



THE USE OF METAPHOR IN FICTION

¹Botyrova Makhliyo Bakhodir kizi

Teacher of the Department of Uzbek Linguistics, Faculty of Uzbek
Philology of TerSU,

²Bozorova Gulshan Chorshanbi kizi

A 2nd year student of Uzbek Philology Faculty of TerSU

<https://doi.org/10.5281/zenodo.7571804>

ARTICLE INFO

Received: 16th January 2023

Accepted: 23th January 2023

Online: 25th January 2023

KEY WORDS

Metaphor, polysemantic
linguistic metaphors, artistic
metaphors, traditional
metaphors, individual
metaphors.

ABSTRACT

This article presents ideas about the fact that individual metaphors, which are one of the means of enhancing the impressive imagery of artistic prose, are rounded off by their non-repetition in conveying ideas to others. Scientific views of scientists about metaphor are shown. Examples of metaphors of general similarity and image similarity, which are the basis for the formation of individual metaphors in artistic works, are presented and analyzed.

Metaphor is the most common and widely used way of transferring meaning in our speech. A metaphor is a transfer of a name (word) based on the similarity between things or concepts. Metaphor (from Greek metaphora- transfer) is the transfer of the name of one subject to the name of another subject based on a certain similarity between them.¹ The study of metaphors has been the focus of attention of linguists since ancient times. In ancient times, showing metaphor as a separate method and means of understanding the world is an idea attributed to Aristotle.² During this period, the first steps in the classification of meaning transfers were taken: determining the place of a metaphor among names (generally words), checking the "unusual" nature of a metaphor, etc.³ D. F. Cicero, unlike Quintilian, noticed for the first time that it is possible to clearly convey information about objects through metaphor. Quintilian, who saw the purpose of metaphor instead of the functional criterion of metaphor, believes that "a noun or a verb is replaced by nouns that are missing or not preferable".⁴ In ancient metaphorology, any type of metaphorical transfer of name considered as the antithesis of metonymy. Quintilian described how it gives nominative, evaluative and decorative meanings to our speech. Although the concepts of reference, essence, and truth are almost never mentioned in Aristotle's manuscripts, his concept of metaphor and sensory knowledge remains a modernist idea for his time and for the present.

¹ Nurmonov.A. , Sobirov.A., Qosimova.N., Hozirgi o`zbek adabiy tili. –T: Ilm ziyo., 2013y,190-b.

² Дорофеева А.А. Что скрывается в тайне метафоры? (О подходах к изучению метафоры западными учеными в XX в.) / Вестн. Моск. ун-та. Сер. 19. Лингвистика и межкультурная коммуникация. 2014. № 4.

³ МАХМАРАИМОВА ШОХИСТА ТУХТАШЕВНА "ЎЗБЕК ТИЛИ МЕТАФОРЛАРИНИНГ АНТРОПОЦЕНТРИК ТАДҚИҚИ" ФИЛОЛОГИЯ ФАНЛАРИ ДОКТОРИ (DSc) ДИССЕРТАЦИЯСИ АВТОРЕФЕРАТИ, Самарқанд – 2020,15-b.

⁴ Quintilianus M. Fabius. Institutiones oratoriae. Libri duodecim. Lipsiae, 1887. (VIII, 6, 6).



It is common in science to look at metaphor as a tool that provides imagery of artistic speech. However, the artistic text, even in the entire text of the work, sometimes metaphors cannot be found. This does not mean that these texts do not have artistic imagery. After all, metaphor is, first of all, only one of the speech phenomena that creates imagery. Secondly, metaphor is not only a means of creating imagery, but also a means of forming an artistic form.

The role of metaphor in the speech process is related to its character. Therefore, even if the transfer of meaning is the basis for the creation of artistic-imagery, impressiveness, the use of all means of transfer of meaning is not intended to ensure speech effectiveness. But any shift in meaning can add significant appeal to speech.

The fundamental essence of metaphor, which enhances artistic imagery in artistic speech, is that it is not possible to express an idea in the same way as through metaphor in texts with metaphor. Unlike other linguistic means, the presence of situations such as the hidden expression of meaning, comparison, and juxtaposition in the characterization of things and events create conditions for expressing unique ideas through this tool. Many philologists, including B.V.Tomashevskiy⁵ and K.A.Dolinin⁶, have noted such opinions that the value of a metaphor in the speech process lies in its non-repetition. For example, B.V. Tomashevsky, speaking about the expression of ideas through similes, metaphors, and adjectives, writes: "The simple expression of the sign of something that needs to be distinguished does not always meet the requirements of effectiveness. In order to evoke emotion in a person, it is necessary to create a clear image of the symbol, when the symbol is remembered or attracted attention. That is why sometimes the sign of a thing is compared to the same sign of another thing or event."⁷ On the basis of such a comparison, artistic tools such as metaphors and similes are created, and an opportunity to express thoughts vividly, figuratively, and effectively is created.

D. Khudoyberganova emphasizes in her work that in researching the place of metaphors in the creation of a text, first of all, it is necessary to study the relationship of a word or sentence with a metaphorical meaning to the micro text reference, and in the structure of a unitary text with a metaphorical meaning, she says that mainly three cases will happen:

- 1) as an expression of understanding;
- 2) as an expression of the situation;
- 3) as an expression of the sum of situations;

When a metaphor comes as an expression of a concept, it appears in the text as a word or a combination of words, and it expresses the comparative relationship of an object sign or action-state in a sentence used in the text with another object sign or action-state.

Metaphor is a universal phenomenon. Approached in this way, metaphor, like other figurative devices, has a wide range of functions. However, metaphor is not as widely used in other types of speech as in artistic speech. Metaphor is interpreted as a kind of simile in philological sources. For example, the ancient Greek philosopher Aristotle considered

⁵Томашевский Б.В. Стилистика и стихосложение. – Л., 1959. – С. 201.

⁶ Долинин К.А. Кўрсатилган асар. – Б. 135-136.

⁷ Томашевский Б.В. Кўрсатилган асар. – Б. 201.



metaphor as a type of simile.⁸ In most of the works on metaphor, metaphor is interpreted as a hidden type of simile.⁹ A. T. Rubailo admits that simile is the first form of metaphor, that simile is the basis of metaphor¹⁰. There are similar ideas in Uzbek linguistics. Metaphor is defined in the "Uzbek language" textbook as follows: "Using a word that is an expression of one of them to express another, based on the relative similarity between objects and events, is called a metaphor".¹¹ In addition to noting that metaphor means analogy, R.Kongurov also emphasizes its difference from a simple simile. G.Qabuljonova, who specially studied metaphor in Uzbek linguistics, emphasizes that it appears when the existing noun cannot provide the same speech conditions from the speaker's point of view¹².

M.Mirtojiyev, thinking about metaphors as a language event and a speech event, recognizes that metaphors as a speech event have a stylistic nature¹³. Sh.Makhmaraimova notes that metaphor is the main way in the formation of artistic images and new meanings, and that it performs a number of speech tasks¹⁴.

In fact, a metaphor is a type of simile, which differs from a simile as follows: a) in the simile, the word that represents the comparable object or event is used in the correct sense, while the metaphor has a figurative meaning; b) simile consists of four components - simile object, simile, simile image and simile tool, while metaphor consists of only one component - simile¹⁵.

These different aspects show that simile and metaphor are two unique phenomena, although they arise on the same basis. Functionally, these two phenomena are combined again. For instance, they serve to ensure the effective imagery of speech. When thinking about the role of metaphor in artistic speech, it should be emphasized that not all metaphors can meet the requirements of artistic speech. After all, a certain part of the metaphors found in artistic prose is distinguished by its universality and the fact that it is firmly established in the language system. Accordingly, metaphors found in artistic texts can be divided into two types: a) linguistic metaphors of a polysemous character; b) artistic metaphors.

These two types of metaphor do not differ in terms of formation. Both are formed through the transfer of meaning. According to the sign of the object, the naming of the second object, which has the same sign, creates a polysemous linguistic metaphor. In such metaphors, there is no stylistic color, emotional-expressiveness, belonging to a type of speech, or characteristic of an author's individual style. They are metaphors characterized by universal unity, and the concept is expressed based on the open similarity between objects. For example, in Uzbek language, hem (the hem of a mountain, the hem of a cloak), page (the page of a book, the page of a person, the page of the sun), top (the top of a tree, the top of a thread) and others.

⁸ Античные теории языка и стиля. – М.: – Л., 1936. – С. 219.

⁹ Арнольд И.В. Стилистика современного английского языка. – Л., 1973. – С. 196.

¹⁰ Рубайло А.Т. Художественное средство языка. – М., 1961. – С. 37.

¹¹ Мирзаев М., Усмонов С., Расулов И. Ўзбек тили. – Тошкент: Ўқитувчи, 1978. – Б. 21.

¹² Қобулжонова Г. Метафоринг системавий лингвистик талқини. Филол. фан. номз... дисс. автореферат. – Тошкент, 2000. – Б. 10.

¹³ Миртожиев М. Ўзбек тили семасиологияси. Тошкент: Mumtoz so'z, 2010. – Б. 96.

¹⁴ Махмараймова Ш. Лингвокультуроология. Тошкент: Чўлпон, 2017. – Б. 120.

¹⁵ Мукаррамов М. Ўзбек тилида ўхшатиш. – Тошкент: Фан, 1976. – Б. 10-11; Қўнғуров Р. Кўрсатилган асар. – Б. 16.



The degree to which the metaphor performs its function in speech is related to the essence of the analogy that is the basis for this movement. When metaphors are created on the basis of open analogy, it mainly performs a nominative function. Linguistic metaphors are a clear proof of this. Characteristic of artistic metaphors is initially defined by originality and individuality. Artistic metaphor is one of the emotional-expressive tools with a strong stylistic color because it is a means of individual expression of an idea that does not have a ready-made figurative expression in speech. In artistic metaphor, the word that creates a figurative meaning is not only the name of the object, but also the figurative term of the object. Therefore, artistic metaphors are considered important visual tools for artistic text. Artistic metaphor is a figurative, expressive and effective tool. On this basis, its task in artistic speech is to provide imagery and impressiveness. Usually, a metaphor arises as a result of basing a sign between objects. The artistic value of a metaphor is also related to the hidden or open nature of this sign. The openness of the symbol simplifies the metaphor, the expansion of the scope of its application leads to a weakening of its influence. Examples of such metaphors are such expressions as "love" meaning "fire", "got lost in my mind" meaning "he took away his imagination", his mind flew away, "he looked" meaning "he shook his head". Metaphorical expressions of this type can be found in the works of various artists and in various artistic texts. Therefore, metaphors found in works of art can be divided into two types in terms of their use: a) traditional metaphors; b) individual metaphors.

The most common type of traditional metaphors in prose literature is the metaphorical use of words like wolf, raven, predator and other words in relation to bad people.

Individual metaphors are important for artistic prose, they are the way of expressing an artistic idea in a previously unexpressed form, and they are effective units that strengthen the artistic-imagery of an idea. Therefore, the analysis of individual metaphors found in artistic texts and their speech function is necessary for linguistic assessment of artistic speech. Based on the fact that figurative means in artistic speech often have the character of a stamp, V.P. Grigorev considers individual metaphors to be the most important means of semantic word formation. It is remarkable that one concept can even be expressed by one creator through several individual metaphors. Among such metaphors there are mutually synonymous features.

This kind of renaming of an object or event is especially necessary for artistic prose and enhances artistic imagery. In general, individual metaphors found in works of art are classified according to the nature of the similarity that is the basis for the formation of the metaphor: a) formed on the basis of general similarity; b) can be divided into metaphors formed on the basis of image similarity. For example, words such as vascular system and blood are very active in Uzbek literature in terms of being used in a metaphorical sense based on the general similarity between the subjects. According to this feature, the use of these words in a metaphorical sense can be said to be traditional. However, with the help of these words, different metaphorical meanings were expressed by different creators, which is the case of individual differences of these metaphorical meanings.

Metaphor is not only a figurative expression of thought, but also one of the means of clear and effective expression of thought. Because words and phrases with a metaphorical meaning are the same as words with a real meaning in the dictionary. In other words, in



fiction, more than one metaphorical word, metaphorical synonyms are used to express one concept, and there are also cases where more than one meaning is described by one metaphorical word, i.e. metaphorical homonym.

Russian scientist N.S. Valgina believes that metaphors consist of a set of three different meanings that overlap: 1) the correct meaning is the meaning that expresses factual information; 2) figurative meaning - the meaning expressing conceptual information; 3) re-conceived meaning (symbol) - meaning expressing internal information; meaning¹⁶. From the given classification, we can know that the familiar metaphor arises from the combination of three different meanings. The figurative meaning that is a part of it is related to the concept. That is, the concept that we can consider a metaphor has its own and portable meanings. The third is that if the re-conceived meaning is a part that is taken into account pragmatically, then we can see the figurative meaning conceptually. Currently, the theory of cognitive metaphors is applied to many fields and is considered one of the effective ways of knowing, categorizing the concept, conceptualizing, evaluating and explaining the world.¹⁷.

The fresher the metaphor, the more expressive it is. Skilled wordsmiths create beautiful examples of expressive, figurative speech by using words in a metaphorical sense in their works.

1. Shape similarities between two objects based on appearance:

Human mouth (literally)

Oven mouth (figuratively)

Human ear (literally)

Kazan's ear (figuratively)

2. Shift of meaning according to where two objects are located:

A dog's tail (literally)

The tail of the plane (figuratively).

The names of human parts are transferred to other things. The surface of the earth, the page of a book, the mouth of a bottle, the nose of a teapot, the ear of a teacher. For example: the words "head" and "face" can be used figuratively. My father strokes the heads of orphans (A. Qahhor). In this sentence, the word "head" in a figurative sense, i.e. to pat his head, to help him, to take care of him, forms a type of transfer. Someone could be seen from the beginning of the street. In this example, the head word is being used figuratively, depending on where it is located. Because a person's head is located in the highest part of the body, and the highest part of the street is also its head.

Action-state (verb), sign-property (adjective) are also subject to metaphoric meaning transfer according to the sign of similarity. For example, to connect the sentence to the sentence, the sky shed tears (a person sheds tears, but the rain metaphorically expresses the meaning of the tears of the sky), to be upset (to be sad, to be unhappy), such as sweet dream (pleasant dream), cold news (unpleasant news). Sweet: sweet apple (in its own sense) - sweet treat (pleasant treatment, pleasant conversation, transfer of meaning based on metaphor); Beautiful: beautiful bouquet (in its own sense) - beautiful treatment (transfer of meaning based on metaphor); To dry up: The lake dried up (literally) - The trail dried up (disappeared,

¹⁶ Durдона, Xudayberganova (2012), Matnning antroposentrik tadqiqi, Toshkent: "Fan" nashriyoti. B-48

¹⁷ Durдона, Xudayberganova (2012), Matnning antroposentrik tadqiqi, Toshkent: "Fan" nashriyoti B-49.



gone, metaphorical transfer of meaning); To melt: The ice melted (literally) - The mother's heart melted (metaphorically, the mother's heart softened her sins, she forgave, showed mercy, metaphorical meaning transfer).

But the fact that he kept so much anger against his father's abuser inside him, that he finally couldn't bear it and poured it out in a public letter, and that he didn't feel sorry for the writer while writing it. (Muhammad Ali. "Shokhrukh Mirza") In the example, through the metaphor of "anger", it is meant that Mironshah Mirza kept "anger words" in his heart towards his father. This metaphor is used to give a negative color to the image.

There is no doubt that when natural phenomena are compared to life phenomena, individual expressions are often formed, and the artistic imagery of such expressions becomes stronger. *Wasn't his life flowing like a clear spring? Then the cliffs fell on this spring and muddied it* (P. Kadirov. "Babur"). In this sentence, the words such as spring, ravine, mud are used in a metaphorical sense. The creator expressed "a good, meaningful life" through the metaphorical combination of a clear spring, "invaders" through the word "cliffs", and "anguished" and "anxious life" through the word "muddy". It can be seen that these metaphorical expressions show not only their individuality, but also their skillful use in order to find inner similarities between objects in the process of expressing ideas and to create a metaphorical meaning from this situation.

"...in the guise of a dervish, unrecognizable to anyone, (Mohammed Churogha, dressed in a similar manner, was watching from afar) secretly roamed the markets of Samarkand for three days, and did not say he was tired. "The market is a mirror," said Sahibkiran. Looking at him, I will get to know the life of the tribe. - Dervishes inspected many things, were interested in prices (Muhammad Ali. "Shokhrukh Mirza). The metaphor of "dervishes" mentioned in the passage also entered the ranks of private-author metaphors and served as an important methodological tool to give a historical color to the text of a historical-artistic work. Moreover, as we mentioned above, this metaphor is used to save lexical means. Because here the meaning of "people dressed as dervish" is understood.

Eagle is Amir Sahibqiran, and falcons are enemies. Enemies always run away like these falcons (Muhammad Ali. "Shokhrukh Mirza). Traditional metaphors are also used in this example, and by contrasting them in one sentence, the author has made a clear difference between the images and increased the emotional-expressiveness of the work.

My grandfather was still in a hurry, my mother was as pale as gray, her eyes were closed, her head was thrown to one side, and if my grandfather did not hold her by the shoulder, it was certain that she would fall down. I remember my mother vividly. In a low-ceilinged house, under the window, a dove lay looking up at the sky. Her color turned yellow, and two of her eyes had sunken in. First she lost her fade. Then his lips began to quiver. She pressed the shriek to his face, her shoulders trembled, and suddenly she threw herself on the felt floor. (O. Hoshimov "Ikki eshik orasi") Through these examples it is possible to understand that the health of the characters is not good. A person's complexion gives a lot of information not only about his emotions, but also about his health. In the examples, feelings of depression, frustration, and sadness are clearly shown. In all examples, color is used in relation to a person's face, and most of them are used by the narrator to describe the emotional state of various characters.



"That's it, that's it! Yeah-yeah, not satisfied with God's order, I mercilessly dried up the roots of many snakes and scorpions that tend to bite each other! I did not let him suffer from the oppression of some poor tyrant. (Muhammad Ali. "Shokhrukh Mirza) The metaphor of "snakes and scorpions" in this passage is also traditional, but the author was able to use it as a means of providing a unique expressiveness in the context. In addition, this metaphor serves to save the lexical means in the passage, to express the idea in a short, concise and clear way.

Yes, you are right, the golden boy was the best compared to others. If this is what Allah has commanded, may He grant you a place in Paradise! Akhiy Jabbar's felt something in his hearth. (Muhammad Ali. "Shokhrukh Mirza") Through the metaphor of "gold", it is attributed to a person, and it is figuratively conveyed that he is the best, the best, the most valuable of young men. This is based on the quality aspect of the subject.

- Congratulations! - said Sahibqiran to Shahrukh Mirza. - You are my support in Khurasan, my son, I ordered you not to smile from Herat! Because princes in Tabriz, Shiraz, and Baghdad enjoy the power of your control (Muhammad Ali. "Shokhrukh Mirza"). Shahrukh Mirza, the fourth son of Amir Temur, is meant by the "support" metaphor. Through this, the meaning of "without a son as a support" is expressed in the text. This metaphor also fits the text of the work.

In metaphors based on figurative similarity, the similarity is not based on a general and concrete sign for objects. That is why such metaphors are often created on the basis of a hidden similarity and become a means of enhancing imagery. For example, *No matter how long this darkness that engulfs the land of Movarounnahr lasts, one day the dark clouds will disperse and the sun will rise (O. Yakubov. "Ulugbek xazinasasi")*. There are three metaphorical expressions in this sentence. It is known that the original meaning of the word "darkness" is "blackness". Although there is a certain connection between the metaphorical meaning expressed by the word darkness in this sentence, "dark days, bad days" and the original meaning of this word, the metaphorical meaning was created on the basis of figurative similarity. . Because the original meaning of the word that creates a metaphorical meaning - "darkness" is compared to "dark days", and this comparison is based not on general similarity, but on figurative similarity. The second metaphorical compound in this sentence, black cloud, mainly expresses the meanings of "war", "bad days", in this sense, this metaphorical compound cannot be called an individual metaphorical compound. The dark clouds in the sky of the city disperse and the sun comes out. (Sh. Kholmiraev "Qil koprik"). In this sentence, the meaning of "war" is also expressed through the metaphorical combination of a black cloud. However, it can be seen that the individual words are used, even though the metaphorical combinations "sunrise" in the above sentence and "sunrise" in this sentence are the same means of expressing the meanings of "good day". Because in the first sentence, the use of the word sun, a synonym of the word sun, which is characteristic of oral speech, can acquire individuality. There are also cases where the metaphorical combination of a black cloud expresses the meaning of "evil-minded people", and this metaphor is also an individual metaphor created on the basis of figurative simile. Where did these dark clouds come from around him? Every partner with an anger is like a black cloud blocking the sun from Babur. Isn't it the wind of these black clouds, the terrible snake that is twisting the wind? (P. Kadirov. "Babur") In the text, the word "black cloud" is used in three places, and in all three places the



writer uses the word "black cloud" to describe the places around Babur. Only in one place, the backs are likened to a dark cloud. In the other two places, the meaning of the compound has changed and it represents people with dark intentions around Babur.

The flag of the kingdom with its gilded three rings is proudly flying above the high door with its amazing intricate gold embroidery (Muhammad Ali. "Shokhrukh Mirza). The metaphor of "proud" in this passage is significant in that it represents a unique subject in the text of the work, and it performs the function of eliminating situations such as the use of excessive lexical tools in the sentence and the reader's boredom with the work, as well as the function of eliminating too many narratives.

To sum up, we can observe a metaphor in the scene of each work, in the speech of each character, which increases the attractiveness of the language of the work and serves to clearly reveal his world view and emotional experiences based on the character of the hero. In the course of the analysis, we can see how skillfully the author was able to convey the moods of characters closely connected with each other using the stylistic tool of metaphor. So, the artistic-imagery of individual metaphors is related to its content, and the word or phrase becomes poetic in the text. Therefore, the text (context) is important for the metaphorical meaning of the word.

References:

1. Античные теории языка и стиля. М.: – Л.: – 1936. – 341 с.
2. Арнольд И.В. Стилистика современного английского языка. Л.: Просвещение, 1973. – 302 с.
3. Томашевский Б.В. Стилистика и стихосложение. – Л.: Учпедгиз, 1959. – 195 с.
4. Рубайло А.Т. Художественные средства языка. – М.: Учпедгиз, 1961. – 123 с.м
5. Мирзаев М., Усмонов С., Расулов И. Ўзбек тили. – Тошкент: Ўқитувчи, 1970. – 266 б.
6. Миртожиев М. Ўзбек тили семасиологияси. – Тошкент: Mumtoz so'z. 2010. – 284 б.
7. Махмараимова Ш. Лингвокультурология. – Тошкент: Чўлпон номидаги нашриёт-матбаа ижодий уйи, 2017. – 163 б.
8. Мукаррамов М. Ўзбек тилида ўхшатиш. – Тошкент: Фан, 1976. – 88 б.м
9. Қўнғуров Р. Ўзбек тилининг тасвирий воситалари. Тошкент: Фан, 1977. – 152 б.
10. Қўнғуров Р. Субъектив баҳо формаларининг семантик ва стилистик хусусиятлари. – Тошкент: Фан, 1980. – 165 б.
11. Makhliyo B. et al. Linguistic Features of Artistic Similes //Central Asian Journal of Literature, Philosophy and Culture. – 2022. – Т. 3. – №. 11. – С. 41-46. Botirova M., Qayumova M. Language Characteristics of Phraseological Units //Procedia of Philosophical and Pedagogical Sciences. – 2022. – Т. 1. – №. 1. – С. 80-83.
12. Qizi B. M. B., Sanjarovich I. S. BADIY MATNING LINGVISTIK MOHIYATI //Oriental renaissance: Innovative, educational, natural and social sciences. – 2021. – Т. 1. – №. 3. – С. 46-51.