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**OLFACTORY CODE AND ITS REPRESENTATION**

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**Burkhanova Mashhurakhon Muhammadovna**

*Senior lecturer of Fergana State University,*

*Doctor of Philosophy in Philology (PhD)*

**ANNOTATION**

This article describes a gap in the field of olfactory concepts, which is called an olfactory "lacuna" in scientific language. That is why in this layer, which belongs to the lexical structure of the language, although there is a lot of talk about different smells, when expressing the concepts of this system, it is observed that lexical units are given with their determiner.

**Key words**

olfactory concepts, "lacuna", lexical structure, expression, cognitive linguistic.

Such a view of metaphor is based on the existence of a gap in the linguistic expression of the elements of existence. There is also a second aspect of the issue, and it is necessary to pay attention to the use of the terms "concept source" and "concept goal" in scientific literature from the point of view of cognitive poetics. The concepts represented by these terms are the cognitive basis of metaphor formation. A concept based on the content of one concept is metaphorically transferred to a concept realized by another concept. In this case, the conceptual units related to two different systems are mutually coordinated in model paradigms such as comparison and analogy related to the metaphorical process. The linguistic expression and models of such a process are called the cognitive metaphor system. Research on olfactory metaphor [8,22] distinguishes metaphorical models of images related to the concept of smell in artistic text and their types. In particular, metaphors are classified as synesthetic, biomorphic, naturamorphic and artefact. The term synesthesia (Greek syn aesthesis - "together" + "sense") is the use of concepts represented by two or more sense organs together with signs of similarity. This term was originally used in the field of psychology, where A.R. Luria said that it is a system of mutual transfer of concepts, which consists of the joint operation of the senses. A person not only hears, but also sees sounds. A person touches objects, feels them, tastes them. The transfer of one of these signs to another in the process of perception is called synesthesia [9,319-321]. For example, in the following poem, the author illuminates the artistic expression



of sounds perceived by a person through the organ of hearing through a synesthetic metaphor:

Small, large of sounds,

Sounds have a smell, a height.

The cold, marrow of sounds,

Sounds have color. (M. Shaikhzoda)

In this poem, the specific characteristics of sounds are expressed on the basis of synesthesia of human sensory organs (sight, hearing, smell, taste, feeling) that receive and perceive the reality in existence. In this place, the recipient "...deeply perceives subtleties in sounds: he perceives colors that no one has seen, tones that no one has heard," [10,30] and the smell of sound acquires a poetic appeal as an olfactory tool.

Synesthesia is also recognized as a term of psychology because it is a phenomenon that occurs due to the movement of human organs. This term was later used in art, literature and linguistics. The synesthetic term entered scientific life as a phenomenon related to the joint use of communication units in the system of nonverbal semiotics. In scientific literature on linguistics, this term is defined as follows. "Synesthetic metaphors in linguistics are defined as "metaphorical meanings that arise by applying a word representing a sign known by one sense organ to a concept known by another sense organ" [11,80]. Synesthetic metaphors are transfers of word meanings as a result of the combined use of olfactory concepts with the senses of this system. The synesthetic metaphor model is divided into internal types according to the involvement of the five senses. These internal models consist of the following groups: "Within each model, different lexical-semantic representations of metaphors are displayed. Semantic approaches of synaesthetic metaphors such as sight-smell, sense-smell, taste-smell, hearing-smell, sense-taste-smell, taste-sight-smell, sense-sight-smell-smell" [12,22] are distinguished. For example,

Blue in my eyes, the smell of the sky, the smell of the sky - the smell of the ocean,

The smell of straw is on my face, Malik is the smell of hijran,

The gold and copper of this mine come from the copper,

You said you found the soul, I found the soul of your love,

Let the blood boil from this word, don't stop, Navoi, asra rest.

(Akrom Malik "Toptim labidin jon isi")

In the above verses, the word is related to the olfactory system is given, which in the contextual lines is the sky (sight-smell), the Omani (sight-smell), the straw (sight-smell), the Hijran isi (sense (perception)-smell), the Kamron isi (sense



(perception)-smell), body smell (sense-sight-smell), soul smell (sense (perception)-smell), blood smell (sight-smell) were manifested as synesthetic metaphors. Especially in the first two verses, "In my eyes is blue, the smell of the sky, the smell of the sky is the smell of Oman, the smell of gold straw is on my face, it is shul, Malik is the smell of Hijran", the visual-smelling synesthetic metaphor model is used.

It is known that the language has lexical units related to the olfactory system, such as smell, is, ifor, tall, fragrant, taralmak, anqimaq, bijimaq, sassik, stinky, and used, which differ from each other according to subtle shades of meaning. At the same time, metaphorical uses such as the smell of blood, the smell of money, and the smell of bread are also observed. Therefore, there are denotative and connotative ways of expressing meaning in the lexical units related to smell, and cases of using these words in literal and figurative sense are noticeable in the communication of communicants. Such expressions depend on the process of the author's perception of the world, he reflects the objective reality in his mind, evaluates and reacts to various situations in the external world.

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