object of study, the article illuminates metaphorical relationships in the text, cognitive compounds, and the sources of figurativeness. Special attention is paid to the phenomenon of semantic inertia-the ability of a metaphorical expression introduced at the beginning of a text to project its semantic force throughout subsequent sentences, ensuring coherence and continuity in artistic meaning.*

Keywords: *cognitive linguistics, metaphor, cognitive metaphor, semantic inertia, literary text, semantic meaning, figurative meaning, direct sense, referent.*

The primary function of literary text is not merely to convey events but to evoke vivid imagery in the reader's mind and to deepen layers of meaning. In this process, the role of figurative meaning and metaphors is immeasurable. The term “semantic inertia”, proposed by the linguist D. Khudoyberganova, emerges as an important scientific concept for a deeper understanding of literary text semantics.

According to her definition, when a compound expression is used in figurative sense at the beginning of a text, it exerts its influence on subsequent sentences, continuing the metaphorical content based on coherence principles. This phenomenon-semantic inertia-is an important means of ensuring the internal logical and figurative unity of literary text.

The researcher D. Khudoyberganova proposes introducing a new term into Uzbek linguistics- “semantic inertia”. The researcher explains this term as follows: “When a word combination used in figurative meaning at the beginning of a text exerts its influence on the semantics of subsequent sentences in the text, that is, based

on the requirement of coherence, repeatedly used figurative expressions carry metaphorical content to the following sentences”.

In the works of Nazar Eshonqul, we can indeed observe several cognitive compound metaphors that arise as a result of semantic inertia. For example, in one passage: “We all want to be strong and great, so we build the building of our life, we place columns in it that can sustain eternity, but one day when we come to our senses and look, what we have created will be destroyed”. In this passage from “The Black Book”, the referent of “the building of life” (human life) requires the following expressions: “to construct” (to live), “to be destroyed” (to be made erroneous). This is precisely the result of semantic inertia.

Another example demonstrates this principle: “That is why I must see it every day, following the moments when fire would burn in the room of my heart, I cooled them down”. The referent “heart-room” (heart) requires subsequent expressions: “moments” (feelings/emotions), “to cool” (to refrain). Again, this is the result of semantic inertia.

In Eshonqul’s “The Black Book”, we find the expression: “At those moments I should determine the exact boundary of salvation, learn a lesson from my helplessness before the devil, at any cost, I should tear the veil of negligence in the remaining years of my life”. The referent “veil of negligence” requires the action “to tear” (to abandon). This is semantic inertia at work.

In another work, “The Symbol”, we see: “Some magical force would cut the threads of dissatisfaction in their hearts: people would work, be satisfied with what they received, go to theaters and cinemas, hear songs, but would not complain”. The referent “threads of dissatisfaction”. (dissatisfaction) requires the action “to cut” (to remove). This again exemplifies semantic inertia.

In “Red Flame”, the author writes: “Love is a tulip opened in the human heart. If it wilts, even life itself wilts... For four years, the tulips in my heart have bloomed and faded away completely”. Here, the referent “tulip” (love) requires subsequent expressions: “to wilt” (to cease to exist), “to fade” (to disappear). This demonstrates semantic inertia maintaining metaphorical continuity throughout the passage.

Another striking example: “Sometimes your face becomes a flower, and your hair, covering this white flower, resembles layers of petals; petals become so exhausted from swaying such a delicate flower that sometimes they tremble. As the petal layers tremble, the tender band of the flower becomes visible”. The referent

“flower” (the person’s face) requires subsequent expressions: “petals” (hair), “tender band of the flower” (the person’s waist). This shows how semantic inertia sustains metaphorical meaning across multiple sentences.

In “The Chamber of the Heart”, Eshonqul creates an intricate metaphorical structure: “To first enchant the reader, then to plunge them into fears, to sow fear and doubt in their mental palaces, apart from this, to sow the seeds of despair and hopelessness in the fields of life, which troubles their already weakened hearts, and to bake their already burning hearts over the pages-is this not a requirement?” Here, multiple referents function through semantic inertia: “mental palaces” (mind) requires “to sow fear and doubt”; “fields of life” (human life) requires “to sow seeds of despair”; and “burning hearts:” requires “to bake”. Each metaphor sustains its semantic force throughout the passage.

In “The Night Windows”, we encounter: “utting my heart on someone, I opened the door of my heart to many girls with the hope that perhaps someone would keep it. But this door did not let them in, or I could not enter through their door”. The referent “door of my heart” (heart) requires the actions: “to open” (to open one’s heart), “did not let in” (did not accept). This is semantic inertia creating continuity in meaning.

Further in the same work: “My heart shattered-shattered, and finally rotted. They saw that everything aimed at life there withered. Now my blossoming tree of hope has been eaten by the eye of my consciousness, and it has left me in this moonless night of solitude”. Here, the referent “tree of hope” (desires) requires subsequent expressions: “eaten” (destroyed), “left in solitude” (in despair). This semantic continuity is maintained through inertia.

Another example from the same work: “That is why the happiest moments of my life, childhood-the old house of childhood, tended to frequently from the inside-to Robia, I should be constantly reminiscing”. The referent “roof of the childhood house” (memories) requires the action: “to reminisce” (to remember). Again, semantic inertia ensures metaphorical continuity. Eshonqul continues: “I scattered myself searching for myself in the countless streets of fate, as if thousands of ‘I’s’ emerged from my being and disappeared into the wild streets of the city”. The referent “countless streets of fate” (trials) requires the action: “scattered and fell” (encountered). This is semantic inertia at work.

A powerful metaphorical structure appears in this passage: “The trouble is that our roots have been cut. They have cut and grafted us onto another tree. Foreign blood flows in our being. This is the reason for the early wilting of our flowers”. Here, the referent “roots” (culture) requires subsequent expressions: “cut” (destroyed), “grafted onto another tree” (changed), with the logical consequence being early wilting. This semantic structure demonstrates how metaphorical meaning sustains itself through semantic inertia across the entire passage.

In conclusion, semantic meaning and figurative meaning are organically interconnected, enriching the semantic layers of language and ensuring figurativeness and expressiveness. In linguistics, studying these two layers separately is of paramount importance for understanding how words are used in language, the aesthetic force of speech, and the expansion of semantic scope.

As demonstrated in this article, semantic inertia-the phenomenon of a figuratively-used expression maintaining its metaphorical meaning throughout the entire text’s semantics-is especially prevalent in literary discourse. In the works of writers like Nazar Eshonqul, this phenomenon finds powerful expression in semantic continuity, metaphorical connection, and the strong expression of figurative thought.

Semantic inertia is not merely a stylistic device but an important linguistic phenomenon that constitutes the internal logical-visual structure of the text. Deep investigation of this phenomenon helps us understand how figurative meanings are formed, developed, and how they influence the text. Through semantic inertia, literary texts achieve coherence, unity, and powerful semantic structure, while readers develop a system of consecutively interconnected images in their consciousness.

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