

The Role of Metaphor in the System of Stylistic Methods

Samadova Sevar Akhatovna¹, Mirzayeva Mukhayyo Ruziyevna², Bahranova Zulfiya Ravshanovna³, Sayidova Shakhrizoda Nasrulloevna⁴

¹Techer of the BSU

²Teacher of the BSU

³ESP Teacher of the BSU

⁴ESP Teacher of the BSU

Abstract:

It is well known that in stylistics, metaphor reflects the relationship between subject-logical meaning and contextual meaning based on the similarity of the two conceptual features. Metaphor is often seen as a covert analogy, that is, it is done by applying one object to another, thereby revealing an important feature of the second object.

Metaphor, one of the most widely used and encountered tropes in speech, is considered by many linguists to be the most important tool. Metaphor is so peculiar to poetic language that the word itself is sometimes used as a synonym for the imagery of speech, the words in the metaphor have a figurative meaning rather than a direct one. Metaphorical language often means “sign” or “figurative” language.

This article also discusses the practical application of metaphor, stylistic methods and metaphorical features of metaphor.

Key words: metaphor, grotesque, hyperbole, method, stylistics, image, structure, method, metonymy, indicator, function, literature.

1. INTRODUCTION

Metaphor is central among other tropes because it allows the creation of broad images based on bright, unexpected associations. Metaphor can be based on the similarity of the most diverse characteristics of objects - color, shape, size, purpose, position, and so on.

In metaphor, one or more properties are transferred from one object or event to another object or event, but the latter does not appear directly, but only implied. Metaphor is a hidden analogy. Unlike a simple two-part comparison, the metaphor has only the latter. [1, 167].

Metaphor has several types as a trop.

1. A sharp metaphor is a unifier of concepts that are far apart. This metaphor is often used in speech.

2. Deleted (genetic) metaphor is a well-known metaphor, the figurative nature of which is not noticeable. The number of such metaphors is enormous, as languages

have appealed to metaphor since ancient times. For example, the word “shoot” originally meant only one thing: archery. But then the verb began to be used because of the similarity of its action and purpose to firearms, but for clarity it would be necessary to create the verb “to shoot.” The words “shoot” and “shooter” were originally figurative: the child’s mobility was compared to the speed of a flying bullet. But this metaphor, once new and effective, has not been used for a long time. Metaphors lose not only old but also new significance. For example, the metaphor of “wing of the house” has become a technical term and an everyday word. Such metaphors are called off because they do not affect us aesthetically and emotionally, they do not remind us of the comparison that was originally introduced to its meaning, because in fact metaphors should evoke exactly such an effect, cause a reaction.

Traditionally, the metaphor has been erased due to their repeated use. However, some metaphors are doomed to death at birth, while others can become a mold from reuse, but it doesn't die. This can be explained by the fact that a trivial, non-bright truth leads to a weak and lifeless metaphor. Metaphorical power requires a combination of novelty and usefulness, unusualness and clarity. Perhaps the transition to monosemia may be the main difference between a verbal (sometimes individual) metaphor and a metaphor that has become common property for speakers of the same language.

3. The metaphor-formula is distinguished by the fact that it is very close to the metaphor in essence, but a larger stereotype, and sometimes it is impossible to move to a non-figurative construction.

4. An extended metaphor is a metaphor that is performed consistently over a large part of a message or the entire message. Such metaphors are often used in a journalistic style. They give the statement a metaphorical originality and distinguish it from a number of others.

5. The metaphor that is implemented involves the use of a metaphorical phrase without regard to its figurative nature, i.e., as if the metaphor had a direct meaning. The result of implementing a metaphor is often funny.

In determining the place of metaphor in the system of figurative means of language, it should be noted that metaphor is freer than other means of expression. Metaphor intersects with comparison, metonymy, personification, synecdoche, hyperbole, irony, grotesque.

Thus, the basic principle of metaphor is that it is sometimes called prozopopeya or personification. The essence of personalization is that the signs of a living being are transferred to an inanimate object, while the inanimate object acts as a living being. Often abstract concepts are personalized. An allegory is used for an allegorical expression of abstract concepts, which is their conditional sign. But it is

based on the similarity between an abstract concept and a particular event or object.

2. LITERATURE REVIEW

Russian philologist AF Losev, while thinking about pictorial images in literature, reveals the concept of metaphor in great detail on the basis of the concepts of "allegory" and "personification". In his view, a common feature of metaphor and allegory is their opposition to the image of an indicator in language. Indicative imagery is generally unchanged, but in live speech, along with other prose means, it is imperceptibly present, in no way detached from ordinary literature [2, 89]. On the contrary, allegorical and figurative imagery is deliberately created by the author and perceived by the reader consciously, more or less sharply separated from the flow of everyday speech. Both of these types of images are always evaluated in one way or another. They are characteristic both for a particular literary genre, and for a particular poet, and for a particular period of its development, and sometimes, for an entire historical period, or for a particular direction. In short, in contrast to the image-indicator, both allegorical and metaphorical imagery are a specific type of artistic image that is deliberately created and evaluated and specially reinforced, always artistically reflected.

As mentioned earlier, by metaphor we mean a transposition based on comparison or analogy. It follows from this definition that the relationship of figurative means compared according to the principle of similarity of two lexical meanings of words is of particular interest. It is a metaphor and a figurative comparison. The problem of the primacy of origin in linguistics has not been completely solved. Thus, the linguist I.P. Liskov argues that the emergence of metaphor is associated with an animistic thinking system, and the emergence of comparison is associated with its decline [3, 35].

3. DISCUSSION

Indeed, metaphor is not an immanent feature of language, the emergence of metaphor in English is associated with the 5th-7th centuries. Mythological thinking is characterized by analogy, not comparison. The heyday of metaphor as an important means of poetic thinking Observed in the time of Shakespeare. Comparison as a clarification of similarities and differences was a means of knowing the ancient man. The comparison of language appeared long before the metaphor. The human mind initially interpreted the properties of an object or event from the perspective of another object, and then created for it the name of the object or event, i.e., a metaphor. Figurative comparison has historically emerged later than metaphor, because in it the division of consciousness is already structured by a grammatical construction, and grammatical construction is only able to form the completion of some psychological process. Thus, we can observe the following chronological sequence: linguistic comparison-> metaphor-> figurative comparison. Figurative analogy and metaphor represent a single semantic complex because speech has a similar function and the same semantic basis, i.e., similar semantic relationships.

It is well known that the tradition of contrasting metaphors and comparisons dates back to the time of Aristotle, who believed that these structures were slightly different. Although he preferred the metaphor.

Linguist D. Davidson sees metaphor and comparison as variants of infinite methods designed to focus our attention by comparing the events of the surrounding reality, and identifies the differences between them according to an interpretation algorithm that actualizes the meanings using them. [4, 174].

4. ANALYSIS

The relationship between metaphor and metonymy is also complex. Thus, the

fundamental difference between metaphor and metonymy is the essence of the relationship between meanings. Metaphor is built on the "similarity" of two events or objects, i.e., at the linguistic level, two lexical units have at least one common semantic component. However, while only one of the objects is represented by a metaphor, the other is only a characterizing tool, a commentary. Thus, the function of metaphor can be defined primarily as a subjective-evaluator.

Thus, metonymy, unlike metaphor, is formed as a result of connection through organic connection, that is, on the basis of mutual conditioning of objects. Metonymy, like metaphor, includes an object and an image. Linguist N.D. Arutyunova correctly explains the differences between metaphor and metonymy [5, 31-32].

Metonymy is associated with a defining function, for metaphor it is secondary. The primary function of metaphor - the descriptive function - is related to speech, the second - to language. Metonymy tends to the position of the subject, to the definite reference, to the position of the metaphor-predicate. Metaphor and metonymy, which perform different syntactic functions, are opposite to each other. Metonymy and metaphor are distinguished by their semantic compatibility. Metonymy is combined with words that refer directly to the part of the whole that it identifies.

Synecdoche is a type of metonymy. Both metonymy and synecdoche represent a reference method using an additional feature to describe integrity. The difference is that metonymy is a seemingly concise description, in that a certain condition, an element necessary for a particular appearance, is extracted from the content of the thought. The synecdoche, on the other hand, represents one of the signs of the object, naming a part of it, not the whole, and the whole being only guessed; the thought is focused on a sign or feature of the object, looking at the part of the

whole that is visible or important, characteristic, convenient for a particular situation. In other words, the idea is transferred from the whole to its part, and so in synecdoche (as in metaphor) it is easier to talk about the figurative meaning of the image than in metonymy. The synecdoche gives thought to charm, courage, and at the same time a generalized character. The distinction between expression and expressive, direct and indirect meaning is more clearly seen in it, because in metonymy the relation of an object to an expression is, presumably, the relation of the content of thought to its brief description, in synecdoche - the relation of the whole not only to it but also to its parts.

Metaphor also interacts with hyperbole, even if their content is expressive. Both the hyperbole and the metaphor are structured according to the same technical scheme, viz. they are based on two meanings at the same time. In metaphor, subject-logical and contextual meanings interact, while hyperbole is based on the interaction of subject-logical and emotional meanings, which is also contextual conditional. And while both the hyperbole and the metaphor are emotional, making the statement expressive, bright, colorful, the hyperbole is more emotionally expressed. There is a difference between emotional meaning and emotional coloring in hyperbole than in metaphor and other tropes. In hyperbole, words retain their subject-logical meaning, but illogicality gives an emotional meaning (color) to the whole statement. In metaphor, with the simultaneous realization of subject-logical and contextual meanings, the former is suppressed to such an extent that the latter not only increases expressiveness, but also leads to the emergence of new meanings. This consideration makes a difference in the use of the tropes being compared. Thus, hyperbole is aimed at increasing the expressiveness of a word by exaggerating seemingly dubious or simply unbelievable in terms of the real possibilities of

realizing the idea. At the same time, the subject-logical meaning of words acquires emotional meanings. As for the metaphor, its purpose is to block the subject-logical meaning of the word with the contextual meaning. Subject-logical meaning gives the metaphor only an emotional color, but does not take precedence over expressiveness.

The exaggeration, which is an integral part of the new image metaphor, the deliberate lie brings it closer to the grotesque. Various fantastic expressions that dramatically change the contours of reality when reflected in a work of art, the use of realized metaphors is a characteristic of grotesque style or grotesque [6, 92]. Grotesque is, in fact, the hyperbole itself in essence, but the new quality is characterized by the supernatural, the unreal. Grotesque has a greater exaggeration, so the effect is greater. This is the main difference between grotesque and hyperbole. Hyperbole is an exaggeration, but it is done within the framework of reality. Grotesque is a fantastic exaggeration.

Given the relationship between metaphor, hyperbole, and grotesque, it should be noted that they differ from each other by their noreal nature. In this sense, it is possible to distinguish the relative lie made by the agent's reference to the referent (metaphor prerogative); reality-related expression (prerogative of hyperbole); noreal, unrealistic exaggeration (prerogative of grotesque).

5. CONCLUSION

In a system of portable linguistic means, such a consideration of metaphor implies that metonymy preserves the definite subject connection or quantitative connection between events, the comparison - the distance between object and object. Hyperbole is close to metaphor, but with its figurative expression it is not aimed at enriching the content of thought, but only at strengthening, emphasizing certain

properties or characteristics of the object of thought. The main function of grotesque is to create a humorous effect, while the metaphor is designed to serve as an ornament for speech. In metaphor, the intellectual-volitional efforts of the creator are felt more than anyone else, and the more specific, "unexpected" the metaphor, the farther from the center, the more the signs of the events it unites, the stronger the participation of intellectual power.

Thus, based on all the above considerations, we can conclude that metaphor is a specific principle of language that is ubiquitous. We can find metaphor not only in literary works, but also when it is presented to the reader with its brilliance and impact, as well as in ordinary colloquial speech.

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