

COGNITIVE-STYLISTIC ASPECTS OF THE ACTUALIZATION OF METAPHOR IN A FEMINIST FICTION TEXT (BASED ON THE NOVEL “JANE EYRE”)

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Abstract

The interpretation of metaphor as a phenomenon related to the explicit level of the language system does not allow us to understand its true essence. With this interpretation, it is possible to obtain information about the formal structure and use of metaphor, but the position of this phenomenon in human cognitive activity is unclear.

The formation of a metaphor in cognitive linguistics is considered not only as a linguistic process that occurs purely at the linguistic level, but also as a product of thinking that has creative properties that contribute to the development of meaning. According to this theory, the study of the actualization of metaphor in discursive activity and in the text is associated with the identification of factors that ensure the conjugation of two similar referents in human consciousness.

The transition of a linguistic form from one referent to another in metaphorical shifts is not a common phenomenon but is the result of relations between semantic contexts. Such a transition should serve to express a certain meaning from the point of view of the speaker or the author of the text.

Keywords: metaphor, concept, cognition, semasiology, linguistic metaphor, conceptual metaphor, cognitive-semantic universals, conceptual blending, mind style.

INTRODUCTION

The phenomenon of metaphor has attracted the attention of philosophers, linguists, literary critics and representatives of other sciences for almost two thousand years. However, the essence of the tasks performed by metaphor became the subject of special study only in the sixties of the twentieth century, since during this period new approaches to the scientific study of metaphor began to be applied. The American logician M. Black was one of the first to study

the phenomenon of metaphor from the perspective of the theory of scientific knowledge and introduced the concepts of “focus” and “frame” into the theory of metaphor, and then, partially using the conclusions of A. Richards, developed the method of analysis “interactive approach” (mutual influence). Within the framework of this approach, it was proved that metaphorical phrases are active not in the surface, but in the deep, implicit layer of the language [7, 153-172].

It is known that a metaphor is a product of a creative process taking place in consciousness. Conscious creativity of a person, in turn, is aimed at obtaining unlimited knowledge about the surrounding reality. The use of methods of the semiotic approach to the analysis of the phenomenon of metaphor helps to clarify the “black holes” hidden in the depths of linguistic mental activity.

M. Mirtozhiev, who has studied the problem of distinguishing types of metaphors, emphasizes that such a classification should be based, firstly, on signs of similarity, and secondly, focus on identifying the causes of the derived meaning. The scientist listed the types of personification, symbolization, allegory, synesthesia identified by German linguists, and added a simple metaphor to their number.

Obviously, M. Mirtozhiev recognized the emergence of any kind of metaphor by comparing it with the referent of the meaning forming the referent of the derived meaning [10, 24].

According to G.N. Sklyarevskaya, despite the presence of various approaches to the analysis of metaphor, linguistic and artistic metaphor are objects of research in two different spheres - semasiology and stylistics. The differences between these two types of metaphor are clearly visible through the prism of their vocabulary status. A linguistic metaphor is a separate or independent vocabulary unit that freely enters into semantic connections. In most cases, an artistic metaphor is formed in close relationship with the context, and therefore does not have the status of an independent dictionary unit [12, 29-64].

The differences between these two types of metaphors are also evident at the semantic level of metaphor. Each artistic metaphor, being peculiar and unique, is able to dissociate and schematize the lexical meaning of linguistic metaphors.

Subsequently, discussions broke out about another kind of metaphor - cognitive metaphor. The “Concise Dictionary of Cognitive Terms” interprets metaphor as one of the forms of conceptualization. According to the authors of the dictionary, the formation of a metaphor is “a cognitive process that ensures the formation and expression of a new concept” [9, 245].

Cognitive scientists in their scientific works seek to prove that metaphor is a conceptual phenomenon through which one can observe how the process of thinking proceeds.

Within the framework of the cognitive approach, the metaphor is evaluated as a very valuable phenomenon. In fact, a metaphor is an integral part of a person's mental activity, as well as an important means of conceptualizing and categorizing events taking place in the world in the process of perceiving reality. When using such a tool, the linguistic picture of the world is formed in the form of a metaphor.

American scientists J. Lakoff and M. Johnson, who created the theory of conceptual metaphor, made a significant contribution to the theoretical analysis of the phenomenon of metaphor. According to this theory, metaphor is not limited to the status of an ordinary linguistic phenomenon, but is an everyday conceptual reality. In fact, when we think about something, the appearance of other phenomena is formed in our mind. As a result, semantic shifts arise, and the asymmetry of form and content is actualized. The researchers who followed the American scientists preferred to characterize the conceptual metaphor using the scheme “target area” – “source area” [4, 276].

Within the framework of the cognitive direction, the metaphor is interpreted as a phenomenon reflecting the process of cognition of the world, proceeding on the basis of mental patterns. In other words, the metaphor explains the systematic provision of the transition of experience from one sphere to another. This cognitive mechanism helps to understand an unknown object, turning it into a known one. At the same time, one of the properties occupies a leading position, and the other implicitly affects the consciousness and controls the actions of a person.

In line with this cognitive theory, the concept of “cross – domain mapping” functions, which should be understood as “intersectoral transfer”, since in the process of metaphor formation, knowledge of one industry is applied to another, and as a result, a common field arises.

At the same time, the conceptual metaphor is based on knowledge about physical, environmental and cultural experience. The “target domain” at the last stage of metaphor formation is an abstract, inaccurate and

subjective concept that is difficult to perceive, and we cannot assimilate it in the context of sensory actions or relationships with the world. We conceptualize the knowledge that is our goal based on the knowledge of the “source domain”. Hence, a conceptual metaphor is a phenomenon formed in the conditions of spatial logical transfer. J. Lakoff and M. Johnson, who summarized this interpretation, notes that “the essence of metaphor lies in the perception and understanding of one subject from the point of view of another” [4, 276].

Indeed, the role of metaphor is not limited to a mere hint of the similarity of objects and phenomena, but is manifested in the creation of new conceptual and perceptual properties under certain conditions [11, 82-86].

Cognitive scientists divide conceptual metaphors into various thematic groups. One of these groups is dedicated to the theme of “Life” and includes such metaphors as LIFE IS A CONTAINER (in which something is stored); LIFE IS A GAME, LIFE IS A JOURNEY, LIFE IS A BUILDING. Such imaginative representations are the same for the mental activity of all people. In particular, according to researchers, the metaphor of LIFE IS A BUILDING is present in English, Japanese, Arabic, Portuguese.

In the same way, the metaphor of TIME IS MONEY is present in the thesaurus of native speakers of English and Uzbek, and is among the cognitive-semantic universals [13, 102].

The conceptual approach has expanded the possibilities for defining and systematically describing cognitive mechanisms for controlling the process of forming the phenomenon of metaphor. In addition, the results of such work indicate that the theory of conceptualization activates the creation of practically significant recommendations.

In our opinion, it is necessary to consistently continue research in the direction of a conceptual approach, since the secrets of the phenomenon of metaphor are gradually revealed, as well as signs demonstrating its essence and disguised in the depths of the thinking capabilities of native speakers. We believe that the most effective way to unravel the secrets of storing hidden features, properties and capabilities is to transfer the analysis to the

perspective of a macro-context, holistic discourse or text.

The text contains events, facts, time and space, the author's considerations that form the factual information of the text. Such information performs a double function: on the one hand, it “animates” the text, that is, verbalizes the content, giving it dynamism, and on the other hand, hides this content and the expressed thought behind different “masks”, thereby complicating the understanding of meaning. Factual information in a literary text, unlike other genres, is not expressed separately or in pure form. Therefore, its conceptuality is the main factor ensuring the integrity of a literary text and preventing its disintegration into separate parts. Without conceptual information, the text will not be complete. At the same time, integrity should not be considered as a symbol of cohesion, since, as noted above, various conceptual structures participate in the formation of any text.

Researchers in the field of cognitive stylistics drew attention to the problem of studying the “way of thinking” (mind style) of the characters of a work of art from the perspective of the analysis of cognitive metaphors. The term “mind style”, proposed by the English literary critic Roger Fowler, implies the reflection of the worldview of certain persons (author, characters) in the linguistic constructions of the text [2, 272].

The study of the actualization and functions of conceptual metaphors in works of different genres with different themes also formed the basis of the works of scientists.

There are not so many works in our country devoted to the analysis of conceptual metaphors and other types of mental structures. Russian cognitive stylistics is at an early stage of development. However, scientists such as D.U. Ashurova, S.Sh. Safarov, G. Khoshimov, M.I. Rasulova and their followers are engaged in the problem of studying the nature of phenomena related to conceptualization, in particular, the study of cognitive schemes. In particular, the textbook “Stylistics of a literary text” indicates the possibilities of forming a cognitive metaphor based on the phenomenon of conceptual blending [1, 104].

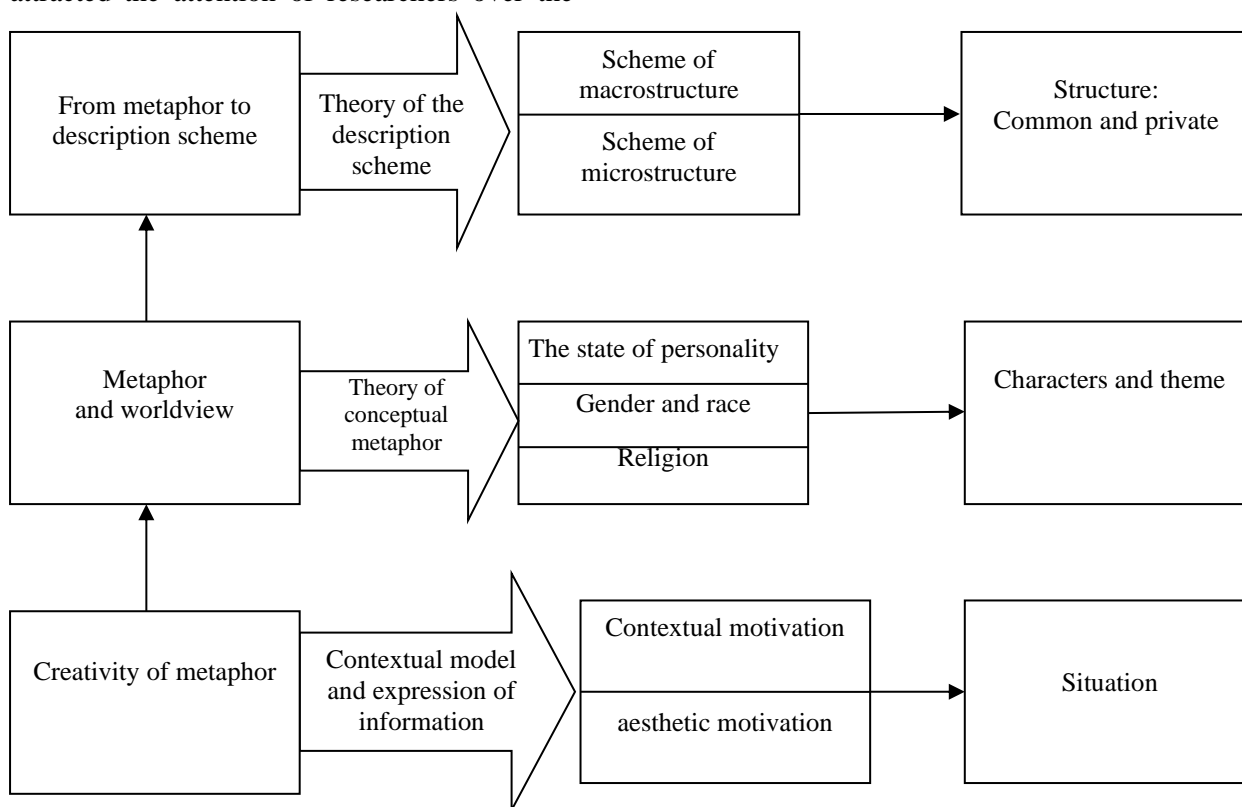
For example, in a number of works by N.M. Dzhusupov, the phenomenon of the promotion

of information expressed in the text (foregrounding) has been studied, and the formation of various structures of cognition and cognitive processes based on the emergence of this phenomenon as a complex mechanism in literary texts has been proved [8, 306].

Thus, the issue of actualization of the phenomena of conceptual metaphor and description scheme in fiction has regularly attracted the attention of researchers over the

past decades. Turning to these phenomena, we have made an attempt to study the properties of linguistic actualization of the worldview and thinking of the characters of the novel “Jane Eyre” through metaphors.

We have analyzed the metaphorical composition of the text of the novel “Jane Eyre” using the above cognitive theories, in three aspects. This analysis can be depicted as follows:



Scheme. Directions of analysis of the metaphorical composition of the work

From the presented scheme it can be seen that metaphorical creativity in the text of the novel “Jane Eyre”, first of all, is analyzed from two angles – on a contextual and aesthetic scale. At the same time, it is taken into account that the context directly reflects the natural environment, acquiring a social, cultural and discursive coloring. It is impossible not to mention the aesthetic task performed by conceptual metaphors in the novel.

The issue of the participation of linguistic means in the formation of the worldview of the author and characters is also discussed. In the course of our analysis, we found that the diversity of the characters' thinking style is determined by the use of various metaphorical expressions. The novel “Jane Eyre”, which is the first example of

feminist fiction, describes in detail the process of personality formation, as well as the period of achieving psychological and moral perfection of the main character of the work, starting from a young age. In order to describe the stages of this period and process, along with metaphors expressing relationships between people, attitudes to life and to oneself, metaphors containing gender differences and religious beliefs of the characters are analyzed.

Inevitably, the impact of environmental diversity on the linguistic realization of concepts formed in thinking is inevitable, since people's activities are carried out in accordance with the characteristics of the environment in which they are located.

When it comes to the environment or the context of the natural environment, it usually means the geographical, biological and physical shell around people who speak a particular language. In a natural environment where representatives of different nationalities live, the presence of differences is quite expected, and people involuntarily adapt to this environment. This adaptation is reflected in their communication activities. The ability to form metaphors among people who speak different languages and live in a diverse environment, including writers, is not the same. Here is an example of the following fragment from the novel "Jane Eyre".

Reader, do you know, as I do, what terror those cold people can put into the ice of their questions? How much of the fall of the avalanche is in their anger? of the breaking up of the frozen sea in their displeasure?...

The avalanche had shaken and slid a little forward, but it did not yet crash down. (Chapter 35, 396).

This example contains Jane's response to St. John Rivers in an extremely emotional spirit, because Father John, who was refused his offer, began to treat her coldly. It is necessary to identify the conceptual metaphors that occupy a leading position in this fragment, in particular - EMOTION IS SUBSTANCE, EVENTS ARE ACTIONS, RATIONAL IS COLD.

In this case, the source area (source domain) of the metaphorical transfer of concepts such as "ice", "avalanche" (fall of avalanche), "splitting of the ice layer on the sea" (breaking up the frozen sea) passes into another area, and serves to express coldness, anger, discontent. As a result, the reader of the work is really convinced that John Rivers is really upset.

Let's proceed to the analysis of the following text fragment:

It is- that he asks me to be his wife, and has no more of a husband's heart for me than that frowning giant of a rock, down to which the stream is foaming in yonder gorge. He prized me as a soldier would a good weapon, and that is all (Chapter 34, 389).

Father John asks Jane to marry him and go to India with him. The reason for this offer is not love, but the need for an assistant when performing a missionary function, which causes

a refusal in response, knowing that staying with him as a priest's wife every day will cause her spiritual torment. The updated conceptual metaphor acquires the content of "EMOTIONAL EFFECT IS PHYSICAL CONTACT". When forming such a meaning, the implicit content of the word "rock" is transferred to the sphere of non-love-related relationships. In this case, the natural environment promotes metaphorical transfer: a giant rock opposes the current in a narrow bay.

In the course of using metaphors in our speech activity, we try to adapt them to the social conditions of communication. This environment, determined by the relationship of the interlocutors and the boundaries of their proximity, also covers the gender status of persons interacting in various social conditions.

Here is an example from the text of the work "Jane Eyre" in order to clarify the role of the social environment when choosing a metaphor:

The forehead declares, Reasons sits firm and holds the reins, and she will not let the fillings burst away and hurry her to wild chasms (Chapter 19, 190).

In this case, we can see that the figurative expression EMOTION IS A CAPTIVE ANIMAL is built around a conceptual metaphor. The attempt to control emotions contained in a metaphorical structure is equivalent to controlling an unbridled animal. The metaphorical conceptualization of the concept of "Unbridled animal" (more precisely, "restive horse") is directly related to the environment. It is known that the events described in the novel took place in Britain of the XIX century, and at that time the main transport was a horse-drawn cart. It was this animal that prompted Rochester to metaphorical thinking.

Let's move on to the analysis of another example of the actualization of a metaphor:

Something of vengeance I had tasted for the first time: as aromatic wine it seemed on swallowing, warm and racy; its after-flavour, metallic and corroding, gave me a sensation as if I had been poisoned. (Chapter 4, 31).

Young Jane, humiliated by Mrs. Reed in the presence of Mr. Brocklehurst, suddenly lost her temper. Accusing Mrs. Reed of lying, she demanded to send herself to an orphan school.

Mrs. Reed, seeing her anger, was so astonished that she imagined that Jane was possessed by a demon. The desire for revenge comforted Jane, but she quickly cooled down and began to repent.

Here Jane compares the concept of revenge to wine tasting. As a result, another synesthetic metaphor of FEELINGS ARE TASTE is actualized. The semantic source of this metaphorical structure is wine tasting, whereas its purpose is to revenge the child on adults.

Everyone knows that the physical and mental state of poets and writers affects their creative activity, as well as the personal relationships of the speaker, his interest in reality affect the process of forming metaphors.

The new face, too, was like a new picture introduced to the gallery of memory; and it was dissimilar to all the other hanging there: firstly, because it was masculine; and, secondly, because it was dark, strong, and stern. (Chapter 12, 107).

In this example, conceptual metaphors are actualized: KNOWING IS SEEING and INTIMACY IS DISTANCE, where the lexeme “gallery” – “picture gallery” is associated with the word “memory”, since the paintings shown in the gallery depict already familiar faces, whereas in recently exhibited paintings you can see new faces or new people.

It is known from the text of the work that Jane was brought up in the educational institution of Lowood. She received excellent grades and was distinguished by diligence. Attending this educational institution for ten years, first as a pupil, and then as a teacher, she learned to talk fluently in French, mastered the skills of painting. Her interest in drawing undoubtedly led to the formation of a metaphorical structure based on the concepts of “gallery” and “painting”.

In particular, life experience and personal interests play an important role in finding a source and material for metaphorical thinking. We can find confirmation of this in the following example:

It was not a bright or splendid summer evening, though fair and soft: the haymakers were at work all along the road; and the sky, though far from cloudless, was such as promised well for the

future: its blue—where blue was visible—was mild and settled, and its cloud strata high and thin. The west, too, was warm: no watery gleam chilled it—it seemed as if there was a fire lit, an altar burning behind its screen of marbled vapour, and out of apertures shone a golden redness (Chapter 22, 231).

Jane, returning to Thornfield after the death of Mrs. Reed, on the one hand, suffers, and on the other hand, looks anxiously into heaven, where she sees a fire burning in the altar behind a veil of marble fog (As if there was a fire lit, an altar burning behind its screen of marbled vapor). The symbol of the altar illuminated by fire and glimpses of golden light from behind the clouds in the West are associated with the rays of sunset.

In the process of metaphorical thinking, the properties of the object of linguistic realization are clearly and vividly manifested through various semantic transfers, and they not only perform their direct nominative function. To achieve an aesthetic effect, it is necessary to awaken the cognitive abilities of the reader (listener) with the help of figurative presentation.

... greenness grew over those brown beds, which, freshening daily, suggested the thought that Hope traversed them at night, and left each morning brighter traces of her steps. Flowers peeped out amongst the leaves; snow-drops, crocuses, purple auriculas, and golden-eyed pansies.... Lowood shook loose its tresses; it became allgreen, all flowery; ... (Chapter 9, 68).

With the arrival of spring, buds bloom on Lowood trees and leaves appear. The description of reality in the image of dynamic action is compared with the strands of a young girl's hair (“tresses”). This image also reflects the relationship of the semantic centers of the goal and the source. The slender figure, beauty, and purity of the young virgin cause admiration and lively emotions, intoxicates the shine of her loose hair. The transfer of such a feeling and life experience to the spring in Lowood, undoubtedly, prepares the ground for the aesthetic coloring of the artistic presentation.

Rochester's metaphorical thinking reflects a bitter and difficult life experience. Rochester is unhappy with life, as in his youth he became interested in Bertha Mason and married her. As a result, he got used to being ironic and cold to

others, complaining about the injustice of life and fate. Such a life, of course, no one will like. Psychologists believe that “life trauma” distances a person from the perception of the beauty of the world and its life-giving landscapes. A mental wound affects a person's mood, activity, and worldview. An example of this is the content of metaphors that define Rochester's attitude to life:

I started, or rather (for like other defaulters, I like to lay half the blame on ill fortune and adverse circumstances) was thrust on to a wrong tack at the age of one-and-twenty, and have never recovered the right course since... (Chapter 14, 126).

According to the interpretation of cognitive scientists, a metaphor formed in an emergency situation has an implicit power that forms and reflects our experience. Such a metaphorical choice has an operational effect on the consciousness of the listener (reader). The metaphor used by John Rivers has a similar content, and demonstrates his peculiar attitude to life. Life is a difficult path, but when a person has a sincere intention, he is strong and acts planned, of course, by following this path, he achieves his dreams.

Thus, the metaphors found in the speech of the main characters of the work reflect their attitude to life, but these relations are uneven.

Literary critics recognize that the main character of the novel “Jane Eyre”, written in the era of Victorian literature, is a positive character. Jane's truthfulness and sincerity amazes even modern readers. According to scientists, the novel is imbued with the spirit of “rebellious feminism”.

Indeed, in the course of a detailed acquaintance with the text of the novel, we saw that Jane's chastity and her attitude to gender exactly correspond to the period described. Yes, Jane is determined and emotional, but wherever she is (Lowood, Thornfield or in Morton), she does not seek to destroy the patriarchal system to the ground. Being a supporter of independence, freedom and equality, she believes that all this should not go beyond God's prescriptions and social requirements.

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