

FEATURES OF METAPHOR

Scientific supervisor: G'ofurova Sarvaraxon

Xaydarova Sevara, student

Andijan State Institute of Foreign Languages

Abstract: *Metaphors play a crucial role in language, enabling the transfer of meaning from one object or concept to another. This process involves an interplay between the primary dictionary meaning of a word and the contextual meaning imposed by the specific situation or micro-context in which it is used.*

Keywords: *substitution, contradictory sense, etymology, derivative meaning, figurative language, phenomena, similarity.*

The interaction or interplay between the primary dictionary meaning (the meaning which is registered in the language code as an easily recognized sign for an abstract notion designating a certain phenomenon or object) and a meaning which is imposed on the word by a micro-context may be maintained along different lines. One line is when the author identifies two objects which have nothing in common, but in which he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical. Another line is when the author finds it possible to substitute one object for another on the grounds that there is some kind of interdependence or interrelation between the two corresponding objects. A third line is when a certain property or quality of an object is used in an opposite or contradictory sense [1.208].

The stylistic device based on the principle of identification of two objects is called a metaphor. The term “metaphor”, as the etymology of the word reveal means transference of some quality from one object to another. From the times of ancient Greek and Roman rhetoric, the term has been known to denote the transference of meaning from one word to another. It is still widely used to designate the process in which a word acquires a derivative meaning. Quintilian remarks: It is due to the metaphor that each thing seems to have its name in language. “Language as a whole has been figuratively defined as a dictionary of faded metaphors [2.68].

Thus, by transference of meaning the words grasp, get and see come to have the derivative meaning of understand. When these words are used with that meaning we can only register the derivative meaning existing in the semantic structures of the words. Though the derivative meaning is metaphorical in origin, there is no stylistic effect because the primary meaning is no longer felt.

A metaphor becomes a stylistic device when two different phenomena-things, events, ideas, actions are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of

these properties .Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

The idea that metaphor is based on similarity or affinity of two objects or notions is erroneous .The two objects are identified and the fact that a common feature is pointed to and made prominent doesn't make them similar .The notion of similarity can be carried on ad absurdum.

For example, animals and human beings move, breathe, eat, but if one of these features, i.e. movement, breathing, is pointed to in animals and at the same time in human beings, the two objects will not necessarily cause the notion of affinity.

Metaphor is not merely an artificial device making discourse more vivid and poetical. It is also necessary for the apprehension and communication of new ideas. It is the way in which creative minds perceive things.

Metaphors like many SDs must be classified according to three aspects:

- 1) The degree of expressiveness,
- 2) The structure i.e. in what linguistic form it is presented or by what part of speech it is expressed,
- 3) The function, i.e. the role of SD in making up an imagine.

The expressiveness of a SD depends on various aspects. Different authors and literary trends or movements have different sources where they borrow the material for images. Favourite images in oriental poetry are: nightingale, rose, moon. Nature, art, war, fairy tales and myths, science may also serve as sources for metaphorical images.

We distinguish genuine and trite metaphors. The metaphors in which images are quite unexpected are called genuine. Those which are commonly used-are called trite or dead metaphors. Genuine metaphors are also called speech metaphors .Genuine metaphors can easily become trite if they are frequently repeated.

There is an opinion that a metaphor is a productive way of building up new meanings and new words. Language can be called the “dictionary of faded metaphors” [3.94].

Examples of trite metaphors: The salt of life; a flight of imagination: the ladder of fame; to burn with passion (anger). The following metaphors enriched English phraseology; foot of a bed, leg of a chair, head of a nail, to be in the same boat, blind window, to fish for complements. Here Uzbek examples o`q yomg`iri, o`lim do`li buloq ko`zi.

Examples of genuine metaphors: The lips were tight little traps the whole space was a bowl of heat; this virus carried a gun; the dark swallowed him;

Mrs. Small`s eyes boiled with excitement; the words seemed to dance Xademay, ularning safari qoridi. Daryo oqar, vaqt oqar, umr oqar paydar-pay. Boshimdan kaptarlardekuchdi ming-minglab xauol. Gullar go`yo eshitar ta`zim.

Very often trite metaphors are given new force and their primary dead meaning is created a new. It is achieved by introducing new additional images. Such metaphors are called sustained or prolonged: “Our family rivulet joined other streams and the stream was a river pouring into St. Thomas Church” (M.Twain).

Jimjitlik bor joyda xayot so`nadi. Jimjitlik toshni xam, ko`ngilni xam emiradi. Tingan suvni qurt bosadi.

Thus, trite metaphors regain freshness due to the prolongation. Metaphors may have a sustained form in cases with genuine metaphors as well.

Usually a metaphor may be expressed by any part of speech.

The main function of the metaphor is to create images. Genuine metaphors create bright images in poetry and emotive prose. Trite metaphors are widely used in newspaper and scientific style. Here it is not a shortcoming of style. They help the author make the meaning more concrete and brighten his writing as it is an indispensable quality of human thought and perception.

There is an opinion according to which metaphor is defined as a compressed simile. Prof. I.R. Galperin considers this approach as misleading because metaphor identifies objects while simile finds some point of resemblance and by this keeps the objects apart. He says their linguistic nature is different [4.58].

When likeness is observed between inanimate objects and human qualities, we have the cases of personification:

Slowly, silently, now the moon

Walks the night in her silvery spoon

This way and they and that the she peers and sees

Silver fruit upon silver trees

Here the examples of personification (jonlantiruvchi) of Uzbek languages. Xozir Farg`ona bog`larida to`kin kuz. O`rikzorlar tukini o`zgartirib boshiga olov rang qip-qizil durra bog`lagan. Tutzorlar boshida malla qalpoq.

In conclusion, metaphors are fundamental to language since they are vital tools for communication and expression. We can appreciate their contribution to enhancing discourse and making it easier to communicate complicated concepts by being aware of their characteristics, classifications, and functions. We can better understand human creativity and intellect by looking at things through the prism of metaphor.

REFERENCES:

1. Bailey. Richard W. And Burton, Dolores M. English stylistics. 1967 pp.14-37.
2. Bloomfield, Morton W. The Syntactegorematic in Poetry. From Semantics to Syntactics, the Hague, 1967 pp. 81-96.
3. Hill, Archibald A. Poetry and Stylistics. Harvard University press 2000. pp. 54.
4. I.R. Galperin. Stylistics. M. “Higher school” 1977, pp. 19-115.
5. I.Toshaliyev. O`zbek tili stilistikasi. T. Tash.G.U. 1988, 58-120 b.
6. I.V. Arnold. The English Word. M. 1973, pp. 21-208.