



METAPHOR IN FAIRY TALES

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ANNOTATION

This article discuss the use of metaphors in fairy-tales, the attempt to make them understandable to the reader in the process of translating from a foreign language into Uzbek, and important role of translator's ability is able to translate skillfully in the native language of how the author described the events in fairy-tales. Addition, this is clearly shown the given examples from fairy-tales.

KEY WORDS: *context, collocation, phrase, expression, genre, fairy-tale, semantics, object, inanimate world, metaphor.*

DISCUSSION

In general, it is assumed that the value of an expression and its status (given phrase is used literally or metaphorically) is determined by the direct context of that expression. I want to explain that such an understanding of metaphor is incomplete. In determining the status of a given phrase it is necessary to consider not only its closest context in the sentence, but also the genre of the text from which the sentence is derived.

The common view about metaphor depends on context is based on the fact that the rules of semantic combination of words in a particular language can always be clearly defined, and on the basis of these rules indicate whether these expressions are normal or deviate from linguistic norms [Teresa Dobrzinskaya, Metaphor in fable - 1973, 171-1188bb/Тереза Добрзинская, Метафора в басни – 1973, 171-18866]. However, it can be shown that not only are these rules broke in order to create a metaphor, but also their meanings changed belongs to their relative and depending on which genre the text.

To illustrate this statement, we consider a semantic phenomenon specific to fairy tale texts and of great importance for the study of metaphor. The problem of formal similarity between phrases in a fairy tale, terms and metaphors, as well as their semantic differences, were originally shaped by J. Coen.

Below we analyze the use of metaphors given in examples from fairy tales:

a) 여우는 살을 빼어 훌쩍하게 한 다음에 들어가기로 하였어요.- The fox decided to enter after *losing weight*. ("The Fox and the Vineyard")

b) 세월이 흘러 소년은 어른이 되었어요. - *Over time*, the child grew up. ("Generous tree")

v) 너의 정성에 하늘도 감동하셨구나.. "The sky must have been amazed at your kindness." ("Fish in the Ice")

g) 그리고 당신도 정직한 마음씨에 대한 보답을 받은 셈이니 좋지 않습니까? - "You have received the answer you need because of your *pure heart*, isn't it good?" ("More precious thing than a golden jar")

The above examples are taken from the fairy tales in the book "The Korean Language learned through Fairy Tales", and let us consider their analysis:

a) In Korean, the word skin that the phrase to let weight go translate to the Uzbek language is losing weight. In general, in Uzbek language uses let weight go in the sense of losing weight, which shows that there are similarities in the meaning of the Uzbek and Korean languages. Hence, the phenomena of closeness between the two languages indicate that these two languages have a fraternal relationship. b) In the example of b the phrase "flow of time" is translated into Uzbek as the over time. That is, the over time created a metaphor, resembling the rapid



flow of water. c) In the example of c the use of the phrase "the sky is amazed" in a figurative sense is beautifully expressed as the sky is amazed just as a person is amazed. g) In the example of g "pure heart" it is seen that the purity of the heart is expressed in the form of a metaphor.

Many more such examples can be cited. Or the "skyscrapers" in the fairy tales show how glorious and lofty the sultan's palaces were. Looking at the examples, we can see that their meanings are fully determined by the lexical meanings of the words in the composition. That is, in the context of a fairy tale, the meanings of the above words undergo a new interpretation - resulting in a metaphor. For example, in the phrase "Flowers swam and danced in the wind", the words "swim and dance" came in a figurative sense, not in its own sense. It is understood to be shaking and swaying in the wind. In the example of "I will become your shadow", "being a shadow" is a metaphor for becoming someone's inseparable companion in life. At this point the question arises as to why the above examples in the literary text are simple and not given in their own sense, for example, a high castle, swaying, shaking flowers and etc. The fact that a sentence expressing the same meaning comes in two different forms shows that we read simple sentences word by word and we understand and accept them on their own. In the second case, we feel a hidden meaning that has a complex semantic structure within the words. They may be derived from fairy tales and do not distract the interdependence of the text, only belong to another type of universe. And this is not the words we use in our daily lives, but it is a normal situation for fiction. The rules of combination of word meanings change as they move from text to text and are determined by non-linguistic experience. Thus, in some fairy tales, plants and inanimate objects can move and talk, in others, houses can move from one place to another, and objects can have unusual peculiarities, such as birds being made of pure gold, or the food turns to gold and it becomes impossible to eat it.

Such a change in fairy tales is also reflected in the rules of combination of meanings, it has a great influence on the behaviour of the metaphor in the text and lead to its neutralization.

First of all, before determining the degree of this neutralization and the presence of metaphor in a fairy tale, it is necessary to make a some conclusions from the above considerations:

1) The rule of the unit of expression of a language defined for the known from our daily experience is the rule of conformity of certain

language units, relative; their scope is determined by a specific type of text that is limited.

For some texts, they require restructuring and a degree of difference, follow rules that may arise from the norm, and vary from text to text.

2) A metaphor is a contextual event in several meanings: it occurs in a particular context, as well as in a particular genre context, during certain processes within a sentence. Context is not only about a particular semantic interpretation of a given phrase, but also determines whether it can be considered a metaphor in general.

3) The above-mentioned symbols include texts that determine which genre the text belongs to. In this case, the most important role is played by the elements of the genre formed within the text, which perform the function of metatext (titles, including the name of the collection, capital letters at the beginning of the text). They include a text that is interesting to us - that is, a fairy tale text. These phrases do not distract the interconnectedness of the texts, there is no need to re-establish the hidden meaning, as these are metaphors.

Thus, the metatext in fairy tales becomes known to us in the form of metaphors, phrases from other worlds and other genres to which we are not accustomed, and we can understand the text.

What does metaphor look like in fairy tales? It is clear from the above information that the use of metaphors in fairy tales is completely allowed, because the use of words in fairy tale texts differs from the established norms of language. From an ontological point of view, it can be said that the world of fairy tales is completely different from the real world. In addition, the texts of the fairy tales reflect the picture of an unusual fantasy world. In this universe, events, things, and their contents are not fabricated, even though they have undergone great changes compared to the real world, and the limits of these changes are strictly limited. It seems that it is possible to create conditions for metaphors in a limited number of texts from a fantasy world.

Metaphorical migration is only neutralized or excluded for expressions whose elements are combined according to rules that differ from the general rules. These phrases, which are incomprehensible to the everyday language experience, fit the picture of the world of fairy tales. Their special status is not discussed or interpreted, as this makes them difficult to read. In this case, the reader of the text of the fairy tale is in a difficult situation, if we are talking about the reader-researcher, and not about the ordinary reader. The genre of fairy tales shown at the beginning of the text assumes that our usual experience does not apply



when reading this text, however, we still do not know which situation in the fairy tale is normal and unusual. The reader of a fairy tale must gather detailed information about the world described in the reading process, as he must be able to correctly determine the status of the defined phrases based on it. Thus, the reading of a fairy tale is complex and uneven: every expression that contradicts our linguistic experience must be consistent with what we are reading or hidden information about the world of fairy tales, and in this world of information they must be metaphorically or originally adapted. There are also cases when the meaning of an expression can be known only by reading the continuation of the text, in which case we encounter a specific ambiguity in the meaning of the phrase. Then, it is also possible to speak of metaphorical expressions that appear to be metaphorical or meaningless in any other text. In the context of a fairy tale, the meanings of these phrases are determined on the basis of information before or after it. The final decision on the meanings of metaphorical expressions is made after the collection of important information and on the comparison of the result of two combinations of metaphorical and original meanings derived from the text, which derive metaphorical and original meaning from the text. As a result of such a comparison, if one of the compounds is omitted, the meaning of the expression is determined unilaterally.

나는 너의 그늘이었어요 - I was your shadow.

The analysis shows that the presence of metaphorical migrations in the text literally makes it difficult to read. Such expressions are a critical point in fairy tale texts because they are based on experience and understanding except from usual language, leading to a conflict in understanding the text, which depends on a specific form in a given fairy tale world. It is known that the text must contain information that prevents such expressions from breaking the interdependence of the text.

Here are a few examples:

The mermaid raised her white and soft hands, walked on tiptoes, and *swam lightly in the air*. ("Mermaid")

The mermaid's successive actions, her preparation for "swimming" (at the moment described, she is no longer a mermaid because the mermaid has no legs), the prince's palace is a palace on ordinary land, where there is a celebration in honor of the master - all the evidence shows metaphorical application is given here. The metaphor is related to the previous context. To cite another example from the same tale: ... *his eyes spoke to his heart* more than the songs of all slaves. It is clear from the previous context that in such a

case the eyes are not independent beings who can speak, and we can see the metaphor here.

In Andersen's fairy tale of "Old House", we come across the following dialogue:

They talk about your completely loneliness in our house! - said the boy.

O! Memories always *chase me* ... They always *bring familiar faces and images* with them! ...

The phrase that *chase me* can be understood in its original and metaphorical sense, as the previous context helps to assimilate both meanings. The child understands it in the original sense. This is shown in his conversation with the alone soldier:

Yes, - said the boy. - I think it's great; after all, memories take a look here and bring so many familiar faces with them! ("Old House").

At the beginning of our article, we mentioned that the difference between the world of fairy tales and the real world is reflected in the non-standard rules of word combination. Thus, the metaphor in fairy tales is a rare phenomenon, or it always depends on the context and constantly requires the author and the reader to consider the combination of semantic situations. Such an unstable state of metaphor in fairy tales can be explained by changes in the shape of the described universe, as well as the resulting rules of word combination, when compared with other genres (if we consider the semantic-communicative conditions and move away from the genetic specificity of the genre). The ontological change and weakening of these stable lexical connections is served by metatext information that transforms a given text into a fairy tale. The amount of such information may change depending on the specific text; in fiction it may be limited to the subtitle "Fairy Tales" or implied directly in the author's name.

I think that the method of interpreting the above fairy tale texts can also be used in the analysis of some types of poetic texts. Thus, there are so many unusual phrases in the poetic text without any explanatory commentary that it can be interpreted as a metaphor or a true description of the peculiar fairy-tale-poetic world.

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