



METAPHOR AND ITS TYPES

Rasulova Munajat Akmaljonovna

Teacher of the Department of English,

Tashkent State University of Uzbek Language and Literature

Abstract

This article provides information about metaphor and its types, the use of cognitive metaphors.

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Istiora (from Arabic "to borrow") or metaphor (from Greek "to transfer") is the art of using a word in works in a sense other than its meaning, that is, in a figurative sense. This art is a type of transference of word meanings, which is based on similarity between things and events. In this respect, metaphor is close to the art of tashbih. It is often equated with tashbih kina, i.e. tashbih with the mushabbih removed. In literary studies, metaphor is stronger than metaphor. Metaphor is a means of artistic representation, metaphor. A metaphor is based on a similarity between 2 things. It consists only of similar and similar elements. Mas, cypress figure, beautiful eyes. In the metaphor, some characteristics of lions, tigers and other strong, courageous animals, the meanings of good and evil in the qualities of white and black are copied to emphasize certain human emotions (lion heart, white heart, black heart, etc.). Metaphor is something reflected in artistic works, an event, it is extremely important in the clear and vivid description of the events, in the vivid descriptions of the characters, and in increasing the attractiveness of the work. There are 2 types of metaphor: 1) open metaphor. For example, "A star beyond my reach, I see you in my dreams" (Abdulla Oripov). In this case, the beloved is likened to a "star". The like is omitted, and the like is given instead; 2) closed metaphor. For example, "The rest of the words were not enough" (F. Fylov). In this the "words" are likened to man. Like is omitted and like is given.

Many approaches to the study of metaphor lead to the birth of many classifications. Different researchers distinguish different types of metaphors based on their approaches and criteria. Since ancient times, there are descriptions of some traditional types of metaphors:



1. A sharp metaphor is a metaphor that combines concepts that are far from each other.
 2. A muted metaphor is one that is universally recognized and whose figurative character is no longer felt.
 3. A metaphor-formula is close to a deleted metaphor, but differs from it in the impossibility of turning it into a larger stereotype and sometimes a non-figurative construction.
 4. An extended metaphor is a metaphor that is implemented consistently over a large part of the message or the entire message.
 5. Implemented metaphor involves dealing with a figurative expression without taking into account its figurative nature, that is, acting as if the metaphor had a direct meaning. The result of the implementation of the metaphor is often funny.
- According to the traditional classification proposed by N.D. Arutyunova. Arutyunova, metaphors are divided into:
- 1)Nominative consists of replacing one descriptive meaning with another and serves as a source of homonymy;[1]
 - 2)Figurative metaphors that serve the development of figurative and synonymous means of the language;
 - 3)Cognitive metaphors appear as a result of the shift of the matching of predicate words (meaning transfer) and form polysemy;
 - 4)Generalization of metaphors (as a final result of cognitive metaphor), elimination of boundaries between logical orders in the lexical meaning of a word and stimulation of the emergence of logical polysemy.
- Let's take a closer look at metaphors that contribute to the creation of images or images. In a broad sense, the term "image" means a reflection in the mind of the external world. Images in a work of art are a symbol of the author's thinking, his unique worldview, a bright symbol of the image of the world. Creating a vivid image is based on using the similarity between two objects that are far from each other, almost a kind of contrast. Objects or events should not be sufficiently similar to each other for the comparison to be unexpected, and sometimes the similarity may be very insignificant, imperceptible, provide food for thought, or completely absent. The boundaries and structure of the image can be almost any: the image can be conveyed through a word, phrase, sentence, superphrasal unit, it can occupy an entire chapter or cover the entire composition of a novel. However, there are other views on the classification of metaphors .



For example, J. Lakoff and M. Johnson distinguish two types of metaphors that are considered in relation to time and space: ontological, that is, events, actions, feelings, ideas, etc. a metaphor that enables 'rith. as a type of substance (consciousness is a being, the mind is a fragile thing) and directed or directed, that is, metaphors that do not define one concept in terms of another, but organize the whole system of concepts in an interrelated manner. to each other (happy - up, sad - down; conscious - up, unconscious - down). Orientational metaphors are related to spatial orientation, "up - down", "inner - outer", "central - There are contrasts such as "peripheral". Orientational metaphors give a spatial reference to the concept. Ontological metaphors include: metaphors of essence and substance and metaphors related to containers. Philip Wheelwright distinguishes two types of metaphors depending on the semantic movement - distribution or connection: epiphora and diaphora. The main function for epiphora is expressive (appeal to the imagination), for diaphora - suggestive (appeal to the senses).[2]

George A. Miller states in his classification of metaphors:

- 1) Nominal metaphors;
- 2) Predicative metaphor;

Rosenthal D.E. and Telenkova M.A. recognize that there are three types of metaphors:

- 1) A simple metaphor based on the approximation of objects or events by one of their common features.
- 2) A detailed metaphor built on associations of various similarities.
- 3) Lexical metaphor (dead, petrified, deleted), in which the transfer of the original metaphor is no longer noticeable.

As soon as a metaphor is implemented, separated from a number of other linguistic phenomena and described, the question arises about its dual nature: a language tool and a poetic figure. S. Balli, who was the first to contrast poetic metaphor with linguistic metaphor, showed the universal metaphorical nature of language. Now no one disputes the existence of two types of metaphors - artistic and linguistic metaphors. Sh.Bally, followed by G.N. Sklyarevskaya, distinguishes the existence of two types of metaphors - artistic and linguistic. The meaning of the term "artistic metaphor" is broader and it seems to include all the features that are reflected in other terms: individual creative character, occasional (as an identity), specific use of tropes. belonging to a type and others. As a result, purposeful and conscious aesthetic research, artistic metaphor is



studied in poetics as one of its main aesthetic categories. Linguistic metaphor is spontaneous and has its own characteristics of language, and is studied in linguistics as a complex problem related to lexicology, semasiology, nominal theory, psycholinguistics and linguistic stylistics. The dual nature of metaphor is a language tool and object. Cicero pointed out that "clothing, first invented to protect against the cold, later became used as a sign to decorate the body. The distinction and metaphorical expressions introduced for the lack of words are mostly for fun. used. From the point of view of research, we are faced with the question of what is primary - linguistic metaphor or artistic time. loses the author.

What is the main difference between linguistic and artistic metaphor?

N.D. Arutyunova notes the following characteristic features of artistic metaphor:

- 1) The harmony of the image and its meaning;
- 2) Contrast with trivial taxonomy of objects;
- 3) Actualization of "random connections";
- 4) Not to be returned to a direct paraphrase;
- 5) Synthetic, scattered meaning;
- 6) Allowing different interpretations;
- 7) Lack of motivation or volition;
- 8) Appeal to imagination, not knowledge;
- 9) Choosing the shortest path to the essence of the object.[3]

As for the linguistic metaphor, it is a ready-made element of the vocabulary: such a metaphor does not need to be created every time, it is often repeated in speech without the speaker understanding the figurative meaning of the primary words. The relationship between language and artistic metaphors The problem of "identity" is based on the problem of interrelationship between the common folk and the poetic language: recognizing the functional specificity of each of these phenomena, researchers interpret them in opposition to each other or in mutual unity. Interpreting artistic metaphor as speech and contrasting it with linguistic metaphor, V. N. Telia emphasizes the main differences between these types of metaphor as follows: in linguistic metaphor, associative links are objectified, they reflect the language experience of speakers. corresponds to subject-logical connections; the connotations that form a metaphor are determined by the use of a given word for syllable power; the connotations of speech metaphors, on the contrary, reflect individual, not collective, views of the world, so they are "subjective and random in relation to common knowledge".



There are significant differences between linguistic metaphors and artistic metaphors according to their lexical status. If the linguistic metaphor is an independent lexical unit that enters into relatively free semantic relations and is implemented in different lexical environments, the artistic metaphor does not have such lexical independence - it is always connected with its "own" context. V. N. Telia described the features of artistic metaphor context conditionality: artistic metaphor "comes" from a concrete context; it is born and exists in context, and decays with it; connotative symbols that create metaphors are directed only within the given lexical set. The question of the relationship between the language metaphor system and artistic speech can be solved in two ways according to the above: or the fundamental difference between linguistic and artistic metaphors. There are no differences, and these types of metaphors can be seen as interrelated. Linguistic and artistic metaphors must be recognized as a single object or the differences between them are sufficient to consider them as independent objects of research.

The above classifications of metaphors, in our opinion, do not contradict each other, because they use different classification symbols. In order to study the various aspects of metaphor more fully, we will consider the types of metaphors and dwell on the question of the role of metaphor in a number of other tropes, poetic and linguistic symbolism: image, symbol, personification as well as these. those directly related to metaphor: comparison, metonymy and metamorphosis.

Conclusion

As types of metaphor V.N. Telia, according to different authors, there are from 14 to 37 different types of metaphors, which shows the diversity of opinion in this field of science. Different researchers not only understand the types of metaphors differently, but also call them differently. There are two types of metaphors. It can be both a language tool and a poetic image. A metaphor inherent in the nature of language is called a language metaphor (YM). This linguistic phenomenon is a ready-made element of the vocabulary, and such a metaphor does not need to be created every time. Examples of NMs: iron discipline, harsh law, controversy raged. A metaphor that is a symbol of artistic speech and belongs to the category of poetics is called an artistic metaphor (HM), for example: Silhouettes of red hearts fall from maple trees all day long. We often use language metaphors in speech without realizing it. Artistic metaphors, on the other hand, are easier to spot because they are more imaginative.[4]



Some researchers consider language metaphors to be of four types; for example, N. D. Arutyunova in the book "Language and Human World" [Arutyunova 1998: 35-67] mentions the following types of NM: 1. Nominative metaphor (or "determining" metaphor) a metaphor that derives a new name from the old lexicon. It works in the field of defining objects of reality, replacing monotonous (descriptive) meaning with another. This word serves to transfer the name, to indicate the properties of already existing realities. For example: sleeve (river), sheet (paper), eyeball, ear. Such a transfer, which creates homonymy, is usually based on the similarity of objects with a function or an external, obvious sign. A nominative metaphor creates nicknames and nicknames for individuals, which can later become proper names (for example: Box, Tick, Owl). This type of metaphor is mainly descriptive and appeals to vision rather than intuition like figurative metaphor. 2. Figurative metaphor is a metaphor in which concrete nouns are used instead of abstract nouns.

It describes a certain object and introduces a figurative (figurative) meaning into its semantic structure, for example: His eyes are cornflowers - his eyes are cornflowers, His hair is pure gold. Such a metaphor helps the development of synonymy. The third type of metaphor distinguished by N. D. Arutyunova is cognitive (or predicate, indicative) metaphor. This metaphor applies "foreign" characters to an object, that is, characters, properties, and states of another class of objects. For example: a sharp collision, howling wind, rustling trees. Cognitive metaphor serves as a source of polysemy. And finally, the fourth type of NM is a generalizing metaphor (as a final result of a cognitive metaphor), a metaphor that erases the boundaries between logical orders in the lexical sense of the word, for example: a soft mattress and a soft voice, a hard floor and a strong will. Such a metaphor leads to the generalization of concepts and creates logical polysemy. N. Unlike D. Arutyunova, G. N. Sklyarevskaya, in turn, calls the nominative metaphor. genetic metaphor and figurative metaphor - alive. He also sees them not as types (or kinds) of linguistic metaphors, but as semantic phenomena adjacent to ML, i.e., similar and correlated with linguistic metaphors, but without their own characteristics. He draws a crucial distinction between 'living' and genetic metaphors, as well as common language and artistic metaphors.



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