The Relationship of Metaphors Used in Prose and Poetry Texts (In the Materials of English and Karakalpak Languages)

Sh.M.Kalimbetov

Senior Teacher
Uzbekistan State World Languages University, Tashkent

ABSTRACT

The article highlights the semantic possibilities of sadness metaphors, which are activated in the context of text derivation, and describes their use in poetic and prose texts.

Keywords: Prose, poetic, metaphor, text, realization, concept, personification, usual, typical, unusual.

Introduction:

As the researchers dealing with the problem of determining the place of the literary text among other language units rightly noted, "it is impossible to talk about any study without distinguishing its categories" (Galperin 1981:4). In order to define text categories, it is first necessary to determine what concepts and content these categories represent. At the next stage, in turn, it is required to determine what tools are involved in the representation of these categories. I.R. Galperin, Z.Ya. Turaeva and other scientists divide the categories of the text into two main groups. The first group includes categories that reflect the structure of the text, and the second group includes those that reflect the content aspects of the text. Accordingly, Z.Ya. Turaeva suggests calling the first group "structural" and the second group "content" or conceptual categories (Turaeva 1982:3).

Materials and Methods:

Such a division is certainly conditional, because any category has formal and substantive characteristics. But those of the first group give the main text the status of a linguistic event, while the second group shows the process of reality being reflected in the text. In addition, in the formation of categories in both groups, units of different levels participate in interaction. The units involved in the text often perform additional semantic functions. In the text formed with the participation of various linguistic units, only additional features of meaning, connotative and associative possibilities occur. Therefore, linguists emphasize that it is necessary to distinguish between substantive-factual and substantive conceptual information expressed in the text (Galperin 1981:26-50; Jacobson 1961).

Thus, the activation of text categories is ensured by the interaction of units of different levels.

Such units certainly include metaphorical expressions. As an example, let's analyze the activation of the metaphor of sadness in the poem The Majesty by the English poet L. Ferlinghetti:

The Majesty
The Majesty the sad majesty
on the universe
on grey mornings
the clouds the furled clouds the grey seas
like sheets of iron
sails on them
Like rusty tin tongues
struck silent
Vault of sky shut up on huge hinges
Keys thrown away into Turner landscapes

"Face of creation" veiled unsmiling the waves are mute lips curled back
Silence and answer in any "objective correlative"
or "pathetic fallacy"
The fog finds the dumb bell
a dog looks out a pot daring not to back and tear the veil today

(Ferlinghetti L. Landscapes of Living and Dying, p. 8-9)

This poem, written in a free style, contains nominative clauses that represent a separate expressive, in which the image of the subject and the feeling are combined (Arnold 1981:188). Inner speech has the appearance of a stream of consciousness, and it reflects external and internal emotions. For this reason, the text is formed in a unique manner, that is, without punctuation marks, while punctuation is a means of indicating the meaning, a means of expressing the reader's feelings (The same work, p. 226).

The author describes the appearance of the sea covered with fog using the following phrases: gray mornings, clouds the furled clouds, the gray seas like sheets of iron, etc. These combinations create an emotive connotation of the word gray, which usually has a natural character, due to the expression of the meaning of "covered with a veil".

The poem describes the sea in a metaphorical way. The content integrity of the text is achieved on the basis of the generality of the topic. As a result, naming a single unit using different units ensured consistency. In this case, the expression of sad "qayǵılı" emotion has a unique appearance. It is known that the following meanings of the word sad are recorded in the dictionary: 1) gloomy, sorrowful, unhappy, causing sorrow; 2) dark in color, dull (Oxford Advanced Learners Dictionary, 1998). It seems that opposite meanings are reflected in the semantic structure of sad quality (Nikitin 1983:39). Therefore, the association of the name majesty with the name "qayǵılı" seems out of the ordinary. But in poetic speech, it is often the case that such combinations take on a metaphorical and metonymical meaning. At the same time, the occurrence of structures of the sad majesty of the universe type in the poetic text becomes normal. However, their content appears in a larger context.

The conducted analysis informs that the poet thinks through images, and in this he transfers his experiences to real reality and uses metaphorical transfers corresponding to the thought. He does not simply use language tools, but approaches them creatively. This artist T.S. Eliot described the poet's emotions as follows: "The poet expresses his emotions by finding a set of objects, a situation, a chain of events which shall be the formula of that particular emotion which he wishes to express, such that when the external facts are given the emotion is immediately evoked" (Eliot 1960: 100).

It has long been noted that metaphor is a phenomenon found in texts of all genres (Richards 1936; Black 1954). But it is also known that the occurrence of this phenomenon in different texts does not happen in the same way. That is why it is of great theoretical and practical importance to study the common and different aspects of poetic metaphor with other types.

In our opinion, in the activation of prose metaphors, attention can be focused not only on the similarity between events, but also on their different features.

Some promising conclusions in this regard J. Mentioned in the work of Lakoff. In the eyes of scholars who have discussed the issue from the perspective of the conceptual theory of metaphor, it is difficult to sharply distinguish between poetic and other types of metaphors. In contrast, metaphors specific to poetic speech are based on metaphorical expressions used in everyday speech. A notable difference is that poetic metaphor extends and conceptually succeeds everyday metaphor. In particular, the metaphor that occurs within the

framework of the cognitive model "Death is departure" is reminiscent of the expressions "pass away", "be gone" or "depart" used in everyday communication. For example, according to scholars, in Emily Dixon's poem "Because I could not stop for Death", these phrases are expanded as follows (Lakoff et al. 1989:71):

> Because I could not stop for Death –
> He kindly stopped for me-
> The Carriage held but just Ourselves-
> and Immortality.

J. Lakoff and M. Turner's conclusion was supported by many researchers who tried to explain how much the content of a poetic text is related to the use of metaphors and how these metaphors influence the poetic nature of simple metaphors (Deane 1995; Freeman 1995; 2002; Stockwell 2002; Crisp 2003; Yu 2003; Goatly 2008). The proof of this can be seen in the comparison of the following examples:

1) And the Lady began to see company; being altered only from what she was before that colour of sadness in which she had dressed her Person and Countenance (Fielding, Henry,1749, Tom Jones, LO)
2) But misfortune has now given his mind a tincture of sadness (Mackenzie, Henry, 1777, Julia de Roubigne, LO);
3) Constance felt a pang of sadness as she walked into the building on Ludovico's arm, thinking that no one in the world who cared for them knew what was happening (CEY 2690, BNC);
4) He'd been so sickly from birth and Sarah ached with sadness to see her tiny stepbrother losing hold on life (BPI 509, BNC);
5) Átrapi hár qıylı reńge dónip tursa da ishinen qara qayǵısı shıqpadı.
6) Qırıq kúnnen beri aqsham uyqı joq, kúndiz tınım joq, tún uyqıdan qabaǵı qatıp, reńkinen qan qashıp, Alpamıstıń jolına qarap, óler hálge kelgen eken. Alpamıstı kórgen soń kewilindegi qayǵı-dárti umıt boldı. ("Alpamıs" dástanı, 62-bet)
7) Kewilge qayǵı toltırıp,
Jetimniń gúlin soldırıp,
Ózleri naymıt boldırıp,

Heshǔaq jolda qalǵan emes. ("Bolǵan emes" Berdaq)
8) Jas miyman kayda, alayık kóńlin shamalı,
Talpınǵan júrek tawlarday qayǵı jamadı. ("Mákár'ya-sulıw" T.Jumamuratov, 112-bet)

Results:

The difference between poetic and prose metaphors is manifested in their level of conventionality, that is, in the measure of acceptance of the metaphor in the community. Indeed, in poetic speech, metaphorical expressions created by the author and not very familiar to the language community are used relatively more. We came to this conclusion as a result of certain observations.

For example, the activation of this type of metaphor can be observed in the following examples:

1) Streets paved with opal sadness (Kaufman, Bob, Morning joy, LO);
2) I am consumed with a glad sadness (Bukowski, Charles, 1986, Hot, LO);
3) His sadness stripes through him like ink leaving no space for him (Dumore, Helen, 1991, Off the west pier, LO);
4) His sadness is like the itch that gives his fingers back (Carruth, 1992, The Buddhist painter prepares to paint, LO);
5) Shebine shertilgen qayǵı sazına,
Zulpımdı tarqatıp soǵan tar etti. (A.Dabilov, "Baxadır" 95-bet)
6) Qayǵı menen qapalanba,
Jesirmen dep japalanba,
Iplas pikirge talanba,
Aq sút bergen mexribanım. (A.Dabilov,"Baxadır" 107-bet)
7) Shar tárepke mudam kóz salıp turǵan,
Ol jigitler el qayǵısın shegedi. (A.Dabilov, "Xalıq ǵarǵısı" 15-bet)
8) Quwatım ketip belimnen,
Xabar kelip tur ólimnen.
Jaqın bolıp qayǵı bilen,
Qartayıp házir, ne boldım? (Kúnxoja "Ne boldım", 90-bet)

Discussion:

Although the opinions expressed by scientists in this regard sometimes seem to contradict each other, they are not. The

difference in these opinions is related to the way researchers approach the analysis of the phenomenon of metaphor. For example, J. Bridges and R. Monaco distinguishes between poetic and prose metaphors in terms of their use and understanding (Briggs. Monaco 1990). Cognitive scientists pay more attention to the analysis of mechanisms that shape the conceptual nature of metaphors (Lakoff, Turner 1489). We do not see any contradiction between these approaches. Both of them contribute to the manifestation of the true nature of the phenomenon of metaphor.

In fact, the main types of metaphor are found equally in poetic and prose text. This, in turn, indicates that there is no significant difference in the possibilities of expressing the concept of poetic and other types of metaphors. For example:

1) The gloomy sky conspired with natural smoke and darkness of the city, to add deeper <u>shade to the sadness</u> of the prospeets (Flint, Timothy, 1828, The life and adventures of other clenning, LO);

2) The <u>sadness is the greater</u> as the act comes at a time when the accumulated wisdom from attempts to improve schools was establishing a consensus on how shools might more effectively meet the needs of all pupils (CMU, 274, BNC);

3) <u>Tawday qayǵı</u> salmaǵınıń astında
Zorǵa júrmiz ırıl-tırıl kúneltip.
("Mákár'ya-sulıw" T.Jumamuratov 43-bet)
4) <u>Qarańǵı, qayǵılı qapa kewilden</u>,
Tabalmay kóp júrdim sózdiń bulaǵın.
("Armanım" A.Dabilov, 47-bet)

It is clear from the above examples that metaphors in both types of text are based on the same source and are formed on the basis of the same metaphorical movement. It turns out that poets use a slightly different method of metaphorically expressing the emotion of grief, but try to maintain a logical connection with the source.

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Conclusion:

In addition, poets are able to use even conventional, conventional metaphors in unusual ways. Based on this, we can conclude that unusual metaphorical expressions occur more frequently in poetic text than in prose text. A. analyzed texts of various genres. According to Goatly, modern English lyric poetry is rich in "active metaphors" whose meaning depends on the context (Goatly 1997:311).

Hence, metaphor takes place from the conceptual system and analogies formed become conventionalized or habitual. That is why both types of metaphors can be equally active in poetic text. Typical metaphorical expressions, in turn, encourage the listener or reader to clarify the relationship between the elements being compared (Banks 1988; Giota 1997; Gentner et al 2001; Browdle et al 2005). However, no matter how familiar metaphors are to readers, their "brain drain" requires specific mental, intellectual activity.

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