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SH. T. Makhmaraimova
Termez State University

Teacher of Department Uzbek language, Uzbekistan

APPROXIMATION – A METAPHORICAL INTERPRETATION IN THE NOMENCLATURE REPRESENTING A VAGUE / PRECISE CATEGORY

Abstract: The article discusses the role of metaphorical interpretation in the nomination process and the theory of nomination in general, the essence of the approximation nomination and the metaphor involved in this process is also described.

Key words: metaphor, metaphorical nomination, the role of metaphor in approximation nomination.

Language: English

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Introduction

The metaphor of the M.P. Brandes painting is as good as the figure and the instrument is the original object of the nomenclature, the original and the original object [1].

V.N. Telia sees the metaphor as unique to the secondary lexical nomination, which "reflects the new nominative means of presenting a new task to describe" [2].

In lexicology, the metaphor is considered as a source of new lexical meanings: *Karakamar* (mountain range in the south of Uzbekistan), *Altinsay*, and so on. and, accordingly, these lexicalized units are included in the dictionary accordingly. Therefore, the active participation of metaphor in the nominal theory cannot be doubted. The word is about the metaphor's involvement in the approximation nominative process.

Approximation (lat. *Approximare* - "approach") is a linguistic concept that has been discovered in recent years under the influence of mathematics.

This term, related to the category of ambiguity (accuracy / ambiguity) in linguistics, has been included in the science in order to complement the terminological lacunae related to the close semantic locus [3, 4, 5, 6, 7, 8, 9].

At the beginning of 90s of XX century V.V. Buzarov and E.G. Linova suggested not only expressions of approximation of vague quantitative

relationships in speech (more toys, less bread), but also approximate, precise signs of actual and imagined realities and pages of real world [4]. Approximation replaces the approximate (approximate) nominal name, insufficient knowledge of the objects, inadequate perception of the subject and their characters, inadequate vocabulary of the lexical nomination, or the lack of proper lexical nomination, memory impairment, it places itself on the intra- and extralinguistic factors such as the rush of the speaker and the neglect of his speech, and extends the nominal capacity of the language. The functional-semantic nature of approximation brings it closer to the category of accuracy-uncertainty.

Discussion

From a cognitive point of view, uncertainty is defined by a variety of factors. These include: the speaker's insufficient knowledge of the denotation, the enthusiasm of the author, and the eccentricity of the speech (mainly the euphemism), the inability of the speaker to convey his thoughts clearly. Semantic uncertainties give rise to approximation, although artificial and natural. The ambiguity is manifested not only in the lexical-semantic scale (relational expressions of independent meaning and space), but also in the structure of the syntactic scale. However, according to Sh.Bally [3], small syntax units have the ability to name and name the surrounding

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environment and represent qualitative transformations at the level of the discursor (meaningful environment that reflects the objective reality of the environment). Discourse, in turn, opens up in a particular case, at the level of the modus (perceiving and evaluating the individual's perception and expression level).

Archakova R.A examines the approximation of substantive denotations in artistic discourse with two types of nomenclature and nonsensical character: 1) something new and 2) something that causes anxiety (that is, is happening), and the corresponding conclusions will do. These types of devices are called scientist approximators. And the spiritual-syntactic scale that shapes approximators is recorded as analytics.

The complexity of defining the nomenclature nomenclature according to the actual / uncertain category of reality is complicated by the factors listed above. It is necessary to take into account the real and surreal, and the relative forms of perception of reality. Thus, an assumption or surreal expression is expressed through input constructs and corresponding verb forms, such as loadings, singular links, and relative forms of perception, with similar constructions, corresponding forms of diamond. In most cases, the category of ambiguity also creates the author's variations in speech (all the time, somehow, some, etc.).

The probability of the syntactic scale in expressing uncertainty is narrower than the lexical-semantic scale. Consequently, the ambiguity is of two main (a) inner (bodily) and (b) external (outward) substantive features, and both of these require details. Accordingly, in most cases, visual aids, landscapes, and figurines do not participate in the expression of uncertainty about the details of real reality. On the contrary, a metaphorical mechanism will be launched to facilitate a clearer understanding of the reality in the subconscious activity of reflection in reflection of the inner world (the inner world), its notions and perceptions. As a result, the metaphorical expression generated by relatively compact, meaningful syntactic devices simultaneously interprets the existing perceptions of reality and seals a previously unknown concept into a new cognitive landscape.

As it was said, approximation nomination occurs not only in the above mentioned language, but also by means of transitions that help to form a certain image and perception of reality. In this case, the reference to the interpretation reflecting the common similarity (metaphor), the whole / part (synecdoxa), and the general relationship (metonymy) is intensified. Consequently, the participation of interpretations (interpretations, descriptions, interpretations) increases with the degree of uncertainty. In this case: (a) the presence / absence of relevant experience and skills related to the situation. Compare:

1. *Эҳтимол, уларнинг ҳовлисидаги тождор хўроз ҳам қўноқда туриб, бўйинини чўзганча жўр*

бўлаётгандир. Эҳтимол, Қосим ота хирмондан қайтиб, унинг келишини кутиб, супада нос чекиб мудраб ўтиргандир. Ў.Ҳошимов, Мухаббат. (The crowing rooster in their yard may also have been standing in front of it, stretched out its neck. Perhaps Kasim's father was returning from the threshing floor and was sitting on the platform, waiting for his arrival. O.Hashimov, "Love") - The projected image is based on a previously existing reality template qualification (external factor: no migration).

2. *Мунира етти ёшидами, саккиздами она-сингил баравар қўкўўтал бўлиганди. Ў.Ҳошимов, Бахм. (When Munira was seven or eight years old, her sisters were bluebirds. U. Hashimov, "Happiness") - There is a memory of a past event, but details are ambiguous (external factor: no migration).*

3. *Шоира-да, алла сафар кўришганимизда (табиий, ўша дамда ҳам хаёлим Сенда бўлган) кўзларимга ғалати синчковлик билан тикилгандек бўлганди-я!.. Ҳ.Дўстмуҳаммад, Ҳижроним мингдир менинг. (It was as if the poem had a strange look in my eyes when we first met (naturally, at that time my mind was in you! H.Dustmuhammad, "I am a thousand") - There is a memory of past real events, but details are ambiguous (external factor: no migration).*

4. *Сени илк дафъа учратганимда, айтдим-ку, ичимда юз берган... тўфонми, офатми... нима учун қиёси йўқ мана шундай нурли туйғуни офатга ўхшатишим керак?! Ҳ.Дўстмуҳаммад, Ҳижроним мингдир менинг. (When I first met you, I said, it was a flood ... a flood, a disaster ... why should I compare such a radiant feeling to a disaster? H.Dustmuhammad, "I am a thousand") - details of human experiences (internal factor: metaphorical nomination. By moving the gauge to a precision by the metaphor of the emotion of the flood, disaster, light-emitting metaphor).*

5. *Қизнинг соч толалари Туркашнинг юзига тегиб турар, алланечук нотаниш, аммо тотли ҳис анқир, унинг бутун вужуди таранг тортилиб, оёқларини титрар, қизнинг елкалари ҳам билинар-билимас силкинаётганини ҳис қилиб турарди. Ў.Ҳошимов, Мухаббат. (The girl's hair was touching her cheek, her face was strangely strangled, her legs trembling, and her shoulders were shaking. O.Hashimov, "Love") - details of human experiences (internal factor: metaphorical nomination (unfamiliar, tasty feeling)).*

6. *Бояги қайноқ ҳислар ўрнини аллақандай ёввойи куч эгаллади-ю, тарсакилаб юборди уни. Ў.Ҳошимов, Мухаббат. (The wild feelings were replaced by some wild power, and they shook him. O.Hashimov, "Love")*

7. *Билмадим, ўша дамда гўдаклик ҳисларим жунбушга келдим, илинж, хавотир ва армон аралаш тушуниксиз бир майл хаёлимга тиргалди: "Мен шу оқликка лойиқманми?" деган шубҳали савол юрагимга ханжардек ботди. Ҳ.Дўстмуҳаммад, Ҳижроним мингдир менинг. (I*

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do not know, at that time my childhood feelings were troubled, and a puzzling question of excitement, anxiety and longing aroused in my mind: "Am I worthy of this whiteness?" H.Dustmuhammad, "I am a thousand") - Internal Factor: The tendency arises, the question is my interpretation with the help of metaphors deep into my heart.

In most cases, the units that produce the approxification nomination are expressed in separate cataporic means rather than within a single sentence. In this case, similar formulas, such as day formants, can serve as substitutes for clarifying uncertainty: Suddenly, he noticed that someone had hit something with a sharp tip on his leg. It looked like a spear or a sword. M.Egamberdiev, "Yellow dragon attack".

It is evident that these means of expressing uncertainty actually give a clearer picture of what is actually understood by the speaker and thus a dynamic shift in the human mind from uncertainty to clarity.

The use of descriptive-euphemistic features of euphemisms in approximative nominations is also a common occurrence in speech, which is often attributed to the artistic potential of the author's approach. After a two-year hiatus, a hog named Homid, who martyred an innocent man who had led me to the dark dungeon and dragged me through the gates, after failing his wildest wishes, drove me out of the gate with a false spelling letter.

Сиз билан мени қоронги зиндонларга тушириб, дор остлариғача торткан, бунинг ила ўзининг ваҳшиёна тилағига ета олмагандан кейин манам тилимдан сохта талоқ хати ёзиб дарвоза ёнидан ҳайдаттиришқа муваффақ бўлган ва бир гуноҳсизни шаҳид эткан Ҳомид исмлиқ бир тўнгузни ниҳоят, икки йиллик

сарғардонлигим сўнгида ёрдамчилари билан **тупроққа қоришдиришга муваффақ бўлдим...** А.Қодирий, Ўтган кунлар; Сизни ва отамни жуда соғиндим, агарда **огир оёқ** бўлмасам эди, қиш бўлишига қарамасдан Марғилонга жўнар эдим. Қудангиз — қайин онамнинг сўзига қараганда, келаси ойга **кўзим ёрпир эмиш**. Қудангиз мени на ерга ва на кўкка ишонадир, ўн беш кундан бери **қўлимни совуқ сувга ҳам урдирмай қўйди**. А.Қодирий, Ўтган кунлар. – (I was able to dig into the soil. I miss you and my father very much, and if I had not had a heavy foot I would have gone to Margilan despite the winter. When your grandmother looked at my mother-in-law, I thought I was going to miss her. Your husband has no faith in the earth or in the sky, and for fifteen days he has not even touched my hand in cold water. A. Kadiri, The Past Days.)

Conclusion

In conclusion, approximators are mainly intended for artistic speech, reflecting the individual speech of the author and the perception of the world accordingly. It is based on the category of clarity / ambiguity, which provides the main characters that are used to convey their views, ideas and opinions to the reader, and represents parts of the author's conceptual world. Idiioslub represents a characteristic feature of the linguistic identity between the text and the universe. Nevertheless, individual-choice approximators, by the circumstances, do somewhat to fill the lexical-semantic lacuna that is not present in the dictionary through metaphors, and the analytics produced by approximators help to clarify the ambiguities.

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