



SEMANTIC AND STYLISTIC FEATURES OF METAPHORICAL EXPRESSIONS

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Abstract

Metaphorical expressions, which are considered to be the most widely used type of stylistic devices in linguistics makes language imagery and it plays an important role in literature. In this article, metaphor in literature and its essence are clarified. Firstly, the semantic aspect of metaphorical expressions is uncovered then there is information about its stylistic features with different examples. By highlighting the role of metaphorical expressions in literature, this article aims to clarify its influences on literary texts.

Keywords: metaphor, literary texts, semantics, stylistics, meaning, stylistic devices.

The study of metaphor dates back to Confucius and Aristotle, and since many linguists and academics, such as George Lakoff and Mark Johnson, are interested in metaphorical language, each of them has defined the term metaphor in a different way. For example, George Lakoff and Mark Johnson's 1980 book "Metaphor We Live By" claims that metaphor is pervasive in everyday life and affects not only language but also cognition and behavior. In our daily conceptual system, we mostly use metaphorical frames to think and act. Inside this paradigm of study, scholars suggest that metaphorical expressions found in literary works interact with numerous aspects inside the literary text, making them distinct from and superior to those found outside of literature. Poetry, in language terms, is more structured than other kinds of texts, as Nowotny (1965) points out. The complex textual organization that goes into a poem's ultimate meaning and impact is mostly influenced by metaphorical patterns. Also applicable to the case being discussed is this remark. When it comes to writing about its structure, the target domain and the source domain are two essential elements that the cognitive method proposes are involved in the internal structure of metaphors. The underlying structure of the



source domain is connected to the target domain's structure, which is considered the source of metaphor's power. This conceptual mapping is defined by a methodical relationship between the organizational structure of both the source domain and the target domain. "Metaphorical mappings maintain the source domain's cognitive typology, or image schema structure, in a manner that aligns with the target domain's intrinsic structure." (Lakoff, 1993) For example, in the famous example "time is money" (Lakoff & Johnson), the abstract concept of time is represented by the concept which of the precious thing money (a concrete noun).

Metaphor is a rhetorical device which an object or action is represented by another one, which is different and so it is said by Lakoff, "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff, 2003). Although the meaning of a metaphor cannot always be inferred from the fundamental rules governing its grammatical parts, it is nevertheless subject to semantic constraints, merely lexical words, such as verbs and nouns, can be considered metaphors in terms of word classes; functional words, such as prepositions and articles, merely show grammatical links between words and do not convey any real meaning when used alone. Nevertheless, according to Glanzberg, certain metaphors also contained these "structural elements." For example, the preposition "of" in "apple of my eye" connects two objects; in Genesis, "apple" represents love and is associated with worldly longing, while "eye" is commonly recognized as the priceless "window of the soul."

There are some differences of metaphors from other stylistic devices for example, similes are often used to compare metaphors since they both include analogy—relating two things with a single word or phrase. Similes illustrate real relationships between things that are similar to one another, but metaphors deviate from dictionary definitions in a "semantically deviant" way (Guenther, 1975). Moreover, Hawkes noted that the "foregrounding" of a metaphor required some common background knowledge in standard language. In short, they differ from each other in terms of semantic deviation.

Metaphors are essential stylistic devices that influence the tenor, ambiance, and tone of literary works. Through the use of creative and evocative metaphors, writers are able to create vivid imagery that effectively conveys the core of their subject matter.



Writers use precise and artistic language crafting techniques, such as personification, similes, and extended metaphors, to elicit particular feelings and reactions from their readers. The unique ways in which metaphor is employed in particular texts, by individual writers, or, more generally, by groups of writers representing a school, generation, or other comparable social groups, are all part of the stylistic study of metaphor. Studies of metaphor have been conducted on individual texts, including Ken Kesey's *One Flew over the Cuckoo's Nest* (Semino and Swindlehurst 1996), Patrick Süskind's *Perfume* (Popova 2003), Shakespeare's *Antony and Cleopatra*, *King Lear* and *Macbeth* (D. C. Freeman 1993, 1995, 1999), and Patrick Süskind's *Perfume*. These studies are typically viewed as stylistics because metaphors are literary devices whose forms, meanings, and applications are all covered by stylistics. In addition to that it is worth mentioning that in the literary texts, conceptual metaphor is important. We believe that the connection between the conceptual information in the text and the author's personal worldview is what makes conceptual metaphors in literary texts unique.

An illustration of this concept is the tale "The Cherry Tree" by A. Coppard. The widow and her children live in a poor English family, as the story informs us. The mother abandoned her kids and "toiled them daily and dreadfully at a laundry," leaving them on their own, but they were very much in love with each other. The word "CHERRY TREE" is used in a symbolic sense throughout the text. It is mentioned in the title, in the mother's recollections of her early years and her father's cherry orchard, and at the conclusion when the author narrates the story of the kids' birthday gift to their mother—an artificial cherry tree in the shape of a bush with cherry decorations. As a result, it would appear that CHERRY TREE is an important character in the story, and this has a big influence on how the reader interprets and comprehends the story. The misfortunes and misery, in spite of the harsh social environment. The reader is left with a very favorable impression of the family's life overall by the story. The primary cause of this is the conceptual metaphor, which is derived from the imageschema. The delightful, soft, and sweet fruit of the blossoming cherry tree and its attractive appearance are strongly associated with the source domain CHERRY TREE. A warm, loving family environment, the mother's compassion and affection for her children, the conceptual characteristics of the



source domain transferred onto the target FAMILY become a potent tool for characterizing it and the loyalty of kids to their mother. That is to say, the family tree bears good fruit, cherries that represent the dedicated and loving kids, even in the face of external hostility. (D.U.Ashurova & M.R.Galieva, 2018).

Analyzing the stylistic and semantic characteristics of metaphorical expressions in literary texts reveals that these components are essential to boosting the richness and depth of communication in literature. Readers can immerse themselves in the layers of symbolism, emotion, and thematic resonance found in literature by understanding the subtle meaning and comparison that are included in metaphors. Scholars and readers alike can delve into the vast nuances of metaphorical expressions and enhance their literary analysis and interpretation by understanding the interaction between semantic and stylistic aspects.

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