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POETIC METAPHORA IS AN IMPORTANT CONDITION OF ARTISTIC THINKING

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ABSTRACT: When we say metaphora, we mean "the artistic value, the expressiveness of a literary work, the name of one thing, the sign of another, to enhance expressiveness copying or the use of words in a figurative sense in general". The process of semantic migration takes place in different forms, these processes and the events that occur as a result of them, the types of these events, issues such as peculiarities are more detailed in Uzbek linguistics studied. So, this article is about poetic metaphora.

KEY WORDS: metaphora, poetics, art, thinking, artistic, Aristotle, figurative expression, comparison;

Aristotle understands the ability to create a metaphor in relation to innate talent, so "it is not possible to assimilate only from others, this ability (ie, the creation of a metaphor - O.K.) serves as a sign of talent. After all, creating good metaphors means seeing the similarities. " Of course, the philosopher's emphasis on "seeing similarities" is not in vain. The reason is that it requires an artistic look, the ability to see the similarities is the most important condition for figurative thinking. That is, although Aristotle did not emphasize it, it is possible to know that figurative thinking peculiar to poetry is meant here. Because the metaphor, as we saw in the previous chapter, is wounded as a result of figurative thinking. Although it is a linguistic phenomenon in general, metaphor fully expresses this feature only in poetic speech in which language performs an aesthetic function. In other words, metaphor is perceived only in poetic speech as a phenomenon of art - an

artistic image. After all, a metaphor not only names an event, but also describes it in comparison with another thing, creates a vivid image of what is called in our minds. It should be noted that this image is perceived only in poetic speech as the original, that is, as an image, while in other manifestations of speech, its ultimate goal remains a nomination and, of course, as a concept.

From this comparison it is possible to see how great the place and importance of metaphor in poetry is. It is well known that art, especially poetry, is figurative thinking and figurative expression. Hence, the metaphor is essentially a small model of art.

E. Cassirer connects the genesis of myth, language and art to a single origin - the soul, which were inextricably linked in the beginning, and therefore their genesis should be studied as a whole. Later, as the possibility of abstract thinking increased in man, the connection between them diminished. As a result, in particular, the

word lost its figurative nature and became an abstract name of the thing-event. However, according to the scientist, there is a field of the soul in which not only the figurativeness of the word is preserved, but it is constantly renewed, and this field is poetry. The reason is that poetry has not lost its connection with the ancient root - the myth, on the contrary, its best examples are always in contact with the myth, in which the mythological view of the world is reborn. Only the spirit now living in poetry governs the word and the mythological image, they no longer represent the mythological world of the gods or demons, nor the abstract concept or the logical truth of the relationship. On the contrary, poetry becomes free from them and becomes a world of imagination, in which the soul flies freely, and therefore the pure sensations concretized are expressed. After all, the word used for artistic expression begins its new, aesthetic life in poetry. We see that E. Cassirer, while connecting poetry with the spirit, emphasizes in it the figurative nature of the word and the rebirth of the mythological view of the world, due to which the aesthetic life of the word begins.

In fact, there is also a metaphor in E. Cassirer's claim that in poetry a metaphorical view of the world is reborn, meaning poetic thinking that has taken the place of mythological thinking. When the Russian scholar A. Potebnya said metaphorical - "a constant feature of language" - it comes from the understanding of any word as an image. At the same time, the scientist also distinguishes the metaphor that arises from the perception that the image and the meaning it represents are different things, and notes that with its emergence, mythological thinking began to

disappear. O. Freudenberg also emphasizes that there is a connection between the disappearance of mythological thinking and the emergence of metaphor. Only the scholar explains this not by a loss of belief in the myth, but by a structural change in figurative thinking: the image evolved from a clear analogy (mimesis) to a focus on interpretable meaning, and as a result a metaphor emerged. The tendency of poetry to metaphor is due to the collision of the subjective world with the real reality - the human person, and the desire to understand them through the similarities between them requires metaphor. This is why the most basic manifestations of metaphor are realized on the basis of animation or objectification. The fact that the animation-based metaphor is more ancient suggests that its roots drink water from mythological thinking. This means that metaphor has taken the place of mythological thinking, and the idea that a mythological view of the world is reborn in poetry must be understood in this sense.

According to R. Jakobson, one of the most prominent representatives of structuralism, "poetry is based on the principle of similarity" and in this respect it forms an opposition to prose based on "connection". Academician VM Zhirmunsky sees the main feature of the whole literary direction - romanticism in metaphors, because for romanticism "metaphor is a way of romantic re-creation of reality." Also, in many cases, metaphor, metaphors is also shown as the main feature of a particular poetic style. For example, VM Zhirmunsky calls A. Blok, and R. Jakobson calls V. Mayakovsky a "poet of metaphor." This makes it possible to speak of the style-defining feature of the metaphor. That is why VM Zhirmunsky should always look at

the metaphor in terms of the function it performs, because how the metaphor is used depends on the specific style of the poet's style and worldview.

H. Ortega-i-Gasset dwells on the role of metaphor in science and poetry, and says that if metaphor is an auxiliary in science, it constitutes essence in poetry. However, he writes, aesthetics sees in the metaphor only "the allure of beauty", so it is not considered a tool of knowledge, without applying the category of truth to it. This prevents poetry from realizing that its research goals are not alien, and that it, like science, is capable of revealing positive facts. Although poetry has a great role to play in knowing the world, very few people can imagine its importance in this regard.

In fact, we saw in the previous chapter that the metaphor, originally understood as a poetic phenomenon, and then as a decoration of speech, is now equally peculiar to all forms of intellectual activity. It follows from Gasset's view that metaphor is correct even in poetry if it is understood not only as a decoration of speech, but as a mechanism of artistic thinking. Because metaphor is a unique tool that helps the poet to understand his inner world (compared to the outer world) and the world outside him (compared to the inner world).

It is well known that the term metaphor is now applied not only to artistic communication that takes place through speech, but also to other forms of artistic communication (e.g., dance, film, painting). That is why Ortega-i-Gasset, in his above-mentioned article, suggests that if we had taken a deeper approach to the issue, we would probably have had to abandon the term "metaphor" because it could confuse us. Of course, the philosopher has a soul in

this idea. This can be explained as follows. First, the lexical meaning of the Greek word "metaphor" is "move," which was originally used in the general sense of the word (trop), which we discussed in the first chapter. Currently, only similarity-based migration with this term is the result of a narrowing of meaning. On the other hand, the scope of meaning of this term is now very wide, the term refers to any form of indirect and figurative expression of meaning (for example, a figurative image in the art of painting can be called a metaphor, if it has a figurative meaning). In addition, metaphor has greatly expanded the scope of meaning in fiction. As a result, we now call a metaphor a single word used in a figurative sense based on similarity, an image represented in a part of the text (line, paragraph; sentence, paragraph;), and sometimes the whole work as a whole. It is true that the next two cases are sometimes defined as "common metaphor" or "metaphorical image", but it is more common to say "metaphor" in short. Hence, the scope of the term metaphor in poetry has expanded, which means that its scope of meaning has also expanded. That is, if at first there was a narrowing of meaning in the term metaphor (a word with a figurative meaning in general - a word with a figurative meaning based on similarity), then from the new period there is a process of expansion of meaning. As a result, the metaphor is now understood very broadly, that is, in poetry (art in general) as the revelation of the essence of one thing-event through another thing-event.

We have said above that the metaphor can essentially be called a small model of art. The fact that metaphor is the main mechanism of artistic thinking, the fact that artistic thinking takes place in a

metaphorical form, is the basis for this. How to understand this? First of all, the image in art, including poetry, is felt concretely, which means that it is not just the opposite of something, but itself is something else. When we remember that an image is a means of understanding what it reflects, it seems to be metaphorical in nature. The same approach can be applied to the whole work of art, since it is well known that in aesthetics and literature there is a view that the work of art itself is equal to one image as a whole. So, there is enough reason to say that in poetry, instead of metaphor, there is a great emphasis on the principle of similarity. The reason is that the principle of metaphor applies at all levels of a poetic work, from language to compositional construction. Only in a particular play may this principle be clearly overlooked as a dominant feature on all levels. For example, the metaphoricality in the poems of A. Blok, whom VM Zhirmunsky called the "poet of metaphor", is equally manifested at all levels of poetry. The same scholar believes that metaphor is not so peculiar to Pushkin's method. Although metaphor is not as decisive in the language of Pushkin's poems or in their compositional organization as in A. Blok's poems, each of his poetic images or poems is within the framework of the principle of metaphor in the broadest sense. VM Zhirmunsky cites Pushkin's famous poem "Ya vas lyubil" ("I loved you") as evidence of this idea, which is mentioned in many textbooks and manuals. In fact, the eight-line poem uses only one metaphor in the form of "love is not extinguished" ("Lyubov eshchë byt mojet, V dushe moey ugasla ne sovsem"). But, of course, it is not a matter of numbers, it is this metaphor that forms the basis of the content of the poem. Because that "unquenchable love"

determines, on the one hand, the attitude of the lyrical protagonist to the woman addressed in the poem, and, on the other hand, reveals the inner world of the lyrical protagonist. That is, the content, spirit, and emotion of the poem are concretized because of "unquenchable love." So, despite the importance of metaphor in this, Pushkin, loyal to tradition, pays more attention to accuracy in language, and the only metaphor he uses is functionally very active, serving as a semantic and emotional organizer in poetry.

from the opinions expressed about the importance of a single metaphor in Pushkin's poem, it follows that indeed the metaphor must always be viewed functionally. Only at this point I have to supplement the above-mentioned opinion of VM Zhirmunsky. That is, a functional view of metaphor is not only necessary to understand the poet's style or worldview, but is an emerging necessity related to the nature of the metaphor. Given this need, we think it is important to look at the metaphor from a functional point of view, on the one hand, to express how the poet expresses his heart, and on the other hand, to focus on how it helps the poet to feel them. After all, metaphor, as a product of creative activity, requires the consideration of both the creator and the reader, as well as a work of art or an image. That is why the American philosopher D. Davidson, who called the metaphor the "dream of language," argues that the interpretation of this dream takes place in collaboration with the dreamer and the interpreter. Hence, it is clear from these that in order to imagine the place and importance of metaphor in poetry, it is necessary to consider its functions in the poetic text. This will be our next task.



The plan of scientific and methodical work of Karimov Obidjon, associate philological sciences, for the 2019-2020 academic year

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