

METAPHOR IN THE SYSTEM OF STYLISTIC METHODS

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Abstract. *The study of metaphorical translation is researched as an important object of modern linguistics and translation studies. In the article the problem of the translation of metaphors is analyzed through the researches of Russian and European scientists.*

Keywords: *Metaphor, conceptual metaphor, concept, metaphorization, scheme.*

МЕТАФОРА В СИСТЕМЕ СТИЛИСТИЧЕСКИХ ПРИЕМОВ

Аннотация. *Исследование метафорического перевода исследуется как важный объект современной лингвистики и переводоведения. В статье проблема перевода метафор анализируется на основе исследований российских и европейских ученых.*

Ключевые слова: *Метафора, концептуальная метафора, концепт, метафоризация, схема.*

First, the effect of laughter through metaphor creation and this effect is also reflected in the translation we pay attention to the issue. It is known that two subjects, some random signs of events name of one to the other on the basis of similarity a metaphor arises through transference. G. L. Abramovich metaphor as a hidden type of simile evaluates 128. According to A. Rubaylo, metaphor simile is at its core¹²⁹. According to L.T. Bobokhonova, metaphor is basic-logical and metaphorical-textual is based on the interaction of meanings¹³⁰. Various something, an animal, a bird, an insect transfer of meaning according to the sign, i.e. their names metaphorically applied to people and the hidden meanings in the text create strong laughter. In metaphors with hidden meanings that generate laughter, basically, the negative or positive attitude of the speaker is reflected is enough. [1]

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. [2]

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.

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. [3]

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. [4]

*Leaves got up in a coil and hissed,
Blindly struck at my knee and missed.*

– ‘Bereft’ by Robert Frost.

The poet uses an extended metaphor (a chain of metaphor centering around one idea or object) to create a picture of leaves *swirling up (got up in a coil)* and making soft *noise (hissed)* like a *snake and striking (Blindly struck)* against the poet’s knee.

Adjectives can similarly be used metaphorically in expressions *such as hard cash, soft music, vibrant colors, and blind followers*. Though dead metaphors today, many of them still retain traces of figurativeness.

Poets have eyes to see the reality of the world about them.

It is the banality of the literal statement – which is otherwise perfectly grammatical, and has no ‘disjunct’ categories, – which compels us to look for an alternative interpretation. We then seek to assign a figurative meaning to ‘Eyes’. This is, especially, true of a poetic metaphor which transforms into a symbol or an allegory as the poem progresses.

*And on a day, we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.*

-Mending Wall by Robert Frost.

It is a literal wall and a metaphorical wall between two neighbors that signifies absence of trust between neighbors. It is obvious that we have two kinds of metaphors: those that can be identified solely from linguistic deviation, and those in which context leads us to semantic deviation and figurativeness. Whether a statement is to be taken literally or metaphorically very often depends on our recognition of the speaker’s intention.

Similarity in metaphor works in two ways. First there is antecedent similarity, similarity which is pre-existing and apparent. Induced similarity, on the other hand, is generated by the transfer of the features of one sign to another. For example:

He burned with jealousy.

The antecedent similarity between ‘burning’ and ‘feeling of jealousy’ consists in mental and physical pain but it also induces the additional meaning of ‘self-destruction’ in the feeling of jealousy by transfer of [+destruction] from ‘burning’ to ‘jealousy’. Induced similarity is, thus, the very basis of the creative power of metaphor.

The vibrant colors of the rainbow lit up the sky,

The equivalence between the verbal signs “striking colors of the rainbow” and “vibrant notes of a symphony” is implied but not stated. In poetic metaphors, in particular, the sign representing either tenor or the vehicle has generally to be reconstructed by the reader.

A flood of protests poured in following the announcement.

A large quantity’ is the literal substitute of ‘a flood’. Now, similarity involves a paradigmatic choice, that is, selection from a set of alternatives (called a substitution set). Theoretically, it should be possible to have a substitution set of infinite number of items from which the speaker can make their choice. Indeed, metaphysical poets have sought equivalence, in some of their bold conceits, between objects without a hint of resemblance between them. [5]

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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