

METAPHOR EXPLANATION METHODS WHEN STUDYING ARTISTIC TEXT

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ABSTRACT:

This article examines some of the metaphors and their types from literary text, and also provides techniques for explaining these metaphors.

KEY WORDS: metaphor, metaphoricity, comparison, symbol, context, words and phrases.

INTRODUCTION

Metaphor is the transfer of a name from one object or phenomenon of reality to another based on their similarity in any respect or in contrast.

Metaphor is one of the most common artistic tropes in literature. The metaphor is based on the similarity of objects or phenomena in a variety of ways. It arises from comparison, juxtaposition of a new object with an already known one and highlighting their common features.

Types of metaphors. In terms of frequency of use, one can distinguish: common (wise decision), generally accepted poetic (golden foliage) and individual author's metaphors (chintz of the sky).

Epiphora is an erased metaphor, which, due to its frequent use, is no longer perceived as a comparison. For example: went like clockwork or car wipers.

The metaphor can be simple, even consisting of one word, and expanded - if the comparison is used not once, but sequentially throughout a fragment or the entire text.

Metonymy is the replacement of one word for another according to the contiguity of concepts. For example, in the expression "I

drank three bottles", the contents of the bottles are replaced with the name of the container.

MAIN PART

Synecdoche is the transfer of the general to the particular, or vice versa - the parts to the whole. In the synecdoche, the singular can be used instead of the plural: "And it was heard before dawn how the French was jubilant" (M.Yu. Lermontov).

Or vice versa - plural instead of singular: "We all look at Napoleons" (AS Pushkin).

A part can mean a whole: "The first racket of the world." And the whole can be used to refer to the part: "Russia scored five goals for Saudi Arabia."

Examples of metaphors in Russian literature:

An unnamed worm sharpened his heart (N.V. Gogol)

Burn the hearts of people with the verb (A.S. Pushkin)

Your soul is full of fire (M.Yu. Lermontov)

She was a living fire of snow and wine (A.A.Blok)

Rain pearls hung (F.I. Tyutchev)

Parade unfolding my troops pages (V.V. Mayakovsky)

Metaphor in an artistic, especially in a poetic, text is an integral and effective means of forming the figurative-semantic, emotional and, ultimately, ideological-artistic content of the work. The depth and accuracy of the assessment of its ideological and artistic function as part of a work or part of it depends on the understanding of the initial semantics of a metaphor, its semantic fundamental principle.

The correct perception of a metaphor in ordinary reading or listening to the text of a work of art requires a certain skill, which can be developed through a systematic, thorough and correct linguistic analysis of metaphorical formations in the course of commenting on the text of a work in the classroom. The methods of explaining such formations differ depending on the type of metaphors to be analyzed.

The individual author's metaphors found in artistic speech, depending on the nature of the relationship between direct and metaphorical meaning, are divided into four types, each of which requires a special method of explanation.

1. Actually a metaphor.
2. Metaphor-comparison
3. Metaphor-paraphrase
4. Metaphor-symbol

Actually a metaphor. The mechanism of its formation is that, under the influence of the context, some signs of direct meaning form a figurative metaphorical meaning or generate associations that motivate its content:

The stars fade and go out. Clouds on fire. (I. Nikitin):

The word fire means hot glowing gases around a burning object. Of several signs of direct meaning in the given example, it is actualized, making up the content of metaphorical meaning, one sign is the color of fire.

This is the most common type of metaphor. It is no coincidence that this kind of metaphor is most often realized in spoken language. Examples: bottle neck, timetable window, sharp pain, black thoughts.

The interpretation of the metaphors proper consists in extracting the "semantic root", i.e. in finding those signs of direct meaning that are actualized in a given context and constitute the content of metaphorical meaning.

Lips drain from the cold ... (V. Mayakovsky):

Drain is a neologism formed from the word plum: in the context, only one feature is actualized - color, and the verb means to become bluish-black, which creates an impressive imagery and expressiveness, succinctly, with one stroke emphasizing the difficulties that the workers of the

Kuznetsk-system had to overcome:

In her, feelings will not flare up (M. Lermontov):

To flare up - to burn strongly and suddenly - in combination with the word feeling means to manifest itself strongly and suddenly, and the very nature of the transfer of a specific action (usually some material flares up) to an abstract object - feelings - creates a hyperbole and gives feelings extraordinary strength.

With the eyes of a good uncle, leaving
They take it like they take a tip
American passport
(V. Mayakovsky)

Leaving is actually a metaphor and means here looking intently, ingratiatingly, however, this meaning is formed not directly on the basis of individual signs of the meaning of the verb to eat, but on the basis of associations (to look as if to bite in), which creates expressiveness and serves as a means of satirical depiction.

And on this wooden face a kind of warm ray suddenly slid.
(N. Gogol)

Wooden here means insensible, expressing nothing; this meaning arises on the basis of associations: wooden - solid - motionless - expressing nothing, insensitive. This is confirmed by the text of Gogol's poem: In the same way, Plyushkin's face, following the feeling instantly slipping on him, became even more insensitive and even more vulgar.

The metaphor-comparison is formed when one or another sign of direct meaning becomes the basis for the convergence and comparison of two objects, each of which is named in the text:

Red poppy of sunset splashes on lake glass (S. Yesenin)

Sign - color - in the word poppy, specified by the adjective red, is the basis for comparing poppy and sunset. The metaphor itself approaches comparison and is easily transformed into it: sunset poppy - sunset, ka poppy.

To interpret this type of metaphor, you need to highlight the basis for comparison and make a transformation:

Above the greens of the winter, the red flame of the mountain ash
(N. Rylenkov)

The bright red flame of a mountain ash is a mountain ash, like a red flame.
I walk along the line front.

(V. Mayakovsky)

Row Front - Front of Rows - Row as Front.

The metaphor-paraphrase is a renaming based on the commonality of some signs of the meaning of a word or phrase and an object, the original name of which is absent in the text:

Into the blue bell
I've been hitting for a month
(S. Yesenin)

The blue bell is the firmament, and the basis for the renaming is the feature common to the direct and metaphorical name - form.

The metaphor-symbol is formed by assigning an abstract content to a certain word or phrase due to the associations between it and some signs of the direct meaning of the word or phrase.

For a long time in Russian poetry there have been metaphors-symbols of night, darkness, darkness, day, light, sun, embodying

opposite principles: evil, chaos, disharmony - good, greatness, harmony.

What a common ray of joy

In Russian, the limits shine for us,

Which light drove away the darkness of the clouds?

(M. Lomonosov)

The light and dark in the above text clearly exhibit the contrasting meanings noted above.

The metaphor-symbol allows the poet to reveal, materialize the difficult to express - diverse internal mental states, to make a natural phenomenon, an object a carrier of spiritual content.

Such a metaphor can be realized in a narrow context, as in the above cases, and in a wide one, becoming the basis of a figurative system, as, for example, in M. Lermontov's poems "Cliff" and "Sail". So, in "The Cliff", thanks to metaphorization, a cloud and a cliff become symbols of various principles: a cloud - beautiful (golden), irresistible (she rushed off early in the morning), carelessly free (playing cheerfully across the azure); cliff - loneliness and suffering. The process of symbolization is carried out using the method of personification - the transfer of signs and actions of objects animate to inanimate ones (a cloud slept, it rushed away on its way, playing merrily; on the chest of a giant cliff, in the wrinkle of an old cliff, it stands thoughtful, quietly crying).

CONCLUSION:

All this leads to the fact that the cloud and the cliff cease to be simple attributes of nature, become images-symbols - the carriers of the spiritual content inherent in man.

That is why it is important when explaining metaphors-symbols to rely not only on a narrow, but also on a broad context, referring to other works of that author.

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