

METAPHOR'S FUNCTION IN THE SYSTEM OF STYLISTIC TECHNIQUES

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Abstract: Given the parallelism of the two conceptual aspects, it is generally known that in stylistics, metaphor expresses the link between subject-logical meaning and contextual meaning.

When one object is applied to another, a key characteristic of the second object is revealed. This is known as a covert analogy, or metaphor.

Many linguists believe that metaphor, one of the most often used and encountered linguistic tropes, is the most crucial tool. The concept of metaphor is so unique to poetic language that it is occasionally used as a synonym for verbal imagery. The words employed in a metaphor have a figurative meaning rather than a literal one. Metaphorical language frequently refers to "figurative" or "sign" language.

Keywords: Metaphor, theory of metaphor, political language, literary language, and comparison language metaphor, figurative metaphor, individual genuine metaphor.

Introduction:

Because it enables the formation of broad imagery based on vivid, unexpected associations, metaphor is important among other tropes. The basis for a metaphor can be found in the resemblance of an object's many different attributes, such as color, shape, size, function, location, and so on.

In a metaphor, an item or event's or a set of attributes are transferred to another object or event, but the latter does not appear explicitly but rather is suggested.

Analogy buried in metaphor. In contrast to a straightforward two-part comparison, the metaphor only has the latter. [1, 167].

There are various tropes of metaphor.

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 wellknown 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 instance, the word "shoot" used to refer solely to archery.

However, due to the word's action and goal being comparable to those of firearms, it later started to be utilized; hence, the verb "to shoot" had to be invented for clarity.

The terms "shoot" and "shooter" were first used in a figurative sense to describe how quickly the infant was moving. But this metaphor, which was once fresh and useful, has not been employed for a while. Metaphors lose both their previous and present meaning. For instance, the metaphor "wing of the house" has evolved into both a technical and common phrase. Such analogies are rejected because they have no aesthetic or emotional impact on us. 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, nonbright 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.

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].

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].

In 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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