



METAPHOR IN LITERARY AND LINGUISTIC CONTEXTS

Turdikulova Raykhon Turdikul qizi

Senior teacher

Uzbekistan State World Language University

traykhon76@gmail.com

Khakimov Khamidulla Inamovich,

Associate professor

Uzbekistan State World Language University

khakimovrgf@mail.ru

Abstract. The article also provides information on the use of metaphors in literary texts, their significance, and characteristics. It also defines research conducted on the phenomenon of metaphor Uzbek and English languages and provides an analysis of the related viewpoints. Metaphor described from the perspective of new directions in linguistics as a linguistic phenomenon that reflects national worldview. It also provides several examples of metaphors in different writers' works with classifications.

Key words: Metaphor, linguistics, literary texts, metaphor analysis, cultural perspective, Uzbek literature, stylistic device, expressive imagery

Introduction. A metaphor is a form of figurative language that draws a comparison between two unrelated things. Unlike similes, which use words like "like" or "as," metaphors state that the two things are the same rather than just similar. This technique helps writers convey abstract ideas through vivid, concrete images. In literature, metaphors are essential and frequently used—they are as common as drops of water. Writers employ them to evoke emotions or paint striking mental pictures. Metaphors can also be used to explain certain phenomena. Sometimes, a single metaphor in a text can be as rich and complex as the rest of the writing, requiring deep interpretation due to its layered meaning.

Interest in metaphor has attracted the greatest thinkers—from Aristotle to Rousseau and Hegel, and later, E. Cassirer, H. Ortega y Gasset, and others. In his work *Poetics*, Aristotle wrote: "...*The greatest thing by far is to be a master of metaphor, for to make good metaphors is to perceive similarities.*"

Many linguists have been written about metaphor. It has been the focus not only of scholars but also of its creators-writers, poets, artists, and filmmakers. There is hardly a critic who does not have their own view on the nature and aesthetic value of metaphor. The study of metaphor is traditional, but it would be wrong to assume that it is sustained solely by the force of tradition. On the contrary, it continues to grow stronger, expanding vigorously into various fields of knowledge—philosophy, logic, psychology, psychoanalysis, hermeneutics, literary criticism, linguistics, cultural linguistics, linguistic pragmatics, visual art theory, semiotics, rhetoric, linguistic philosophy, and different schools of thought. The fascination with metaphor has contributed to the mutual influence of these scientific disciplines and their ideological reinforcement, ultimately leading to the formation of cognitive science, which studies various aspects of human consciousness. "This is based on the assumption that human cognitive

structures (perception, language, thought, memory, action) are organically interconnected within the framework of a common task—the assimilation, processing, and transformation of knowledge, which defines the essence of the human mind."

Literature Review. Metaphor is one of the primary means of understanding existence, reflecting it in language, naming and classifying, expressing speech effectively, and enriching it with vividness. Metaphorization, without seeking or creating new means of expression, operates on the principle of economy, assigning new multifaceted functions and responsibilities to existing words and phrases based on their ontological potential, grounded in the similarity and correspondence of objects and phenomena in reality.

E. Cassirer expanded the theory of knowledge by studying metaphorical thinking embedded in language, mythology, religion, and art. Cassirer proceeded from the idea of the unity of human consciousness, which integrates various forms of intellectual activity, and the necessity of jointly studying their genesis and common structure. In Cassirer's view, should not begin with the analysis of forms of knowledge but with the search for the primary, prehistorical forms of human ideas about the world, independent of rational categories. According to Cassirer, language expresses both logical and mythological forms of thought. He analyzed the reflection of mythological ideas about the world in metaphor, which he understood very broadly.

M. Minsky, the author of frame theory, also incorporates fundamental metaphor-based analogies into his system. He writes: "Such comparisons sometimes allow us to see an object or idea in the 'light' of another object or idea, enabling the application of knowledge and experience from one domain to solve problems in another." According to Minsky, metaphor has great heuristic power, helping to form unpredictable interframe connections.

American linguists J. Lakoff and M. Johnson, in their work "Metaphors We Live By", initially considered metaphor as a conceptual construct and identified its central place in the development of human thought. According to this work, "metaphor does not apply only to language, that is, words. The human thought process itself is often metaphorical."

In the preface to the Russian translation of J. Lakoff and M. Johnson's "Metaphors We Live By," A.N. Baranov defines conceptual metaphor as follows: "Stable correspondences between the source and target domains, entrenched in the linguistic and cultural traditions of a given society, have been called "conceptual metaphors." N.D. Arutyunova, in her article "Metaphor and Discourse," cites the words of the Russian scholar Yu.S. Stepanov: "Without metaphor, the lexicon of the invisible world (the inner world of man) would not exist; the secondary predicate expressing abstract concepts would not exist. And without them, neither widely used verbs (verbs expressing action) nor verbs expressing refined semantics would exist."

According to the hypothesis of the scientific text's author, "the primary role of metaphor as a means of thought transmission is to clarify the meaning of a subjective assumption conveyed through figurative analogy in discourse, where signs are likened to 'objects.'"

Based on the method of implementing the comparison principle, three types of metaphor can be distinguished:

- Comparative metaphor – The described object is directly compared to another object ("forest pillars").
- Metaphorical riddle – The described object is replaced by another object ("a head burdened with a thousand worries").

- Attributive metaphor – The described object is assigned the characteristics of another object ("a tongue of poison," "a hope as fragile as a sparrow").

Metaphor does not conform to many parameters of practical and scientific speech. Nevertheless, it is used both in everyday life and in science. Metaphor aligns with the expressive-emotional function of practical speech. However, its other source is more significant: metaphor corresponds to the human ability to capture and create similarities between highly diverse classes of individuals and objects. This ability plays a crucial role in both practical and theoretical thinking.

As W. O. Quine emphasized, "For thought and language, there is nothing more important than our ability to identify and appropriately apply similarities."

The role of stylistic devices such as metaphor in literary works is incomparable. They serve not only to enrich the expressive capabilities of the language, but also to increase imagery, to convey the author's goals and thoughts in a subtle manner.

The main tasks of metaphor:

- Increase artistic and figurativeness;
- Subtly express the author's purpose and idea;
- Describe the mental state of the characters;
- Enhance the emotional impact of the work of art

Metaphor is a tool that creates imagery by comparing a certain phenomenon or concept with another thing or phenomenon. Metaphors mainly perform the following functions:

- Enhancing imagery: The writer uses metaphors to express the inner world of his characters, without directly describing them. For example, metaphors such as **Chingiz Aytmatov** uses metaphors to convey profound transitions:

"The white steamship disappeared like his childhood dreams" (*The White Ship*)—a metaphor for lost innocence.

"Her tears were spring rain on the parched earth of his soul"—depicting emotional renewal through natural imagery.

Emily Dickinson uses metaphor to distill vast emotional experiences into striking imagery:

"Hope is the thing with feathers that perches in the soul" — presenting hope as a bird, fragile yet enduring, deep within the human spirit.

- Formation of the author's perspective and style: Along with a realistic depiction of the reality of life, O'tkir Hoshimov similarly crafts metaphors that define his narrative voice: *"Tashkent's streets were veins pulsing with Soviet life"*—capturing the city as a living organism shaped by history. *"The samovar hissed like an old man sharing secrets"*—merging domestic detail with philosophical undertones. **Sylvia Plath** (American) crafts deeply personal and symbolic metaphors:

"I'm a riddle in nine syllables" (from "Metaphors") — describing pregnancy as an enigmatic and layered experience.

- Arousing aesthetic pleasure: Metaphors serve to amaze the reader and have a spiritual and aesthetic impact on him. The writer's lyrical and descriptive style is particularly noticeable in this regard, making the literary text even more attractive.

Hamid Ismailov merges tradition with modernity in his metaphors: *"Memory is a metro map where some stations are permanently closed"* (*The Underground*)—symbolizing fragmented recollection. *"Her laughter was the silver embroidery on life's worn-out robe"*—juxtaposing fleeting joy against life's hardships.

Maya Angelou (American) uses metaphors with musicality and emotion:

“But still, like dust, I’ll rise” — transforming resilience into something elemental and unstoppable.

Metaphors have been extensively studied in literature, art, and poetry and have been regarded as their inseparable component. Later, research also emerged aimed at determining the linguistic nature of metaphors. Today, the need to clarify the application of metaphors in various contexts and the underlying factors demonstrates that the role of metaphor is distinct in pragmalinguistic studies as well. It can be said that social, ethnic, and cultural factors directly influence the process leading up to the use of metaphors in speech.

As attention to component-semantic analysis began to develop in Uzbek linguistics, attempts to apply these analytical methods to the study of the nature of metaphor emerged. One of the representatives of this direction, Z. Tokhirov, evaluates metaphor as a pragmatic seme of the lexeme seme. He also sees the difference between metaphor and simile only in form.

Metaphors, as a means of expressing the poet's thoughts in a figurative way that affects the reader, manifest themselves in all forms of poetic works in one way or another. In poetic texts, depending on the purpose set by the writer and the nature of the subject described in the poem, linguistic means serve to perform an important methodological task. Such means are also significant in methodological works as means of expression and imagery, as an aesthetic phenomenon that ensures the uniqueness of the artistic text and creates colorfulness.

When such means used appropriately in the text, the image chosen by the author in the work will be reflected in the eyes of the reader or listener in artistic colors. The metaphors used in the artistic text, due to their expressiveness, affect the reader's feelings, delight them, and evoke various mental states.

Additionally, metaphors save a person from expressing their thoughts in long sentences by utilizing the means available in the language. Through metaphors, the writer's thoughts are reflected in a short and clear, simple yet figurative manner.

Conclusion. The fundamental essence of metaphor, which enhances artistic imagery in literary speech, is that in existing texts, it is not possible to express a thought in the same way as through metaphor. The hidden expression of meaning in a metaphor, unlike other linguistic means, and the presence of situations such as comparison and comparison in the characterization of a thing or event create conditions for the unique expression of thought through this means. Metaphor is not only a figurative expression of thought, but also one of the means of expressing thought clearly and effectively. Metaphor is not merely a decorative element in language but a fundamental mechanism of human cognition and expression. Through its varied functions-enhancing imagery, shaping authorial perspective, and stimulating aesthetic appreciation-metaphor solidifies its role in both literary and linguistic fields. In contemporary scholarship, its application has broadened to pragmalinguistics and cognitive science, underscoring its interdisciplinary significance.

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