

Types of Transfer in Fiction

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ANNOTATION

This article contains detail information about word's meaning transfer and its types. In addition, through piece of creative works types of meaning transfer is illustrated in a new scale. In addition, to analyze the piece of creative works word's meaning transfer.

KEYWORDS: Meaning transfer (trope), metaphor, metonymy, synecdoche, exaggeration (hyperbola), sarcasm, grotesque, understatement (litotes).

Introduction

Transfer mean "transferring the name or sign of one thing to another in order to increase the artistic value, expressiveness, expressiveness of a literary work, or the use of words in general in a figurative sense" [5] is meant. The processes of the transfer of the meaning of words take place in various forms, the phenomena that occur as a result of these processes, the types of these phenomena, and their specific features have been studied in detail in Uzbek linguistics. Transfers are studied under the term "tropes" in almost all literature. In the manual "Linguistic analysis of the literary text" the displacements are classified as follows: 1. Tropes based on the quantitative displacement of the meaning of the word: a) hyperbole; b) meiosis. 2. Tropes based on qualitative transfer of word meaning: a) metaphor; b) metonymy; d) irony. The rest of the visual means are given as the appearance of these displacements: "symbol, revitalization, epithet, apostrophe - metaphor; periphrasis, synecdoche, allegory, epithet-metonymy; antiphrase, sarcasm-irony; lithota are manifestations of meiosis" [6].

The main part

One of the most common ways of creating figurative meaning is metaphor. Metaphor means similarity between things and events, that is, figurative use of words and phrases based on similarity between things and events in order to give imagery and emotion to speech. According to Marita Roth: "Metaphors serve not only for the decoration of language, but also for greater comprehensibility.

Aristotle, In his work "Rhetoric", showed that there is no big difference between metaphor and simile. The Greek philosopher says that if the poet says about Achilles "he was thrown like a lion", then a simile occurs here, if the poet says about this hero that "a lion was thrown", a metaphor occurs. Metaphor is a multifaceted process. Therefore, its classification covers several aspects. This movement is a basic metaphor, an open, expressive, irregular, lexical metaphor. The power of a metaphor is that it makes a sentence short and clear, effectively. Like any linguistic phenomenon, metaphor has a linguistic basis.

Metaphorical name transfer is based on broad similarity of subject, action, situations. The basis can be concrete or abstract. According to the structure of the metaphor, it is divided into simple and extended, linguistic and private metaphors. A linguistic metaphor is a non-expressive term, an artistic metaphor is an expressive one. Taking into account the nature of the metaphor, Professor R. Kongurov wrote: "Metaphor can be called a hidden simile. However, it differs from simple comparison. If a simple comparison always consists of two members (that is, what is compared, what is compared, compared, and the object of comparison), in a metaphor, only the second member remains - the compared, the similar is omitted, and it is clearly felt in the context. Therefore, the object depicted in the metaphor is perceived through this second member". Agreeing with this opinion, it should also be said that from a purely linguistic point of view, we think it is more appropriate to consider a metaphor as a "reduced simile" rather than a "hidden simile". A metaphor is actually a simile of words and phrases based on the similarity between things and events in order to convey imagery and emotion in speech.

As an example of this, we can witness the skillful use of metaphor in the work of the writer O'tkir Hashimov "Spring does not return". *Yana bir necha kundun keyin yayrab-yashnab bahor keldi... Sahiy ko'klam ko'plar qatori Alimardonning ham qabrini burkadi. Maysalar orasida ochilgan bittagina qizg'aldoq tong shudringiga qadash tutdi. Erta-indin to'kilib ketishi, o'zidan na muattar bo'y, na meva qolishidan bexabar yal-yal yondi...* Private-author metaphors arise on the basis of the writer's aesthetic goal, that is, the naming of the existence by adding its subjective attitude. They will be stylistically colorful and have the characteristic of pictorial representation of reality. That is why the artistic text serves to express the feelings of the hero in impressive, bright colors, clearly and concisely. Metaphors of a private author always have a connotative meaning. Connotative meaning is more vividly reflected in the transfer of meaning through metaphor. For example, there are lexemes with the names of animals and birds, such as *ot, eshak, qo'y, it, bo'ri, tulki, yo'lbars, boyo'g'li, musicha, burgut, lochin, qaldirg'och, bulbul* (horse, donkey, sheep, dog, wolf, fox, tiger, owl, hawk, eagle, falcon, swallow, nightingale) these words are used very widely in a figurative sense, apart from their meaning. As an example, we can find a lot of personal metaphors in the work of the poetess Marhabo Karimova. Here are some of them:

Ko'ngling kimni xushlasa, o'sha bilan suhbat qil,

Tikonlarga qarama, gulga qarab rohat qil,

Asabingni qiynama, yuragingga shafqat qil,

O'g'ling yeb, o'rga ketar, qizing yeb, qirga

("Kattalarga nasihat").

Bir begona qush kelib unda

Axlatingiz "titadi" kunda,

Bilmaslikka olasiz shunda

Hali ayol bo'lmabsiz, poshsho.

("Hali ayol bo'lmabsiz, poshsho")

Some sources say that there are three types of metaphors in terms of content: conventional,

enlivening and synesthetic metaphors. All of the metaphors discussed above are mostly conventional metaphors. Animation is one of the important tools that give imagery to artistic speech. The authors of the book "Fine Arts" write about it like this: "Animating is a form of metaphor. Animating is a method of image that appears by transferring the characteristics of people to inanimate objects, natural phenomena, animals, birds, birds. In "Uzbek Language Stylistics" it is emphasized that "movement of people's actions, feelings, speech and thinking to inanimate objects" is called animating [4]. Two types of animating are distinguished in our classical literature: 1. Identification - personification, depicting inanimate objects as human beings. In poetry, revitalization is used to depict reality figuratively. This method is also used to bring the reader closer to the object of the image, to facilitate the understanding of reality and to avoid dry and colorless expression. Or treating an inanimate object as if addressing a person is also a form of animating. In literature, this phenomenon is called apostrophe. In this case, the object is not animated, it is only imagined as alive. This method is used to reveal the inner experiences and secrets of the hero that he could not tell anyone.

We can see beautiful examples of revitalization in the poem "Modern Tale" by the poetess Marhabo Karimova:

*Qo'ynidan bir xumchani
Olib shivirladi chol:
Bizga ko'k choy damlab kel,
Hoy jin, qani, chiqa qol.*

2. Intoq means to describe as a speaker, to speak like people. Intoq is often used in children's poems and stories, fairy tales and parables. Intoq art is used in parables with a special purpose. Some defects and shortcomings characteristic of people are shown figuratively on the example of objects. In European literary studies, the so-called allegory is also based on the method of "speaking". In animation, things and objects, animals speak like people. In allegorical animation, animals and creatures act like people, talk like them. The reader focuses his attention on the image of a person depicted through these animals. So, in the allegory, the system of images is two lines, that is, the line of images of animals depicted in the work, and through them, people of this character enter the language. As an example, we can cite an excerpt from Cholpon's poem.

*Erta tong shamoli sochlarin yoyib,
Yonimdan o'tganda so'rab ko'raman.
Aytadir: bir ko'rib, yo'limdan ozib,
Tog'u toshlar ichra istab yuramen!
(Cho'lpon "Go'zal")*

Another type of migration is metonymy. Metonymy refers to the transfer of meaning based on mutual proximity and connection between events and objects. Metonymy is also based on comparison. Only "in metaphor, the signs of similar objects are compared, in metonymy, the signs of completely different (dissimilar) objects are compared, even if these two objects have some connection with each other by their external appearance or internal characteristics" [2]. There are various forms of metonymy, and detailed information about it

can be obtained from the literature on linguistics. As an example of metonymy, we can see the fragments of the following works. "You rush along the clear blue" (Pushkin) in this passage, the word blue is a metonymy, meaning blue sky. "Transparent and cold day" (Kuprin) "Transparent in the cold (Yesenin) in which the word transparent is a metonymy. The transfer of meaning based on the whole-part relationship is called synecdoche. In the literature, synecdoche can be created by using "singular instead of plural or plural forms instead of singular or with" [4]. The trees turned yellow, the apples blossomed, I cut my hand, a piece with the name of the whole; The whole is expressed by the name of the part in such compounds as "to put one's nose in every job", "tough to the nail", "the team's hand is high". In artistic speech, synecdoche is used in order to ensure conciseness and expressiveness. We can see this in the work of the poetess Marhabo Karimova.

*Qo'ling ishda va lekin Robbanoda bo'lsin dil,
G'iybat, hasrat gapni qo'y, subhanolloh aytsin til,
Bu dunyoning nonin yeb, u dunyoning ishin qil,
O'g'ling yeb o'rga ketar, qizing yeb qirga
(“Kattalarga nasihat” she’ridan)*

There is a type of metaphor that has been widely used in our literature since ancient times to create effective expressions, and this is irony. Irony is "a movement consisting of using a language unit in the opposite sense of its true meaning, sarcastic, sarcastic, sarcastic" [2]. In European literary studies, this phenomenon is summarized under the term "irony". Its manifestations are called antiphrase (mockery, denial of this or that positive feature by means of laughter, sarcasm) and sarcasm (poisonous reproach, sarcastic insult, innuendo). The use of irony in works of art serves to increase the effectiveness of the work.

For example:

*Menga yolg'iz Omonimni qo'y,
Menga o'sha yomonimni qo'y.
U kam emas hech bir odamdan,
Men ul bilan uzoqman g'amdan
(H.Olimjon)*

In this, a strong and sharp sarcasm method was used through rhyming words "Omonim - badomim". Well, what do you think should be done, my educated brother! Yolchi said sarcastically. Oybek, "Selected Works". An exaggeration (or hyperbola) is an exaggerated description of things, events, feelings, and characteristics. Exaggeration also serves to make the image look impressive and expressive. Although the fact that exaggeration is based on the displacement of word meaning indicates that it belongs to the group of tropes, it is different from other manifestations of the trope. Because in other forms of the trope, figurative meaning is based on a certain sign, simile, comparison, event or connection between objects, while hyperbole requires not to be understood in the correct sense. [4]. Exaggeration-based movement is introduced into the artistic text with the aim of attracting the attention of the listener or reader to the subject of the speech and ensuring the emotional expressiveness of the speech. The information expressed in exaggeration, of course, does not correspond to the

reality of life. But if the norm is violated, the expected effect may not be achieved. In fact, "the main purpose of exaggerated speech is not to inform, but to influence the listener or reader" [4]. Another way of creating a comic effect through exaggeration is called grotesque. "Grotesque is a French word that means funny, abnormal. In satire, grotesque is a frightening and comical exaggeration of reality by mixing fantasy with it. The grotesque does not deny reality, but is the art of expressing reality more effectively in realistically unnatural forms" [1]. Minimization (litota) is the opposite of exaggeration. "But in terms of essence, they are not opposite phenomena, both of them serve to describe reality by exaggerating it, only there is a difference in the way of expression: in hyperbole, reality is directly exaggerated, while in litota, a reality is given as a means of reducing it" [1].

Example:

Bo'yung sarvu sanubardek, beling qil,

Vafo qilg'on kishilarg'a vafo qil.

(Xorazmiy)

Bu so'zning mazmuni shu qadar issiq,

Quyosh bir kichik sham uning yonida.

(Uyg'un)

Conclusion

The use of movement types in artistic works increases the expressiveness and expressiveness of the works. Transfers are more common in poetic works. But today we also looked at the examples of prose works and achieved the intended goal. We tried to analyze metaphors and their place in artistic discourse, similes from artistic image tools through examples taken from artistic works.

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