METAPHORICAL CHANGES IN ENGLISH

Irgasheva Nasiba Dadajanovna,
Senior Lecturer, Andijan Machine-Building Institute
E-mail: nasibairgasheva@gmail.com

МЕТАФОРИЧЕСКИЕ ИЗМЕНЕНИЯ В АНГЛИЙСКОМ ЯЗЫКЕ

Иргашева Насиба Дадажановна,
старший преподаватель, Андижанский машиностроительный институт
E-mail: nasibairgasheva@gmail.com

ABSTRACT
In the article the author analyzes the role of metaphor in the organization of communication in fiction. Metaphor is one of the most expressive tools of speech, reflecting not only lexical meaning, but also giving emotional coloring to a word or expression. Metaphor can often be seen in works of art, where the author, with its help, sets the right atmosphere, in writing and even in colloquial speech.

Аннотация. В статье автор анализирует роль метафоры в организации коммуникации в художественной литературе. Метафора является одним из наиболее выразительных средств речи, отражающим не только лексическое значение, но и придающим слову или выражению эмоциональную окраску. Метафору часто можно увидеть в художественных произведениях, где автор с ее помощью задает нужную атмосферу, в письменной и даже в разговорной речи.

Key words: communication, metaphor, lexical meaning, speech, work of art.

Ключевые слова: общение, метафора, лексическое значение, речь, художественное произведение.

Communication is the most important level of human interaction, during which the goal is to transfer and convey information to the interlocutor. Therefore, every statement and every word must carry some understandable reasonable meaning. The primary and elementary unit of meaning is the word, and that is why in the task of explaining the meaning of any message to the listener in a particular situation, thereby revealing the essence of the communication of the interlocutors, we pursue the goal of analyzing the meaning of the word. Even more difficulties arise in the process of communication in a foreign language when different cultures, mentalities and difficulties of translation into the native language collide.

There are several main ways of developing a new meaning, and the most complete scheme of semantic changes was proposed by the German linguist Hermann Paul in the 19th century. He outlined three directions for the development of lexical meanings:

1) value expansion,

2) narrowing of the value, 3) shift (shift or transfer) of the value. If in the case of the first two points the meaning changes in the process of changing the semantic volume and occurs gradually, in a natural way, then the change through the shift in meaning occurs by the speaker consciously, and fixing in the language system occurs due to collective associations - if the linguistic majority recognizes the basis for transfer.

One of the types of transfer of lexical meaning is a metaphor. A metaphor is a stylistic device that consists in transferring a name from one object or phenomenon to objects, phenomena of another type due to similar secondary features or a hidden comparison. Metaphor is one of the most expressive tools of speech, reflecting

not only lexical meaning, but also giving emotional coloring to a word or expression. Metaphor can often be seen in works of art, where the author, with its help, sets the right atmosphere, in writing and even in colloquial speech, in which one can trace both long-established metaphorical transfers and situational ones, when the speaker uses them intentionally in his speech, thereby improving their linguistic level.

Polysemy - polysemy, multivariance of a word - is one of the ways to create new words. Human nature is limited in the ability to pronounce various sound combinations, and even the richest language in sounds will sooner or later face the problem of a crisis of new words. It follows that the enrichment of the vocabulary of a language occurs not only by adding new words to the language system, but by the active polysemy of already existing words. One of the most common areas of polysemy is the transfer of the meaning of words due to the similarity of the concepts they express.

For example, "sheep" has more than one meaning: 1) a furry pet; 2) a very shy person (sheep); 3) led man (He follows his leader like a sheep.); 4) sheep wool, products made from it; 5) in combination with the adjective black - a person who is very different from the rest, "white crow" (she was the black sheep of the family).

Metaphor allows you to look at new objects and phenomena through the prism of an already established, fixed picture in the mind of a person. Associations that are the basis for metaphorical transfer and develop through cognitive processes are limitless, which means that this type of semantic development is the most productive. For example, the word "bulb", which means a plant bulb, has moved to another object, giving it its verbal expression - now "bulb" also means an electric light bulb. The last word has a completely new meaning, which has nothing to do with a plant, however, the light bulb got its name in English due to the similarity in shape with an onion.

It should be noted that comparison and assimilation can occur on completely different grounds: the similarity of form and content, the similarity of position, color, function, behavior, properties. An association can be built not only between two specific objects. For example, in the phrase "time slides", the abstract concept of time is attributed to an action performed by some specific object. Any tangible objects can slide on a smooth surface, but by attributing this action to time, the author makes it clear that nothing can be an obstacle to its flow, time moves inexorably, without pausing, as if "gliding". According to the content of the metaphor, we can trace which feature is especially traced in the original, generic word, which property of the word seemed to be the most important in the language system, because we transfer definitions based on the similarity and commonality of any features.

Thus, the type of thinking and worldview of an English-speaking person is revealed to us. However, the emotional connotation that was originally put into the word with a new meaning is not always preserved. For example, "star" originally denoted a space object, but a little later this concept began to be called television artists, constantly flashing in the press.

Of course, over time, the circle of people called "stars" expanded significantly (tennis star, rock star) and began to mean a professional, a bright representative of any field, but by this time that ironic connotation that was embedded in the name "stars" had already been lost. It is also worth remembering that metaphor in fiction differs from metaphor in terms of semantics. In the first case, the association is accepted by the linguistic majority and takes root in the everyday speech of native speakers, and English learners will have to learn them as part of the linguistic system. In the second case, the metaphor is authorial and is introduced by the poet or writer into the text intentionally to influence the perception of readers and listeners.

Consider an example from the novel Tender is the Night by F. S. Fitzgerald: "... She was almost eighteen, nearly complete, but the dew was still on her" - she was almost eighteen, almost bloomed, but still in the morning dew. Early in the morning, the grass in the field is covered with cold drops of water. As soon as you

touch the stalk, a drop of water flows down, losing its former shape. The author's metaphor, introduced by comparing youth with dew, indicates the tenderness and vulnerability of Rosemary's youth, and this metaphor has not taken root in the language system and is not used in colloquial speech.

Thus, a metaphor tends to improve and supplement the meaning of any definition, and the writer can give some already known processes and phenomena a completely new nomination based on a metaphorical comparison, which allows the reader to unconsciously understand the hidden information left in the work intentionally according to the author's intention. Metaphor is a very difficult stylistic device to study - the difficulty lies in capturing the emotion or hidden meaning that was originally embedded in it. Template metaphors are formed due to the adoption by the majority of the language, which makes it possible to trace the train of thought, culture and worldview of another people, while some authorial, living metaphors are still waiting for their justification or have several "keys" due to the existence of different approaches to their analysis.

Metaphor will always be relevant, because each person has his own vision and fantasy, and this is the starting point for the development of metaphor, moreover, today there is no exact single definition of this stylistic device, just as there is no specific approach to its study. And this fact only proves the versatility of metaphor as an element of the language system and reflection of the surrounding world.

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