



# Comparative aspects of metaphorical terms and their translations from English into Uzbek

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## Abstract:

As in many other aspects of life the situation changed in a language policy. That requires creation of new textbooks, dictionaries, manuals. In order to fulfill this goals one must know every field of linguistics. In my opinion the theme of the work is very reality because there is not any manual which compare the lexical stylistic devices of the Uzbek and the English language.

**Key words:** metaphor, the rain, the bed of the river, powdered, bare, bare – branched, dead, blunt – nosed, foot, shoulder, road.

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## Introduction

**The actuality of the theme** is to analyze metaphors in English and Uzbek and their translations, metaphor is less studied unit among other stylistic devices and also its specific features, its structural rendering into Uzbek is not much revealed problem.

English became one of the important instruments of achievement of success in modern life. Knowledge of English is some kind of indicator of many qualities of the modern person. It is already just impossible to imagine the university graduate who hasn't knowledge of Basic English.

As you know, in the 60s of the XX century, great attention began to be paid to the study of linguistic phenomena associated with the meaning of the word, its change, both in World linguistics and, in particular, in Uzbek linguistics. Semasiology, which was considered one of the new branches of linguistics at that time, began to develop rapidly. "In European

linguistics G. Gerder, E. Cashier, E.I. Shendels, A. Richards, J. Paul, among Russian linguists a.A. Patebnya, A.A. Reformatsky, E.M. Galkina-Fedoruk, N.D. Arutyunova, A. Vejbiskaya, Eh.I. Efimovs" have carried out significant research on the word and its meaning. The other hand the metaphor is the national-spiritual core of the language, and the phenomena of another language reflect a more form of nationality. Hence, metaphor is an expression of nationality in its content. Of course, in the phonetic, lexical and grammatical structure of the language, the folk feature finds its expression, but none of them, like a metaphor, cannot be so closely connected with the level and psyche, thinking and worldview of a nation.

So, we wrote our examples which we've found from the novel "A Farewell to Arms" and As you know Ernest Hemingway, as a master of words, used many expressive means and stylistic devices in his novel. He wrote his works in such way because of expressiveness and

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impressiveness of novels. And I have worked only with **metaphor** as my research work is about them.

A Farewell to Arms, by Ernest Hemingway, is a story about love and war. Frederic Henry, a young American, works as an ambulance driver for the Italian army in World War I. He falls tragically in love with a beautiful English nurse, Miss Catherine Barkley. This tragedy is reflected by water. Throughout the novel Ernest Hemingway uses water as metaphors. Rivers are used as symbols of rebirth and escape and rain as tragedy and disaster, which show how water plays an important role in the story.

It was again as if the river has established an opportunity to lead a new life, away from the war in Italy to a more comfortable life. Henry's and Catherine's escape through the river not only leads them to a better life but the unborn child, too.

As a symbol of tragedy rain is frequently used by Hemingway in this novel. Rain is a symbol of disaster already beginning in the first chapter when the reader learns that the war is not going well and that "the permanent rain brought the cholera". Here rain is related to illness. Rain also falls when Frederic and Catherine are looking for a hotel room so they can be together before Frederic must leave for the front. Catherine buys a nightgown for the evening. And when they find a room, she looks in the mirrors and feels cheap, while Frederic looks outside at the storm. The rain degrades the farewell of Frederic, and Catherine tells him that „she never felt like a whore before". Rain also falls during the troop's retreat which is symbolizing a failure. One night when Catherine and Frederic are in the hotel in Italy, Frederic awakens to the sound of rain and learns that he will be arrested. And during their time of escape from Italy to Switzerland it is very windy and rainy. That symbolizes how their escape would definitely be difficult. It takes them many hours to row to Switzerland's shore.

Rivers in A Farewell to Arms represent rebirth. They symbolize a departure from a

previous life and an entrance to a new one. The first evidence of this comes during the retreat of the Italian troops from their post. While walking with his fellow soldiers, Frederic is arrested and fears that he will be executed. "He jumps in the river with a splash" allowing it to float him along. It is like when Frederic jumps in the river, he is baptizing himself and cleansing his soul. The trip down the river gives him time to think about his future life with Catherine, even though he is uncertain if there will ever be a future between them again. The river eventually takes him to a railroad where he makes the decision that he is done with the war and that he made his "farewell to arms". Hemingway uses water as a metaphoric cleansing for Frederic's past experiences. When Henry emerged from the river, it was as if he was reborn. Rivers in this novel can also be a symbol for an escape. Weeks later, when Frederic hears from the barman about his expected arrest, he and Catherine escape for Switzerland by boat. They leave their old lives behind in search of a clean start in Switzerland. They row along the river, finally reaching their destination. Upon their arrival they are "arrested", but then quickly released. It was again as if the river has established an opportunity to lead a new life, away from the war in Italy to a more comfortable life. Henry's and Catherine's escape through the river not only leads them to a better life but the unborn child, too. As a symbol of tragedy rain is frequently used by Hemingway in this novel. Rain is a symbol of disaster already beginning in the first chapter when the reader learns that the war is not going well and that the "the permanent rain brought the cholera". Here rain is related to illness. Rain also falls when Frederic and Catherine are looking for a hotel room so they can be together before Frederic must leave for the front. Catherine buys a nightgown for the evening. And when they find a room, she looks in the mirrors and feels cheap, while Frederic looks outside at the storm. The rain degrades the farewell of Frederic, and Catherine tells him that "she never felt like a



whore before". Rain also falls during the troop's retreat which is symbolizing a failure. One night when Catherine and Frederic are in the hotel in Italy, Frederic awakens to the sound of rain and learns that he will be arrested. And during their time of escape from Italy to Switzerland it is very windy and rainy. That symbolizes how their escape would definitely be difficult. It takes them many hours to row to Switzerland's shore. A second role that rain plays in *A Farewell to Arms* is to reflect death. On a "rainy day" when Frederic is recovering from his injury, Catherine describes the weather as scary. She tells him that she is afraid of the rain „because sometimes she sees them dead in it. This may be interpreted as meaning that rain is an omen of death. And Hemingway foreshadows through this sentence how rain will symbolically impede and end their relationship. When the time comes for Catherine to have her baby, it is raining again and it continues to rain during the delivery. It is still raining when she and the child die, which proves Catherine's fears to be correct. Hemingway uses rain as a sign of death, sadness or to give one of his characters the state of being afraid. The despair brought by rain, Frederic says “good-bye to Catherine, and then leaves the hospital and walks back to the hotel in the rain”. The rain described as he walks home represents again a cleansing in which Tenente will be forced to start a whole new life now. Ernest Hemingway uses water as a metaphor that foreshadows events in *A Farewell to Arms*.

### **The Rain**

The rain is a metaphor for death in the story. Toward the end of Catherine and Frederic's idyll in Milan, she tells him that she has always been afraid of the rain because she can imagine herself or him lying dead in it. He replies that he has always liked the rain and through this comment we understand that though he has suffered a combat injury and seen men die, he has not been touched by fears of mortality. Catherine on the other hand has been deeply affected by her fiancé's death. For her, death is a more immediate and palpable

and the rain serves to remind her of her mortality and the mortality of those she loves. Thus the rain falls when death is most tangible, such as when they part at the train or when Frederic narrowly escapes being shot by diving into the river. Most significantly, when Frederic leaves the hospital after Catherine has died, we are told that he walks back to the hotel in the rain. He is familiar with the emotional ramifications of death and its ability, like the rain, to fall upon anyone at any time.

### **Sports, Competition and Love**

Throughout the story, Hemingway uses sports and gaming metaphors to reflect on the quality of love. Frederic's initial attraction to Catherine is tied to winning her affection as in "the moves in a chess game". Later, he compares their relationship to a game of bridge where "nobody had mentioned what the stakes were. It was all right with me." In this way Catherine, unlike the girls in the bordello, presents a challenge and something to be prized. The sports metaphor is used again during the group trip to the horse races. When Catherine and Frederic bet with the group they win, but they discover that they are happiest by themselves. Even though the horse they choose comes in next-to-last, it doesn't spoil their mood. This episode reflects a deeper understanding of love in which competition has been replaced by understanding and support. Now I would like to write examples of metaphors:

1. *"In the bed of the river, there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels".*

In this sentence **'the bed of the river'** is a metaphor. Because the word 'a bed' is a piece of furniture and Hemingway used this word for river, meaning 'the bottom of river'.

2. *"Troops went by the house and down the road and the dust they raised powdered the leaves of the trees".*

The word **'powdered'** is used for 'dust' and I find it as metaphor. It is *"personification"*



because 'dust' can't do any action. But the writer used as the person.

3. *"The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterwards the road bare and white except for the leaves"*.

In this sentence the word '**bare**' used for road with nobody or nothing on. The real meaning of 'bare' is '*without clothing, covering, protection, or decoration*'. But we say "bare road" the meaning is '*the road without anybody or anything on*'.

4. *"The vineyards were thin and bare-branched too and all the country wet and brown and dead with the autumn"*.

In this sentence there are two metaphors "**bare - branched**" and "**dead**". The writer wrote about vineyards "bare – branched" as he wanted to write "vineyards were without leaves".

The second metaphor is "**dead**". The writer used this word for 'country', but this word is in inanimate, because of it I find the word dead metaphorical personification.

5. *At the foot of the bed was my flat trunk, and my winter boots, the leather shiny with oil, were on the trunk.*

In this sentence the word "**foot**" is metaphor. This word is the part of body of animate objects. Here it is used for 'bed'. That's why it is personification.

6. *They were top – heavy blunt-nosed ambulances, painted grey and built like moving –vans.*

In this sentence the word "**blunt - nosed**" is metaphor. This word is the part of face of animate beings. Here it is used for "ambulances".

7. *I went along the narrow road down towards the river, left the car of the dressing-station under the hill, crossed the pontoon bridge, and went through the trenches in the smashed down town and along the edge of the*

*slope, the bridge was protected by a shoulder of the mountain.*

In this sentence the writer used the word "**shoulder**" for mountain. The "shoulder" as the part of mountain used here, but its dictionary meaning is the part of body.

8. *It took the enamel off your teeth and left it on the roof of your mouth.*

In this sentence the word "**roof**" is used for mouth, but its dictionary meaning is "the higher part house". The writer found the likeness between the higher part of the mouth and the higher part of the house. So, I find it as metaphor.

9. *"The saint hung down on the outside of my uniform and I undid the throat of my tunic, unbuttoned the shirt and dropped him under the shirt"*.

The dictionary meaning of the "**throat**" is "the front part of the neck". By the combination "the throat of the tunic" we can understand "the collar of the tunic". That's why it becomes a metaphor.

10. *"We were in the foot-hills on the near side of the river and as the road mounted there were the high mountains off to the north with snow still on the tops.*

In this sentence the word "**foot**" is used for "hill". Dictionary meaning of this word is "part forming the lower and of the leg", contextual meaning is "lower part of the hill".

11. *Beyond the mule train the road was empty and we climbed through the hills and then went over the shoulder of a long hill into the river-valley"*.

This sentence also has such kind of metaphor but here instead of "**foot**" used "**shoulder**". Dictionary meaning of this word is "that part of body of a human being or animal where an arm foreleg is joined to the trunk, or where the wing of a bird goes its neck", contextual meaning is "the higher part of hills but not the top". The writer found likeness between these two meanings.

12. *"The road went up to the valley a long way and then we turned off and commenced to climb into the hills again"*.



Here the “road” described as an animate object. But we know it is inanimate thing, so the combination “the road went up” is metaphorical personification.

13. *The road climbed steeply going up and back and forth through chestnut woods to level finally along a ridge.*

This sentence is also like the last one a fore-said. Difference is that “**the road climbed**” not “went up”. We can give to this sentence such of definition as abovementioned one.

It can be supposed that a trite metaphor is overused in speech, because trite metaphors are usually fixed in dictionaries and have lost their freshness and often turn into idiomatic phrases, like *seeds of evil; a rooted prejudice, a flight of imagination, in the heat of argument; to burn with desire, to fish for compliments.*

The translation of metaphor has been treated as part of the more general problem of untranslatability. This trend builds on the fact that metaphors in general are associated with indirectness, which in turn contributes to the difficulty of translation.

For example: ... *he was extravagantly ambitious* -- ...*u aqlgasig'diribbo'lmaydigandarajadashuhratpar ast...* In this case the translator compensates the metaphoric epithet *extravagantly* by the expression “*aqlgasig'diribbo'lmaydigandarajada*”, carrying the figurativeness.

The analysis of this type shows that in many cases language units of metaphoric word combinations of the original language are transformed on the basis of equivalence and according to their nominative functions they are the same, for example:

- My own house was an eyesore
- *Meninguyimko'zgachiqqanchipqondek;*
- Among the broken fragments of the last five minutes
- Oxirgi 5minutning tugaganqismlariorasida*

According to the above information I try to give some examples related to the

translations of Metaphors from English into Uzbek.

1. In the bed of the river were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels.

*Daryoningo'zagioftobdaoqargan, quruqqayrag'ochlarvamaydashag'albilanqoplagan, daryoshahobchalaridaesasuv tip-tiniqvako'm-ko'kbo'lib, sho'hshaldirabolibborardi.*<sup>1</sup>

2. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees.

*Kulbaoldidagiyo'ldanqo'shinlaro'tibboralaruningoyog'idanko'tarilganto'zonyog'ochlarningbarglarigao'tirardi.*

3. “The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterwards the road bare and white except for the leaves”

*Ogohlarningshoxlari ham ranggaburkangandi, o'shayiliyaproqlarertato'kilaboshlagandi, biz bo'lsa, yo'ldanqo'shinlarningo'tibborishini, changto'zonningko'kkao'rmalashini, shamolyaproqlarniyulkib-sulkibo'girib ketayotganini, soldatlarningodimlarini, so'ngesakimsasiz, bo'm-bo'shtuproq yo'ldayolg'izyaproqlarginato'kilibyotishinitomos haqilardik.*

6. The vineyards were thin and bare-branched too and all the country wet and brown and dead with the autumn.

*Tokzorlarning ham orasiochilib, quruqnovdalarginaqoldi, tevarak – atrof qo'ng'irtusgakirdi, hammayoqrutubat, kuzgiso'lg'inlikkacho'mdi.*

8. “When you come back bring a photograph”  
“Bring good opera disks”

“Bring Caruso”

- *Qaytibkelayotganingizdagrammofonolakeling.*
- *Yahshi opera plastinkalaridanobkeling*

<sup>1</sup>I.G'afurov (tarjimasi) “Alvidoqurol” T.:1987



- *Karuzoniobkeling*

- *Karuzokerakemas, uvillaydi.*

9. At the foot of the bed was my flat trunk, and my winter boots, the leather shiny with oil, were on the trunk.

- *Karavotningoyoqtomonidasandiqcham, sandiqchamustidaegayiltiratib moylabqo'yilganqishliketigimnituradi.*

12. They were top-heavy, blunt-nosed ambulances, painted grey and build like moving-vans.

*Bularoldito'mtoq, kuzoblaribaxaybat, ochranggabo'yalgan, mebeltashiydiganfurgonlargao'xshashsanitarm ashinalarboredi.*

13. It took the enamel off your teeth and left it on the roof of your mouth.

*U tishlarimizningsirlariniko'chirib, tanglayimizgayopishtiribqo'ymoqdaedi.*

15. The saint hung down on the outside of my uniform I find the throat of my Tunic, unbuttoned the shirt collar and dropped him in under the shirt.

*Avliyoxarbiyfringimustidaturibqoldi, men yoqamniochib,ko'yilagimning yoqasiniboshatdim-da, avliyoAntoniyniichimgasolibqo'ydim.*

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.

### Summary

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 bilingual 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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