

---

## BASICS OF METAPHORICAL CHANGES IN LEXICAL MEANING IN ENGLISH

Samatova Gulnoza

English Teacher Samarkand State Foreign Languages Institute, Uzbekistan

**ABSTRACT:** The paper is about communication - the most important level of interaction between people, during which the goal is to transmit and convey information to the interlocutor. Therefore, every utterance and every the word must carry some understandable reasonable meaning. The primary and elementary unit of meaning is the word, and that is why the task is to explain the meaning of any message to the listener in a specific situation, thereby revealing the essence of communication interlocutors, we pursue the goal of analyzing the meaning words.

**KEYWORDS:** Metaphor, communication interlocutors, different cultures, multivariance words.

### INTRODUCTION

The primary objective of communication, which is the most significant type of interpersonal interaction, is to send and convey information to the other person. As a result, every word and every expression must have a clear, rational meaning. Since words are the fundamental and primary unit of meaning, our purpose is to analyze meaning words in order to uncover the substance of communication between interlocutors. To this end, we explain the meaning of any message to the listener in a particular context. When diverse cultures, mindsets, and challenges in translating into one's home tongue are combined, communicating in a foreign language becomes even more challenging. A new meaning can be developed in a number of primary methods, and the most comprehensive framework of semantic modifications was proposed by the German linguist Hermann Paul in the 19th century. He outlined three directions for the development of lexical meanings:

1) expansion of meaning,	2) narrowing of meaning,	3) displacement (shift or transfer) meanings.
--------------------------	--------------------------	---

**Main idea:** If, as in the first two cases, the meaning shifts gradually and naturally as a result of changing the semantic volume, then the speaker consciously undergoes a change in meaning, and the language system consolidates as a result of collective associations—that is, if the majority of speakers understand the basis for the transfer. Metaphor is one kind of lexical meaning transmission. A stylistic device known as metaphor involves renaming one item or phenomenon after another, or phenomena of a different kind, based on unspoken parallels or comparable secondary characteristics. Metaphors, which imbue words or expressions with emotional meaning in addition to their lexical meaning, are among the most emotive and expressive tools

of speech. In written and even colloquial speech, one can trace both well-established metaphorical transfers and situational ones, when the speaker uses them in your speech intentionally, thereby raising your linguistic level. Metaphor is frequently used in works of art, where the author uses it to set the desired atmosphere. One technique to come up with new words is through polysemy, or multivariance words. Because of our limited ability to pronounce different sound combinations, even languages with a large number of sounds will eventually run into a word crisis.

**Methods:** One of the most common areas of polysemy is the transfer of the meaning of words due to the similarity of concepts that they express. For example, “sheep” has more than one meaning:

1) a pet with fur;	2) a very shy person (sheep);	3) driven person (He follows his leader like a sheep.);	4) sheep wool, products made from her;	5) in combination with the adjective black - a person who is very different from the others, a “black sheep” (she was the black sheep of the family).
--------------------	-------------------------------	---	--	---

Metaphor enables you to view novel concepts and experiences via the lens of a preexisting, fixed mental image. There is no end to the associations that form the foundation of metaphorical transfer and grow via cognitive processes; this kind of semantic development is the most fruitful. For instance, after receiving my verbal expression, the word "bulb," which originally referred to a plant's bulb, was transferred to another item and is now also used to refer to an electric light bulb. The final word has a totally different meaning that is unrelated to the plant; nonetheless, the light bulb's English name originated from its shape's resemblance to an onion. It is important to remember that assimilation and comparison can happen based on entirely diverse criteria, such as similarities in position, colors, functions, behavior, and features, as well as similarities in form and substance. The association might be formed between more than just two particular items.

For instance, the abstract concept of time is linked to an activity carried out by a particular item in the term "time slides." Some persons have the ability to slide any tangible object across a smooth surface; nevertheless, by assigning this ability to time, the author makes it evident that time flows inexorably, without breaks, and in a manner akin to "sliding." We can determine which specific trait was tracked in the original, general word based on the metaphor's substance, what property of the word seemed the most important in the linguistic system, because we transfer definitions based on the similarity and commonality of any signs. As a result, we get to see how English-speaking people think and see the world. But not every new meaning for a term retains the same emotional resonance as the original. For instance, the word "star" initially denoted a space object, but a short while later, it started to be used to describe television performers who frequently appear in the media. Of course, the group of persons referred to as "stars" has grown over time (think tennis stars and rock stars) and has come to signify professionals and bright representatives of various fields, but by then the satirical connotation associated with the naming of "stars" of the silver screen had already faded. It's also important to keep in mind that metaphors in fiction literature are different from those in other view of semantics. In the first instance, the majority of speakers of the language accept the association, and it becomes ingrained in daily life. English language learners and native speakers' speech must be taught as a component of a linguistic system. In the subsequent In this instance, the writer or poet purposefully introduces the author's metaphor into the text in order to affect the way listeners and readers understand it Let's examine an illustration from "Tender is the Night," a book by F. S. Fitzgerald: "...she was nearly eighteen, nearly whole, but the dew was still on her" - she was nearly eighteen, practically flowering, but still covered in morning dew. The field's grass has icy droplets covering it early in the morning. A drop of water runs down and loses its shape as soon as it comes into contact with the stem. The author uses a metaphor that contrasts youth with dew to highlight Rosemary's tenderness and vulnerability. This metaphor is not derived from everyday speech and is not ingrained in the linguistic system. Therefore, metaphor has the power to enhance and complete the meaning of any definition. The writer can also give previously recognized processes and phenomena a whole new designation through the use of metaphorical comparisons, which enables the reader to inadvertently comprehend information that has been purposefully left out of the work in accordance with the author's intention.

Conclusion: Studying metaphor is a particularly challenging artistic device since it can be challenging to understand the emotion or hidden meaning that the metaphor originally intended to convey. While some are copyrighted, living metaphors are still awaiting their justification or have multiple "keys" because different approaches to their analysis exist. Template metaphors are created by the linguistic majority's acceptance that allows one to follow the thought process, culture, and worldview of another people. Since everyone has their own unique vision and fantasy, which is where the metaphor originated, it will always be relevant. In addition, there is currently no precise definition for this literary device, just as there is no specific approach to its study. And this fact only serves to highlight how adaptable metaphor is as a linguistic device and as a window into the outside world.

**REFERENCE**

1. Arnold, I. V. Stylistics. Modern English: Textbook for universities. — 9th ed. - M.: Flinta: Science,  
2009. - 384 p.
2. Arutyunova, N. D. Language and the world of man. - M.: 2011. - 896 p.
3. Black, M. Metaphor // Theory of Metaphor / Ed. N. D. Arutyunova/. - M., 2014. - 319 p.
4. Vezhbitskaya, A. Language, culture, knowledge. - M., 2012. - 215 p.
5. Ermakova, O. P. Semantic processes in vocabulary. - M., 2014.
6. Sklyarevskaya, G. N. Metaphor in the language system. - St. Petersburg: Nauka, 2015.
7. Fitzgerald Francis Tender is the Night - London: Vintage books, 2017