



PRAGMATIC FUNCTIONS OF METAPHORS

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Abstract

The article is devoted to the consideration of the pragmatic aspect of metaphor in a literary text. The interpretation of metaphorical utterances often results in the attribution of emergent properties, which are neither standardly associated with the individual constituents in isolation nor derivable by standard rules of semantic composition. An adequate pragmatic account of metaphor interpretation must explain how these properties are derived. Using the framework of relevance theory, we propose a wholly inferential account, and argue that the derivation of emergent properties involves no special interpretive mechanisms not required for the interpretation of ordinary, literal utterances.

Keywords: functional metaphor, system of functions, pragmatics, speech impact, assessment, qualification, expressiveness, addressee.

It is established that the metaphor is not only a linguistic category, but also a productive functional tool for understanding the world. Based on the analysis of the linguistic material of the novel by L.N.Tolstoy "Anna Karenina" the pragmatic characteristics of the functional component of the metaphor are revealed and hierarchized in the aspect of the formation of the reader's consciousness. A new functional approach to the description of a metaphor is being updated, focused on the fact that a metaphor is a set of pragmatically determined functions performed by it in a literary text.

It was revealed that the pragmatic potential of a functional metaphor lies in the ability of the latter to have an enhanced speech impact on the addressee through the functions it performs - emotional-evaluative, expressive and the function of speech impact. Depending on the attitudes of the author of a literary word, a functional metaphor can actualize various discursive meanings and generate a subjective qualification of reality of varying degrees of intensification. An attempt is made to prove that the functional-pragmatic component of the metaphor is realized with the





help of evaluative-qualifying, expressive and influencing factors in the linguistic and speech sphere.

The goal of a pragmatic account of metaphor is to explain how metaphor is understood and in particular, how addressees construct an interpretation of the communicator's meaning when a word or other linguistic expression is used metaphorically. This is a special case of the more general pragmatic goal of explaining how addressees bridge the gap between the encoded linguistic meaning of an utterance and the speaker's meaning. Since sentence meaning is often fragmentary and incomplete and speaker's meaning typically goes beyond it, this gap is pervasive in verbal communication, but it is particularly obvious in cases of metaphorical use. Thus, consider an utterance of:

(1) Caroline is a princess.

The linguistically encoded meaning of the word 'princess' is (let's say) the concept Princess, which denotes a subset of female royals. In appropriate circumstances, (1) might be metaphorically used to convey that Caroline, who is not a female royal, is a spoiled, indulged girl, used to special treatment, to having her wishes acted on, to being exempt from the daily chores that others have to perform and so on. A pragmatic account of metaphor is concerned with how the move from encoded linguistic meaning to metaphorical interpretation is made.

Existing pragmatic accounts differ on several important points. One is their view of how metaphorical use affects the truth-conditional content of utterances (in Grice's terms, what is said; in relevance-theoretic terms, what is explicated). On the standard Gricean account, the speaker in metaphor does not "say" anything, but merely "makes as if to say" something that is not itself communicated, but is merely a vehicle for conveying the speaker's implicit meaning, or implicatures. In uttering (1), for instance, the speaker might "make as if to say" that Caroline is a princess in order to implicate that she is a spoiled, indulged girl (etc.).

Metaphor, undoubtedly, is one of the most common tropes, serves to create vivid imagery, increased expressiveness of speech, refers to productive language tools used by the author of a literary work to enhance the speech impact on the reader's imagination. The study of metaphor has a thousand-year tradition, however, an appeal to recent studies forces us to state that a fairly large number of unresolved problems remain within the framework of the description of metaphor.

Such a contradictory situation is caused by the complexity of the object of study itself, as well as the emergence of a number of new scientific paradigms and promising areas in the study of metaphor, in particular functionalism and linguistic pragmatics, which allow discovering new facets for the analysis of the metaphorical phenomenon. The purpose of this study is a systematic analysis of the pragmatic parameters of the



functioning of metaphor as one of the productive tools of influencing the addressee in relation to the text of Leo Tolstoy's novel "Anna Karenina". To achieve this goal, a set of methods and techniques was applied: functional and descriptive methods, the continuous sampling method, elements of component and contextual analysis to determine the textual role of metaphor.

The concept of "metaphor" (translated from Greek - transference) has been known to science since ancient times. However, the question of defining this linguistic figure is still controversial in a number of points. Many linguists (D.E. Rosenthal, M.A.Telenkova, V.I.Kodukhov, E.I.Dibrova and others) rightly believed that a metaphor is a transfer of the properties of one object, phenomenon or aspect of being on the other, according to the principle of their similarity in some respect [Dictionary of literary terms, 2004].

In this regard, we note the opinion of A.A.Zalevskaya, who claims that a metaphor is not just a transfer from one means of a concept to another, but "the most complex verbal-thinking process of metaphorization, which includes a recognition mechanism focused on the search for familiar initial elements" [Zalevskaya, 2007: 77]. Supporting the opinion of the scientist as a whole, let us clarify that it is advisable to understand the process of metaphorization as a kind of synthesis of interacting components of a person's perceptual, cognitive, emotional-evaluative and verbal experience, which establishes deep connections between predicates and operates with already acquired knowledge.

Thus, researchers agree that the metaphor includes the presence of any similarity or other relationship between different objects. However, this "total" definition, however, does not give a clear idea of what exactly should be attributed to the metaphor. The problem lies in the fact that this concept is considered by representatives of various linguistic schools from the standpoint of broad and narrow approaches.

In a broad sense, a metaphor is, of course, the transfer of a name from one object to another on the basis of some similarity. A similar definition with various additions is reflected in most dictionaries (interpretative, linguistic, dictionaries of tropes, etc.). For example, in the "Dictionary of Literary Terms" S.P. Belokurova the following definition of the described linguistic phenomenon is presented: "Metaphor is a kind of trope: a figurative meaning of a word based on likening one object or phenomenon to another; hidden comparison, built on the similarity or contrast of phenomena; in which the words "like", "as if", "as if" are absent, but implied" [Belokurova, 2006: 218]. Thus, the basis of metaphorization can be based on the similarity of the most diverse features of objects: color, shape, volume, purpose, position in space and time, etc.





Using the metaphorical meaning of words and phrases, the author of a literary text increases the degree of visibility of the depicted and thereby conveys the uniqueness of the described objects or phenomena.

In a narrow sense, a metaphor is a trope consisting in the use of a word or expression in a figurative sense based on similarity [Dictionary of Linguistic Terms, 2004], “the relationship of subject-logical meaning and contextual meaning, based on the similarity of the features of two concepts” [Galperin, 2012: 15]: the sound of the waves, the sharp tongue, the blizzard is angry. It can be argued that a metaphor is, in a narrow sense, a figure of speech that consists in the use of a certain word or expression in a figurative meaning based on similarity and, in fact, is a comparison truncated to one element.

In a broad sense, a metaphor is any use of a word or expression in a figurative sense. In modern linguistic science, a narrow definition of metaphor is more often used. However, due to the presence of boundary tropes, the complete separation of metaphor from other figures of speech is, in our opinion, unproductive for this article and in some cases impossible. Therefore, below we will operate with a broad interpretation of the term under consideration.

There is no doubt that with the help of a metaphor, two concepts interact with each other within a word, and the meaning of this word is the result of such interaction. Four components are involved in the process of forming a metaphor: two categories of objects and properties of two categories. At its core, the process of metaphorization is built on the selection of features of one class of objects and their application to another class.

The duality of the metaphor arises from the interaction with two different classes of objects. At the same time, metaphor is an important factor in the development of the language, being the basis for such processes as the development of emotionally expressive vocabulary, the creation of polysemy, the functioning of synonymous language means. The foregoing makes it possible to actualize the problem of functional richness and multifunctionality of metaphor. In this aspect, it seems logical to actualize a number of problems: what is a metaphor from a functional point of view, what is its position and functional purpose in a sentence and a literary text as a whole.

However, the study of the scientific heritage on the issue of metaphorical names demonstrates that most linguists, dealing with this issue, resolved it in some way depending on the source material: the genre of the work; the context in which the figurative name is used; the object of orientation of the metaphor; the purpose of its implementation. When analyzing a metaphor, first of all, attention was paid to the fact



that, firstly, it is a marker of a number of functional styles and acts as a linguistic means of enhancing the figurativeness of artistic speech.

And secondly, a metaphor, giving a specific designation to something that does not yet have a name, acts as an inherently original means of nomination. This has led to the fact that in science there is still no unambiguous idea of what the main functions of metaphor are and what functional role it plays when creating a text.

To establish the status of the functional load of a metaphor in a work of art, it is necessary to identify what is its main functional characteristic.

Each linguistic unit exists solely because, unlike any other linguistic unit, it serves some specific or general purpose, thus fulfilling a certain intentional function inherent only to this linguistic unit.

Therefore, it is the pragmatic approach that is of greatest interest in the framework of the study of the patterns of functioning of metaphors in the language and as a particular implementation of them in speech. It is known that metaphor is not only a resource of figurative speech, but also a source of new word meanings.

This is a very productive means of creating expressiveness and figurativeness of a literary text, significantly enhancing the visibility and clarity of the depicted, orienting the depicted to the addressee. Metaphor, being a means of expressing the author's assessments and emotions, subjective characteristics of objects and phenomena, performs figurative aesthetic functions of personification, comparison and riddle in the text.

Metaphor is a tool for increasing the accuracy of poetic speech and its emotional expressiveness. For example, in the sentence *And the candle, in which she read full of anxieties, deceptions, grief and burned the book, flared up with a brighter light than ever, illuminated for her everything that had previously been in darkness, crackled, began to fade and extinguished forever* (L.N. Tolstoy), with the help of a detailed metaphor, the author of the artistic word not only creates a vivid image, but also evaluates a woman's love and her whole life as something painful, violent and, at the same time, solid. With the help of this metaphor, the author addresses the reader, involving him in the novel, explaining in a concise form almost the entire content of his work.

The heroine of the novel in this case is presented in the form of a candle, and her life is filled with deceit, anxieties, in joyful moments of her life she burned, flashed with bright light and in moments of bitterness she faded and went out forever.

Thus, metaphor is an integral feature of L.N.Tolstoy and one of the most effective methods of creating and conveying the artistic meaning of the novel. The author's



works present a holistic metaphorical description of a wide range of emotional states of the characters from inspiring joy to a feeling of hopelessness.

A pragmatically conditioned metaphor that performs the function assigned to it is a bright and productive figurative means of speech impact on the reader, since it works as a conductor, reflecting the writer's worldview on the reader-addressee. Thus, the author personifies a candle that lives when it burns and dies when it goes out; compares the girl with a smile in general; uses a web of lies as a riddle for the protagonist and the reader to unravel.

Metaphor in the novel by L.N.Tolstoy is always pragmatically oriented. Linguistic pragmatics, being a field of linguistics that studies the features of the functioning of linguistic signs in speech in the aspect of relations, is focused on the dichotomy “sign – sign user” [Kenzhebalina, 2012: 15]. This dichotomy is expectedly reflected at the metaphorical level of a literary text as a figurative reflection of the metaphor to the addressee. The author's metaphor of Leo Tolstoy is always a point of view, a subjectively colored look at something. At the center of this formula are various linguistic situations, the participant of which is a person, an object of speech thinking, a character of a work of art.

Within the framework of a pragmatic approach, the purpose of which is the relationship between external circumstances and internal motives of the speaker [Chomsky, 1957], when studying a functional metaphor, the main attention should be paid to the analysis of the features of the influence of the personal qualities of the addressee of the message on the author's choice of a literary word of specific language means with taking into account contextual and situational parameters in order to achieve the desired result of speech impact on the addressee in the communication process [Wilson, Sperber, 2004].

In this regard, when metaphorizing what is reported by the author, the functional load of the metaphor is determined, which implicitly reflects aspects of cultural affiliation, age, social status of the addressee, consideration of gender parameters, etc. in the metaphorical space of the text.

Due to his age, the boy did not believe in death in general and especially in her death (L.N.Tolstoy), therefore, close people presented the death of his mother in a figurative sense - in the spiritual, and not in the physical.

As noted by V.N. Teliya, in the process of metaphorization for the subject of speech, not only the nominative or figurative, but also the pragmatic orientation is important. “In the case of metaphorization, there is an achievement of some speech task that implies three components that are goal-setting in nature: motive, goal and tactics,





which together prepare the illocutionary effect of the statement containing the metaphor" [Telia, 1988: 186].

The components listed by the researcher reflect the functional parameters of the metaphor, are reflected in the narrator's statement, so the success of speech depends, among other things, on the ability to take them into account when planning the content and form of the metaphorized statement itself.

This turns out to be characteristic of Leo Tolstoy's work, such as the presence of an impersonal narrator and the absence of directly expressed pragmatic attitudes. In the novel "Anna Karenina" the author speaks much less of himself, there are no longer the famous philosophical and historical digressions of the writer.

Based on the foregoing, we can state the following: the expressive function of metaphor is supported by the expressive qualities of the language itself, that is, the special expressive power of language units, in particular words and phrases with metaphorical content and its main task is an appeal to the imagination and emotions of the reader.

The expressive function of metaphor is distinguished on the basis of a special pragmatic setting, which is implemented in the language. If the pragmatic setting of an emotional-evaluative metaphor is the speaker's intention to express his attitude to the events taking place in reality and influence their assessment by the addressee, as well as inform the latter about his own emotional state, or cause a certain emotional state in the addressee, then the pragmatic setting, which is achieved by the expressive functioning of metaphor is quite different.

The expressive function of metaphor is used to attract, hold and enhance the attention of the addressee through strengthening the general and specific imagery of the text, introducing the expressive component of the narrative into the discursive textual space. In addition, the author's metaphor, performing a pragmatically determined expressive function in a literary text, becomes more "noticeable" and therefore, is of great interest for further scientific research.

The main functions of metaphor, revealing its pragmatic potential, include such functions as emotional-evaluative, influencing and expressive. The emotional-evaluative function is quite often used to express an explicit assessment of the author - either negative or positive. In the absence of lexemes with a connotative component in the meaning, the author uses emotives, words that name emotions.

Such functional metaphors are able to vividly and representatively convey the author's assessment, as well as evoke certain emotions in the reader. The influencing function is connected not only with conveying the author's point of view to the addressee, but also with the process of educating the reader. Ethical metaphors



present in the discursive space can change the way of thinking of the recipient of a literary text, as well as push him to specific actions, but only if the reader is congenial to the author. The expressive function of a metaphor is realized when emotions and evaluation are either implied or weakly explicated.

However, the pragmatic potential of this function is quite extensive. The foregoing allows us to state that the metaphor is a complex phenomenon in the language, being not only an adornment of speech, but also a part of human cognition. In addition, metaphor allows the author of a literary word to express the unknown through the familiar and in order to understand and correctly understand the metaphor, the writer needs to enhance the reader's imagination. The rich and inexhaustible potential of metaphor, its diverse nature can become the subject of further study and systematization of metaphorical functions.

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