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THE TRANSLATION OF METAPHORICAL UNITS FORMED FROM LEXICAL UNITS OF THE HUMAN BODY IN ENGLISH

Annotation

This article discusses the formation of metaphors from different lexical units in a language, particularly those derived from human body parts in English. The description of metaphors involves the use of various theoretical concepts and parameters, as well as the identification of methods for intercommunication and a range of translation strategies.

Key words: Metaphor, idea, concept, impactful, cognitive, translation, communication, parameter.

ПРИВЕДЕНИЕ В ИНТЕРПРЕТАЦИИ МЕТАФОРИЧЕСКИХ ЕДИНИЦ, ОБРАЗОВАННЫХ ОТ ЛЕКСЕМ ЧАСТЕЙ ТЕЛА В АНГЛИЙСКОМ ЯЗЫКЕ

Аннотация

В этой статье рассматривается, как метафоры в языке образуются из различных лексических единиц, в частности, метафоры английского языка, образованные от названий частей человеческого тела. В нем изложены различные теоретические концепции и параметры, используемые при описании метафор, а также изложены идеи по определению способов взаимодействия и ряда стратегий перевода.

Ключевые слова: Метафора, мысль, понятие, аффективность, познавательность, перевод, коммуникативность, параметр.

INGLIZ TILIDA TANA A‘ZOLARI LEKSEMALARIDAN HOSIL BO‘LGAN METAFORIK BIRLIKLARNING TARJIMADA BERILISHI

Annotatsiya

Ushbu maqolada tilda metaforalar turli leksik birliklardan hosil bo‘lishi, xususan, inson tana a‘zolari nomlaridan hosil bo‘lgan ingliz tiliga oid metaforalar haqida fikr yuritilgan. Metaforalarni tavsiflashda turli nazariy tushunchalar va parametrlardan foydalanilganligi, shuningdek, o‘zaro muloqot qilish usullarini aniqlash hamda bir qator tarjima strategiyalari haqidagi fikrlar bayon qilingan.

Kalit so‘zlar: Metafora, fikr, tushuncha, ta’sirchan, kognitiv, tarjima, muloqot, parametrlar.

Introduction. Scholars of metaphor use different theoretical concepts and parameters for the purposes of identifying, describing metaphors and their translatability as well as transfer methods. Such parameters, either combined with others from within translatology or used in specialized papers of scholar’s journals, can form the basis for the research of metaphors in the process of translation. A number of translation strategies in dealing with this issue will be discussed and suggested. The paper focuses on the practical dimension of the translation process between two different languages: English and Uzbek.

Literature review. We know in each language including English there are a mounting of derived words those hide their real meaning in the originated language. However, English, especially Uzbek language, founded by A. Navoi in 15th century, discrete the mystery of human thought since it is one of the young languages which can be easy source to investigate human cognition compared to other ancient languages such as Arabian, Latin, Chinese and others. In this chapter a number of metaphors in both Uzbek and English are given to support this view about the influence of newly invented metaphors.

Since thought and action are embodied and fundamentally metaphorical in nature we create metaphors once we reason most of our emotional and cognitive introspection experience and process as a container for us or vise versa: our brain is a container for them as can be seen in the following examples:

1. English: I made up my mind about something (Mind is a property or substance to make up)

O‘zbek: Fikrga keldim. (Idea as a container to come to)

Translation word by word: I came to this idea

2. English: He fainted

O‘zbek: Hushdan ketdi (Consciousness as a container to go from it)

Translation word by word: He/she went from consciousness

3. English: He went off the top (Frustration is a container to went off the top)

O‘zbek: Jahli chiqdi (Brain as a container for frustration to lift from)

Translation word by word: His/her annoyance went out

In these cases, viewing mental processes of idea, conscious as a container allows us to refer to it, identify a particular aspect of it, act with respect to it, and perhaps even believe that we understand it although there is not any mental, emotional or cognitive introspection process or experience that can come or go from one container to another.

Research Methodology. The range of metaphors that we use for such purposes is enormous in both English and Uzbek, and more research needed to find evidences in other languages. The following list of found linguistic evidences or examples gives some idea of the kinds of purposes; along with representative examples of metaphors that serve them those can reason mental process, experience as a container for mind as well as reasoning the mind or brain as a container for mental process, experience as can be seen in the following examples: Attention and Brain

1. English: I kept my mind on something (mind, concentration is a property or object to keep on a container)

O‘zbek: Diqqat jamladim (Brain is as a container for attention to organize the attention) Translation word by word: I gathered, organized my attention

2. English: I lost my train of thought (Thought is a property or object to loose)

O‘zbek: Diqqatim qochdi (Brain is as a container where attention can escape from) Translation word by word: My attention ran away Ear, information and Brain

3. English: Can you lend me your ear? (Ear, concentration is a property or object to give)

O‘zbek: Qulog‘inga kiradimi? (Brain is as a container where information can enter into) Translation word by word: does it enter into your ear?

Mouth, information and Brain

4. English: Hold your tongue (Tongue, patience is a property or object to hold)

O'zbek: Og'zingni ochma (Brain is as a container for information goes through mouth) Translation word by word: Do not open your mouth

5. English: I made a slip of the tongue (Tongue is a property or object to make a slip) O'zbek: Og'izimdan chiqib ketdi (Brain is as a container for information goes through mouth) Translation word by word: It slipped from my mouth

Ear, information and Brain

6. English: I'm all ears

O'zbek: Quloq soldim (Brain is as a container that someone's ear can be put in)

Translation word by word: To put an ear into information

7. English: I put up her feelers

O'zbek: Og'iz soldim (Brain is as a container that someone's mouth, information can be put into) Translation word by word: to put a mouth into information

8. English: He threw a glance (Glance, attention is a property or object to throw)

O'zbek: Nazar soldi (Brain is as a container that someone's glance can be put into information) Translation word by word: To put a glance into information

Eye, ear, cognition, information and Brain

9. English: I throw a glance (Glance, attention is a property or object to throw)

O'zbek: Ko'rib oldim (Brain is as a container that can take some information by looking through eye) Translation word by word: Take by looking

10. English: I drunk information in (Information is a substance or water to drink)

O'zbek: Ahborotni tinglab oldim (Brain is as a container that can take some information by listening through ear) Translation word by word: Take by listening

11. English: To pick up some new information (Information is a substance or object to pick up)

O'zbek: Bilib/tanib olmoq (Brain as a container that can take some information by knowing, recognizing through different sense)

Translation word by word: Take by recognizing, by knowing

14. English: I have an idea on my brain (idea is a property or object to have on brain container)

O'zbek: Fikr keldi (Brain as a container for idea to come into)

Translation word by word: idea came

A metaphor is the interaction between the logical and the contextual logical meanings of a word which is based on a likeness between objects. For example, in the sentence: "Dear nature is the kindest mother still". Nature is likened to a mother; i.e. the properties of a mother "nursing, caring for" are imposed on the nature. Thus the metaphor can be defined as the power of realizing two lexical meanings simultaneously. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs, even in prepositions. E. g. "the leaves fell sorrowfully". Here it is the adverb that is a metaphor.

Firstly, the metaphor is a well – known semantic way of building new meanings and new words. According to scientists "It is due to the metaphor that each thing seems to have its name in language. Metaphors are classified according to three objects:

1. The degree of expressiveness;

2. The structure, i.e., in what linguistic it is presented or by what parts of speech it is expressed.

3. The function, i.e. the role of a stylistic device in making up an image.

There are different sources where the authors borrow the material for images. Favorite images in oriental poetry are nightingale, rose, moon, nature, art, war, fairy tales, myths; science may also serve as sources for metaphorical images.

Secondly, a metaphor is a productive way of building up new meaning and new words. Metaphor may be genuine, that is original, invented by the writer where the image is quite unexpected, i. e. unpredictable, or trite or dead, that is hackneyed,

often used in the language. Their predictability genuine metaphors are also called speech metaphors. They belong to language – in action. Examples of genuine metaphors are:

-The dark swallowed him;

-Mrs. Small's eyes boiled with excitement;

-The words seemed to dance.

Analysis and results. Genuine metaphors can easily become trite, if they are frequently repeated. Trite metaphors belong to the language – as –a system, and are usually fixed in dictionaries, as units of the language. In the English language a number of trite metaphors are widely used. They are time – worn; to shoot a glance, to break one's heart, a ray of hope, flood of tears, shadow of a smile, the salt of life, a flight of imagination, the leader of the fame, etc. The interaction between the logical and contextual meanings of words in these combinations is dulled constant use. The stylistic effect of true metaphors is weak. The following metaphors enriched English phraseology: foot of a bet, leg of a chair, head of a nail, to be in the same boat. The genuine metaphor, as was mentioned above, is the expression of writer's individual vision. It is through the metaphor that the writer reveals his emotional attitude towards what he describes. Sometimes a metaphor is not confined to one image. Trite metaphors are reestablished. The writer finds it necessary to prolong the image. He does so by adding a number of other images, but all these additional images are linked with the main, central image. Such metaphors are called sustained or prolonged metaphors: "The indignant fire, which flashed from his eyes, did not melt the glasses of his spectacles". (Dickens) In the above example the metaphors "flashed" and "melt" are connected with the main image expressed by the word "fire". This prolonged image helps Dickens to achieve exaggeration and to give a touch, of humors. This context refreshes the almost dead metaphor and gives it second life.

Metaphors may be sustained not only on the basis of a trite metaphor. The initial metaphor may be genuine. The metaphor is often defined as a compressed simile. But this definition is misleading. These two stylistic devices are viewed as belonging to two different groups of stylistic devices. They are different in their linguistic nature. The main function of metaphor is to create images. Genuine metaphors create fresh images in poetry and emotive prose. Trite metaphors are used as expressive means in newspapers, articles, in oratorical style and in scientific language. They help author to make the meaning more concrete and brighten his writing. There is constant interaction between genuine and trite metaphors. Genuine metaphors, if they are good and can stand the test of time, may, through frequent repetition, become trite and consequently easily predictable. Trite metaphors may retain their freshness through the process of prolongation of the metaphor. The stylistic function of the metaphor is twofold:

1) To make the author's thought more concrete, define and clear.

2) To reveal the author's emotional attitude towards what he describes. The metaphor is one of the most powerful means of creating images. This is its main function. Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratorical style and even in scientific language. The use of trite metaphors should not be regarded as a drawback of style. They help the writer to enliven his work and even make the meaning more concrete. There is constant interaction between genuine and trite metaphors. Genuine metaphors, if they are good, and can stand the test of time, may, through frequent repetition, become trite and consequently easily predictable. Trite metaphors, as has been shown may regain their freshness through the process of prolongation of the metaphor.

In shortly saying, metaphor is a ubiquitous feature of natural language. While the ability of understand metaphors and use them is characteristic of nature linguistic competence, the ability to use metaphors well was considered by Aristotle a "mark of genius" and remains today a feature of intelligence tests and assessments of creativity. In literature, in professional discourses, in scientific language and in daily discourse, metaphors provide expression for experiences and concepts for which literal language

seems insufficient, thereby increasing the range of articulation possible within the language.

Metaphors are like jokes and philosophical paradoxes. This is none an assimilation of metaphor to simile, or it is a simple view of metaphor as comparison. Aristotle's more famous structural instance in the Poetics on the analogical proportion idea in metaphor B is to A as D is to C-needs to be put in the context of the above remarks because they show that analogy has plenty of room to include idea of implicit meaning (the distance of the elements one from another and the suppressed aspects of analogy) and is a source of wit, or a contrast between appearance and reality.

Conclusion/recommendations. The systems of English and Uzbek language differ in their morphological classification.

One to its history English language belongs to the elective type, being rather analytical, than synthetic. That is why prepositions play the role of connectors between the parts of the sentence. The Uzbek language belongs to the agglutinative type but the syntactical relations in it are expressed with the help of other grammatical signals occupying post positive i.e. with the help post syllables and the affixed morpheme of special categories. This fluctuation of the level units (For instance: English prepositions and Uzbek affixes) show the allomorpheness of the expression of the surface structure of a content. The indicated difference influence the bilinguistic expression, of metaphor in two languages, it refers to attributive and prepositional relations between the words forming simple metaphor, which cause their structural variations.

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