

THE NATURE TYPES AND FUNCTIONS OF LEXICAL STYLISTIC DEVICES: METAPHOR AND METONOMY

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***Annotation:** this is complete about the nature types and functions of
lexical stylistic devices: metaphor and metonymy.*

***Key words:** metaphor; contextual, dictionary, metonymy interaction.*

Metaphor is a common figure of speech that makes a comparison by directly relating one thing to another unrelated thing. Unlike similes, metaphors do not use words such as “like” or “as” to make comparisons. The writer or speaker relates the two unrelated things that are not actually the same, and the audience understands that it’s a comparison, not a literal equation. The word comes from a Latin phrase meaning “to carry across,” and a metaphor does just that—it carries a shared quality or characteristic across two distinct things. Writers use metaphor to add color and emphasis to what they are trying to express. For instance, if you say someone has “a sea of knowledge,” you are using a metaphor to express how smart or educated they are. “Knowledge” and “the sea” are not literally related, but they are figuratively related because they are both immense things that are difficult to measure. By putting them together, you can accentuate how vast a person’s knowledge is. A lot of common expressions are metaphors, and this includes phrases like “heart of gold” or calling someone a rat, snake, pig, or shark. These figurative expressions are so widespread that we rarely stop to think about them – but unless you literally think that someone has gills and fins, you’re using a metaphor when you call that person a shark. Like other forms of comparison, metaphor adds powerful detail to your writing. By bringing in sensory details in the form of metaphors, you can make your words more interesting and real, and help the readers imagine and even feel a scene or

character. A good metaphor also exercises the reader's imagination – it helps him or her see familiar concepts in a new way, or helps explain an otherwise vague topic. Because metaphors are so common, you may find that they have all sorts of effects. This is part of what's useful about analyzing them! You can take each one on its own terms and figure out how it works within its own specific context. And, as we'll see in the following sections, there are plenty of metaphors that authors use as a sort of reflex – when someone says they have a “broken heart,” they aren't necessarily employing metaphor deliberately. Sometimes, they're just looking for a common figurative expression.

Metonymy is a figure of speech in which one object or idea takes the place of another with which it has a close association. In fact, metonymy means “change of name.” As a literary device, it is a way of replacing an object or idea with something related to it instead of stating what is actually meant. Metonymy enables writers to express a word or thought in a different way by using a closely related word or thought. Therefore, this is a method for writers to vary their expression and produce an effect for the reader.

Metonymy takes many different forms.

Synecdoche uses a part to refer to the whole, or the whole to refer to the part. Metalepsis uses a familiar word or a phrase in a new context. For example, “lead foot” may describe a fast driver; lead is proverbially heavy, and a foot exerting more pressure on the accelerator causes a vehicle to go faster (in this context unduly so). The figure of speech is a “metonymy of a metonymy”.

Many cases of polysemy originate as metonyms: for example, “chicken” means the meat as well as the animal; “crown” for the object, as well as the institution.

Overall, as a literary device, metonymy enhances literary symbolism. Replacing words and ideas with others that are closely associated with the original words and ideas allows the reader a more profound way of considering the meaning of an image or concept that the writer is trying to convey. In addition,

these figures of speech enhance literary expression and expand description in order to avoid repetitious phrasing.

Here are instances in which it's effective to use metonymy in writing:

It takes linguistic skill to create successful metonymy. For example, not every word associated with another is effective in replacing the original word or idea. When writers use metonymy as a literary device, they must consider what the reader's understanding is of the relationship between the words and phrases. For example, the phrase "play some tunes" is metonymy for turning on the radio or other devices that play music. In this case, most readers would understand that "tunes" is related to a variety of musical pieces such as songs. Therefore, this is an effective use of metonymy. However, if a writer were to use "play some keys" as metonymy for turning on music, this would be an ineffective use of the literary device. Most readers would not understand a strong enough connection between the word "keys" and musical songs. As a figure of speech, metonymy can be used to create imagery for a reader. This allows the writer an expansion of expression in order to convey thoughts and ideas to the reader. For example, consider the use of the word "heavy" as metonymy in the following sentence. "Mary decided she would let her husband be the heavy in giving out the children's punishments." In this case, "heavy" is a figure of speech for someone who is an enforcer or delivering unwelcome news. However, "heavy" also creates images of power and burden, which enhances the meaning of the metonymy in the sentence. Some uses of figurative language may be understood as both metonymy and metaphor; for example, the relationship between "a crown" and a "king" could be interpreted metaphorically (i.e., the king, like his gold crown, could be seemingly stiff yet ultimately malleable, over-ornate, and consistently immobile). In the phrase "lands belonging to the crown", the word "crown" is a metonymy. The reason is that monarchs by and large indeed wear a crown, physically. In other words, there is a pre-existent link between "crown" and "monarchy". On the other hand, when [Ghil'ad Zuckermann](#) argues that the [Israeli language](#) is a "phoenicuckoo cross with some magpie characteristics", he is using metaphors.

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