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Thus, the suffix acts as the main means of conveying derivational meaning. Its grammatical function is that it refers a word to a particular class of nouns. The results of the study showed that the semantic difference between words can be created by morphological means, and accent changes act as additional means of difference. Since the place of stress in each word is individual, any change of stress in a certain way signals that the word belongs to one or another semantic group and at the same time indicates its morphological function. Our morphological analysis showed that morphological phenomena are relevant both in terms of expression as well as in terms of content.

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SEMANTIC FEATURES OF ECONOMIC METAPHORS *N.N.Khayrullayeva, PhD, Bukhara State University, Bukhara*

Annotatsiya. Ushbu maqolada iqtisodiy metaforalarning semantik xususiyatlari va ularning til va muloqotdagi ahamiyati o'rganiladi. U iqtisodiy tushunchalarning iqtisodiy bo'lmagan sohalarga metafora bilan qanday qo'llanilishini va bunday metaforik iboralarning kognitiv ta'sirini o'rganadi.

Kalit so'zlar: semantik xususiyatlar, iqtisodiy metafora, kognitiv tilshunoslik, til va aloqa, metaforik iboralar.

Аннотация. В этой статье рассматриваются семантические особенности экономических метафор и их значение в языке и коммуникации. В ней исследуется, как экономические понятия метафорически применяются к неэкономическим областям, а также когнитивный подтекст таких метафорических выражений.

Ключевые слова: семантические особенности, экономические метафоры, когнитивная лингвистика, язык и коммуникация, метафорические выражения.

Abstract. This article explores the semantic features of economic metaphors and their significance in language and communication. It investigates how economic concepts are metaphorically applied to non-economic domains and the cognitive implications of such metaphorical expressions.

Keywords: Semantic features, economic metaphors, cognitive linguistics, language and communication, metaphorical expressions.

Introduction. In the fast-paced world of the global economy, it is essential to constantly develop and evolve the science of economics. One of the key challenges in this field is defining and designating abstract economic terms and processes. To overcome this challenge, economists often turn to metaphors and to create new terminology and expressions that become part of economic discourse. This article explores the semantic features of economic metaphors and their role in understanding abstract concepts in economics. We will delve into the different types of metaphors used in economic discourse, analyze examples of metaphors, and discuss their function in economic communication.

Linguistic Metaphors in Economic Discourse.

According to Lakoff, conceptual metaphors represent a mechanism for understanding abstract concepts, enabling abstract thinking and reasoning. They allow economists to define and designate abstract terms and processes in the field of economics by associating them metaphorically with specific subjects based on similarities in different attributes. These attributes can include function, form, properties, and more. Another prevalent economic metaphor is "economic growth as a journey."

boshlab berdi. Buyuk ipak yo'lida buylab boshlangan moddiy-ma'naviy harakatlar, madaniy aloqalarning rivojlanishi mifologik syujet va obrazlarning bir hududdan ikkinchi hududga ko'chish olib keldi. Farg'onadan Xitoyga keltirilgan uchqur tulporlar asta sekin ajdarho-otlar (Longma) obrazlarini paydo qildi. Ajdarho obrazining takomilida aynan Buyuk ipak yo'lining ahamiyati tengsiz bo'ldi.

Garchi ajdarho obrazi Buyuk ipak yo'lida joylashgan barcha xalqlar mifologiyasida mashhur bo'lgan va turli shakllarda saqlanib qolgan bo'lsa-da, ulardagi mazmun-mohiyatda nafaqat uyg'un, balki kontrast farqlar bor. Ya'ni, ajdarho Yevropa, slavyan, simit xalqlari mifologiyasida salbiy obraz sifatida namoyon bo'lsa, sharq xalqlari - xitoy, yapon, turkiy xalqlar mifologiyalarida unga ijobiy qaralgan, ular totem va ilohiy qudrat timsoliga aylangan. Turkiy madaniyatga, mifologiyaga yunon va fors madaniyatining ta'siri oqibatida turkiy xalqlar mifologiyasida ajdarho ijobiy timsoldan salbiy obrazga aylangan.

Ajdarho so'zining etimologiyasi masalasida uning asosi fors yoki turkiy tillarga tegishli ekanligi to'g'risidagi fikrlar o'rganildi va natijada "ajdarho" so'zining forschadan olingan. Turkiy mifologiyalarning fors va yunon miqlari bilan assimilyatsiyasi natijasida yuzaga kelgan salbiy ajdarho obrazlari bilan bir qatorda bugungi kunga qadar saqlanib qolingan ijobiy ajdarholar haqidagi ertak va rivoyatlar mavjudligini kuzatish mumkin. Olib borilgan ilmiy izlanishlarimiz natijasida bir xalq uchun ijobiy qahramon sanalgan totemistik jonivorlar, xususan qadimiy turkiy xalqlarda ijobiy talqin qilingan ajdarho obrazlari Yevropa va Fors mifologiyalarida salbiy talqin qilingan. Xitoy ajdarhosi

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Long o'rganilganda uning genezesi prototurkiy qadimiy ajdarho obrazi bilan bevosita bog'liq degan xulosaga kelish mumkin. Bundan tashqari, "long" so'zining fonetik va lissikologik xususiyatlari turkiy "ilon" so'ziga juda yaqinligi, shu bilan birga Xitoyning qadimgi Longlari turkiy xalqlar madaniyatida alohida o'rin tutgan shomonchilik, suv ayg'irlari, ajdarho-ot haqidagi miqlar bilan aloqadordir.

Ajdarhoning eng ziddiyatli tomonlaridan biri – uning gohida salbiy, goh ijobiy talqin qilinishi sabablari chuqur tahlil qilinganda ajdarho obrazi asosan yevropa, slavyan va fors mifologiyasida salbiy, turkiy, keyingi davrdagi xitoy, yaponiya, koreya shuningdek mayya kabi hindu qabilalarida ijobiy obrazda namoyon bo'ladi. Slavyan folklorida uchraydigan ajdarholarning boshqa xalqlardagi salbiy talqinidan farqli talqini alohida e'tiborga loyiq. Sababi slavyan folkloridagi ajdarholar insoniyatga koinot darajasida xavf solmaydi – ular asosan qaroqchi obrazda namoyon bo'ladi.

Dunyo xalqlari mifologiyasida ilon va ajdarho obrazlari genezisi asosan bir deb talqin qilinadi. Ko'plab xalqlar mifologiyasida ilon obrazi odatda ajdarho obrazi bilan bir xil ma'noda keladi va bitta mavjudotni nazarda tutadi. Dunyoning deyarli barcha dinlarida ilon yoki ajdarho obrazi muhim mifologik va ramziy ma'no kasb etadi. U donishmandlik, bilim, yovuzlik, yaxshilik, hukmronlik kabi turli aspektlarda namoyon bo'lgan. Bu obrazning ramziy ko'rinishlari xristianlik, yahudiyluk va islom dinlarida ham o'z aksini topgan.

O'zbek adabiyotida ajdarho ikki xil tarzda talqin qilingan. Qadimgi dostonlarda ajdarho ijobiy obraz sifatida keltirilsa, o'rta asrlar mumtoz adabiyoti namunalarida salbiy timsol deb talqin qilingan. Buning bosh sababi: qadimgi turkiy dostonlardagi ajdarho obrazi ma'lum ma'noda totem hayvon sifatida keltirilgan. Ajdarho qiyofasi tushurilgan bayroqlar turkiylarning bosh yalovlari bo'lgan. Keyinchalik, islom dini kirib kelgandan keyin, u bilan ilon va ajdarho bilan bog'liq salbiy ma'nolar ham kirib keldi. Fors mumtoz adabiyoti ta'sirida aslida ezgulik timsoli bo'lgan ajdarhoni yozuvlik timsoliga aylantirdi.

O'zbek mifologiyasi va adabiyotida mavjud bo'lgan ajdarho obrazining badiiy timsoli dastlab folklor janrlari: ertaklar va dostonlar misolida o'rganildi. O'zbek ertaklarida ajdarho deyarli doim salbiy obraz bo'lib keladi. Bunga asoslanib aytish mumkinki, kitoblarda taqdim qilinayotgan ko'plab ertaklarning paydo bo'lib davri qadimgi emas. Ular asosan islom g'oyalari va fors madaniyatining ulkan ta'siri ostida yaratilgan. Ularda doimo ajdarho dahshatli va yovuz mahluq bo'lib, u insonlarga ko'plab zararlarni yetkazadi.

O'zbek qahramonlik dostonlarida esa ajdarho ijoyiy mazmun kasb etadi. "Alpomish" dostonida ajdarho obrazi "aydahor" shaklida 37 marta tilga olingan. Dostonidagi "aydahor" ertakdagi va mumtoz o'zbek adabiyotidagi ajdarho timsolidan tubdan farq qiladi va u asosan ezgulik tashuvchi ijobiy timsol sifatida gavdalanadi. "Alpomish" dostonida ajdarhoning yaxshilik kuchlari tomonida bo'lishligi bu dostonning ildizlari nihoyatda qadimgi davrlarga borib yetishining isbotidir. Chunki qadimgi turkiy tasavvurga ko'ra ajdarho va ilonlar yaxshilik, donolik, manguqlik ramzlari bo'lishgan.

Ajdarho obrazining evolyutsiyasini aniqlamoq uchun Buyuk ipak yo'li boshi da turgan Xitoy va yo'lining oxiri bo'lgan Yevropa madaniyatlaridagi ajdarho obrazlari tizimli o'rganmoq maqsadga muvofiq. Xitoy mifologiyasidagi Long va ximeralar, o'zbek mifologiyasidagi ajdarho, sazag'an, yuho, Yevropa xalqlarining mumtoz epik yodgorligi "Beovulf" dostonidagi drakonlar qiyosiy o'rganish va ularning o'ziga xos va farqli jihatlarini aniqlash ajdarho obrazining negezisi va evolyutsiyasini aniqlashda muhim o'rin tutadi.

Nosiriddin Burhoniddin o'g'li Rabg'uziy (XIII-asr oxiri - XIV-asr boshlari) o'zbek adabiyoti tarixida birinchi bo'lib nasrda diniy rivoyatlar va hikoyatlardan iborat bo'lgan «Qissasi Rabg'uziy» nomli nasriy asarni yaratgan. 72 qissadan iborat bo'lgan «Qissasi Rabg'uziy» asari mavzu doirasiga ko'ra rang-barangdir. Unda Allohni ulug'lash, olamning yaratilishi, payg'ambarlar faoliyati, rang-barang hayotiy va mifologik jonivorlarning badiiy talqinlari, imon-e'tiqod, ota-ona va farzand munosabatlari kabi tushunchalar haqida rivoyatlar, turli jamdagi she'rilar keltirilgan. Asarda ajdarho nazarda tutilgan yilon obrazi bir qancha joylarda bor.

Ajdarho obraziga o'zbek mumtoz adabiyotida eng ko'p hazrat Alisher Navoiy murojaat qilgan. Alisher Navoiy ajdarho obraziga "Xamsa" asarida eng ko'p marta: "Hayrat ul abror" asarida 9 marta, "Farhod va Shirin" dostonida 72 marta, "Layli va Majnun" asarining 8 joyida, "Saddiy

uzumchalar haqida rivoyatlar mavjud bo'lgan, u bilan bir qatorda Xitoyning qadimgi Longlari turkiy xalqlar madaniyatida alohida o'rin tutgan shomonchilik, suv ayg'irlari, ajdarho-ot haqidagi miqlar bilan aloqadordir.

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Here, the concept of economic growth is depicted as progressing through different stages, encountering setbacks, and requiring perseverance to reach its destination.

Analyzing Economic Metaphors

To analyze economic **metaphors** involves mapping the characteristics of a source domain onto a target domain, enabling us to understand the target domain through the characteristics of the source domain. For example, let's consider the metaphor "a financial debt is like a bubble." Economists often use this metaphor to describe the consequences of financial debt. In addition to metaphors, economic discourse also frequently employs **metonymy**. Metonymy involves renaming or referring to a target domain by renaming another basic domain that has a close logical connection. For example, "Wall Street" is a metonym for the financial and investment market in the United States, and "Asian Tigers" refers to four Asian countries that achieved fast and above-average economic development.

Semantic Analysis of Economic Metaphors

1. Concretization: Economic metaphors involve the concretization of abstract economic concepts. By associating these concepts with tangible objects, experiences, or phenomena, the metaphors make them more accessible and understandable to a wider audience. For example, the metaphor of "economic growth as a tree" represents the concept of economic development as a living organism that requires nurturing, pruning, and protection.

2. Conventionalization: Over time, certain economic metaphors become standardized within economic discourse, acquiring conventionalized meanings that are widely understood within specific contexts. For instance, terms like "market forces," "economic stimulus," and "financial health" have become entrenched metaphors that shape our understanding of economic dynamics.

3. Conceptual Blending: Economic metaphors often involve blending multiple concepts from disparate domains to create new meanings and insights. For instance, the metaphor of "economic recession as a downward spiral" combines elements of spatial orientation (downward movement) with cyclical patterns (spiral motion), offering a complex view of economic decline.

4. Emotive and Evaluative Aspects: Economic metaphors are not merely descriptive but also carry emotive and evaluative connotations that influence how economic phenomena are perceived. Metaphors like "economic boom" evoke images of expansion, prosperity, and optimism, while "economic downturn" conveys notions of contraction, hardship, and pessimism.

Types of Economic Metaphors

By applying Lakoff and Johnson's methodology on conceptual metaphors, we can classify the metaphors found in economic discourse into three types: ontological metaphors, orientational metaphors, and structural metaphors.

1. Ontological Metaphors: Ontological metaphors involve comparing the economy to something abstract. This can include comparisons with nature, objects, or conditions.

2. Orientational Metaphors: Orientational metaphors establish spatial relations to compare the economy to different types of movement. These metaphors provide a positive or negative connotation based on the direction, manner, or speed of movement.

3. Structural Metaphors: Structural metaphors establish a relation between the economy and another being. For example, comparing the economy to a person or attributing human traits or health conditions to the economy.

Based on the analysis of a corpus of academic textbooks, we can identify seven subgroups of economic metaphors:

1. Economy as a Natural Phenomenon: For example, Turkey is considered an economic star, the economy experiences periods of ebb and flow, and Brexit will create a black hole in the economy.

2. Economy as War: Examples include the EU declaring a trade war with China and transition economies being victims of globalization.

3. Economy as an Object: For instance, the state calculating the consumer basket or the occurrence of a liquidity trap in recession conditions.

4. Economy as Movement: Examples include the roundabout economy scheme, currency growth, and banks announcing a decline in loans.

5. **Economy as a Person:** Examples include companies facing unfair competition, perfect competition as a rare market structure, and the health of the economy.
6. **Economy as an Animal:** Examples include galloping inflation and economic tigers.
7. **Economy as a Condition:** For example, the Great Depression having a global spill-over effect or the goal of achieving trade equilibrium.

The use of economic metaphors has *cognitive implications*, as it affects how individuals conceptualize and reason about abstract concepts. In a contemporary context, Paul H. Thibodeau and Lera Boroditsky's research on "Metaphors We Think With: The Role of Metaphor in Reasoning" (2011) advances our understanding of the role of metaphorical reasoning in economic decision-making. For example, the metaphor of "economic growth as a race" can lead to policies that prioritize competition and efficiency over equity and sustainability.

Conclusions. Economic metaphors and play a crucial role in understanding and expressing abstract economic concepts. By creating metaphoric associations and meaningful connections, economists can effectively communicate complex ideas in a relatable and accessible manner. The different types of metaphors, including ontological, orientational, and structural metaphors, provide economists with a rich toolbox to convey economic trends, movements, and relationships. The use of metaphors in economic discourse goes beyond mere linguistic embellishment. They are essential mechanisms for naming, defining, and understanding abstract specialized concepts and processes in the field of economics. As the science of economics continues to evolve, the use of metaphors will remain a valuable tool for economists to effectively communicate their ideas and insights to a wide range of audiences.

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THE PROBLEMS OF TRANSLATING CULTURE SPECIFIC WORDS

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Annotatsiya. Maqolada o'zbek tilidan ingliz tiliga tarjima qilingan adabiy asarlar mazmunidan kelib chiqib, ma'lum bir madaniyatga xos bo'lgan turli atamalar, real tarjima hamda tarjimaning asosiy toifalari va muammolari muhokama qilinadi. Tarjima qilingan ijodiy kompozitsiyalarda tarixiy va milliy voqelik va xususiyatlarning tasviri, tenglik va o'xshashlik masalalari ko'rib chiqildi.

Kalit so'zlar: realiya, ekvivalent, transkripsiya, tushuntirish, millat, adabiy asar, milliy xususiyatlar, adabiyot

Аннотация. В статье рассматривается широкий спектр терминов, специфичных для конкретной культуры, реалий перевода, а также ключевые категории и проблемы перевода, исходя из содержания литературных произведений, которые переводятся с узбекского языка на английский язык. Рассмотрены изображение исторических и национальных реалий и особенностей, а также вопросы эквивалентности и сходства в переводных творческих произведениях.

Ключевые слова: реалия, эквивалент, транскрипция, объяснение, нация, литературное произведение, национальные особенности, литература

Abstract. The article discusses a wide variety of terms that are specific to a particular culture, realia translation, and the key categories and challenges of translation based on the content of