

Unveiling Figurative Expressions: Exploring Paraphrases & Metaphors

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Abstract: Until now, paraphrases have not been a separate, special object of scientific research, and have not been studied in a monographic plan, not only in Uzbek linguistics but even in Turkology. Although paraphrases are actively used both in our oral and written speech as a means of artistic representation, they are one of the factors that show the richness of our language and the wide range of semantic possibilities. Paraphrases serve to make the speech effective, clear, logical, and unique. In Uzbek linguistics (also in Turkology), there are only a few articles that note that paraphrases have their own characteristics within the means of artistic representation and that they should be studied separately, along with the concise definition and comments given in the dictionaries about paraphrases. Consequently, the scientific-theoretical study of this figurative expression, its nature, and its essence are some of the issues that must be solved in today's Uzbek linguistics, especially stylistics. Based on this, in this article, for the first time, paraphrases were distinguished from related phenomena from a scientific and theoretical point of view, and their essence was revealed. Preliminary thoughts on the creation of paraphrases were also presented. The relationship of paraphrases with linguistic phenomena such as euphemism, phraseologism, synonymy, epithet, metaphor (artistic metaphor), metonymy, synecdoche, and functional transfer was highlighted. In addition, this article serves as a theoretical resource for the scientific study, analysis, and uncovering of the meaning of paraphrases, that is, other types of trope transfer, and also makes a significant contribution to the enrichment of existing thoughts on tropes in the field of stylistics; assists to understand and solve some aspects of the dialectic relationship between language and speech.

1 INTRODUCTION

Language is like a beautiful mosaic, filled with a variety of literary devices that add depth and colour to our communication. Among these, metaphors and paraphrases shine brightly, offering us ways to convey complex ideas and emotions with vivid imagery and figurative language. Metaphors, derived from the Greek word for "transfer," allow us to use words and phrases in a way that draws comparisons

between different things or events. This can lead to a deeper, more poetic representation of concepts, where the literal meaning of a word shifts to capture the essence of something else. For example, describing someone's courage in facing challenges as "a fierce attack of the Black forces" creates a powerful image that goes beyond the literal meaning.

On the other hand, paraphrases offer a different approach, rephrasing existing objects, events, or concepts to highlight their less obvious features. This

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technique not only clarifies but also enriches our understanding of the subject. Unlike metaphors, which directly transfer one object's name to another, paraphrases use symbolic and descriptive language to convey meaning.

Exploring these linguistic tools reveals their unique roles in communication and literature. They add depth and richness to our language, making our expressions more vibrant, emotional, and impactful. Understanding the differences and applications of metaphors and paraphrases provides valuable insights into the art of effective communication.

2 PARAPHRASES AND METAPHORS

Metaphor is a Greek word meaning "transfer." In this case, words and phrases are used figuratively based on the similarity of things and events. The meaning of a metaphor changes, but the concept does not. For example, in the sentence "Grandfather pressed the tip of his belt to his eyes," and "A red light plays on the tips of the poplars" (Myrmukhsin), the word "tip" is used twice. However, they do not mean the same thing. In one, the tip of the belt is understood, and in the other, the highest part of the poplar. The first and main meaning of the tip, as given in the explanatory dictionary, is "thinned sharp edge of things." So, the name of one subject was transferred to another based on a certain similarity. This is a linguistic metaphor.

Metaphors are also discussed in literary studies. Metaphor in fiction is distinguished from metaphor in language by the method of simile. In artistic metaphor, the similarity between objects is not direct (in form), but based on their colour and characteristics. Accordingly, it achieves expressiveness and emotionality. For example, in the phrases "Courage alone was not enough to overcome the fierce attack of the Black forces" (Ch. Aytmatov) and "Come on, wolves, go back on your words..." (Khamza), the dark forces and wolves are not permanent names for the concept of enemies and rich people. In this context, it is appropriate to quote Prof. S. Usmanov's opinion about the mutual differentiation of linguistic and artistic metaphors.

In literature, a metaphor is a concise form of a simile that doesn't serve as a direct name for an object. In this context, the term represents an object or event that hasn't been previously defined within the speech passage.

This type of metaphor is typical of national languages, while artistic metaphors reflect the

perspective of the writer. Linguist B. Umurkulov supports this view, stating that artistic metaphor is a vivid, expressive tool that enhances the imagery of artistic speech. As a stylistic device, artistic metaphor functions to create vivid images and convey deeper meanings. Outside of literary texts, a word with a metaphorical meaning functions as a direct name for the object and remains in the nominative function.

Artistic metaphors are classified by their structure in various sources, such as lexical and compound metaphors, as well as one-syllable and two-syllable metaphors.

3 DISCUSSION

According to Professor R. Kongurov, metaphors in poetry can be categorized into two types: simple and extended. He, along with E. Begmatov and Y. Tojiev, defines these types by their structure. A simple metaphor consists of a single word, while an extended metaphor involves two or more words. For example, "dome" (for sky), "snake" (for a cold person), "lion" and "falcon" (for a strong person), and "fox" (for cunning) are considered simple metaphors. On the other hand, metaphors like "steel horse," "blue ship" (for a cotton-picking machine), "white gold" (for cotton), "blue fire" (for gas), and "steel bird" (for a plane) are viewed as extended metaphors.

However, this explanation differs from the views of scholars such as S. Usmanov and B. Umurkulov, who consider artistic metaphors as simple and regard paraphrases (figurative expressions) as extended metaphors. Paraphrases are formed by transferring the meaning of words, including metaphors, but they require a clear object to convey the meaning. For example, the phrase "the queen of the field - corn" is a paraphrase where corn symbolizes a field plant with its own landscape. One key difference is that paraphrases are semantically linked to the specific word they describe, which is not a requirement for a metaphor.

Linguist A. Shomaksudov emphasizes the importance of understanding the development of the lexical meaning of a word. This understanding enables one to choose the appropriate means of expression in language. For instance, "the spring of life" is used to signify youth, "the means of communication" refers to language, and "the most forgiving person" symbolizes a mother, all of which are directly related to the evolution of meaning through metaphor.

It's important to distinguish between metaphor and paraphrase as they are not the same. While metaphor conveys meaning by directly transferring the name of one object to another (like "the eye of a tree" or "a ring"), a paraphrase describes existing objects, events, and concepts differently based on their features not yet known to people.

Paraphrases bring out concepts of expressiveness, variety, and imagery through the transfer of word meaning. For example, "Today, the capital of our country has become an Islamic culture" (Turkestan) uses Islamic culture to symbolize Tashkent, "Let's take care of our green wealth" (Nature) applies green wealth broadly to plants, and "We still do not expect to see Pele, Maradona, and Guilt on green fields in Uzbek football" (Turkestan) uses green fields to symbolize the stadium.

In paraphrases like "The Key to Knowledge" and "The Silver Thread," books and pillars are represented figuratively. For instance, the key in "The Key to Knowledge" is symbolic, representing how knowledge can unlock understanding, similar to how a key unlocks a building. The use of "silver" in describing a cocoon symbolizes its color, likening it to the metal, while "fiber" is used to describe its texture. Such use of symbols enhances the value of words through metaphorical expressions.

So, paraphrases must have a clear object to describe. If this requirement is not met, or if the criteria are not followed, then the resulting visual expressions will not be very convincing. Metaphors, on the other hand, do not require such clarity.

4 PARAPHRASE AND METONYMY

Metonymy, derived from the Greek word meaning "to give another name," involves expressing one thing by the name of another based on their interdependence, without any inherent similarity between them. For instance, referring to a tablecloth as a "treat" is a form of metonymy because the tablecloth is closely associated with the treats placed on it. Unlike paraphrases, which aim to describe the essence of a subject more deeply, metonymy directly renames one object with the name of another that is closely related. There are key differences between metonymy and paraphrase. Firstly, metonymy directly refers to one object by the name of another, while paraphrases provide a deeper understanding of the subject. Secondly, metonymy involves objects that are related

to each other, whereas paraphrases use names that may not have any direct relationship. Thirdly, in metonymy, the name of one subject is directly transferred to another, while paraphrases rename the subject by describing and explaining it. Furthermore, metonymy often involves the omission of words, such as in the phrase "I read Navoi by Oybek," where "by Oybek" stands for the authorship of Oybek. This ellipsis feature is not present in paraphrases. Additionally, while metonymy typically involves two related members, paraphrases emphasize the descriptive expression, leaving out the described thing or word. For example, instead of saying "Sadridin Ayniy, the author of the novel 'Gullar'," one might use the metonymic phrase "Gullar's author."

It's worth noting that paraphrases can be created using the method of metonymy. For instance, the term "dancing queen" is a paraphrase coined to visually describe Mukarrama Turgunboeva's talent. Since Turgunboeva was a dancer, closely associated with the concept of dance, she was figuratively named the "queen of dance." This name was formed not directly but through the metonymic transfer of meaning, resulting in a paraphrase.

In metonymy, the meaning of a word is specified within the text. For example, "Bird language" in a sentence refers to the name of a book, where only the name is used instead of the actual work. While the concepts of Navoi and "Bird Language" are related, the term "Bird Language" might be unclear to the general audience. Hence, when cited, "Bird Language" becomes the title of the work.

Paraphrases can be used alongside the subject they describe, enhancing the figurative interpretation of the word. For example, "the father of our nation, the great Amir Temur," clarifies the paraphrase for Amir Temur. However, paraphrases are often used without explicitly mentioning the subject, relying on context for understanding. For instance, "the island of Freedom" is a paraphrase for the Republic of Cuba, without explicitly stating its original name.

Paraphrases are more expressive and artistic than metonymy. Their vividness is apparent even outside of the text. For example, "Cuba - the island of freedom," "India - the country of songs," or "Uzbekistan - the land of scholars or the land of white gold" are all examples of expressive paraphrases.

In summary, metonymy renames based on the interdependence of two objects, while paraphrases require a descriptive connection.

Paraphrase and euphemism are similar phenomena, but they differ from each other. Euphemism is a term used in place of another to

soften its impact or make it more acceptable. For example, "passed away," "perished," or "the soul departed" are euphemisms for "died."

In Babur's famous poem, the use of phrases like "the soul coming out," "closing its eyes," and "perishing" can be seen as euphemisms for "died." However, these phrases are considered paraphrases because they serve to reveal the character of the people in the work, even if indirectly. Additionally, as mentioned earlier, paraphrases involve a figurative element.

The dictionary meaning of "death" is "the cessation of vital activity in organisms; the end of life." However, there is also a figurative image associated with this word, such as "closing one's eyes for life," "not coming to this bright world," or "not living again." Such images and descriptions are sources for creating paraphrases.

Euphemisms can often have multiple meanings. For example, "born" can refer to the birth of a child or the birth of an idea. In contrast, paraphrases do not typically have this feature. The euphemistic expression "came into the world" softens the meaning of "born" and adds a more figurative touch to it.

4.1 Similarities & Differences Between Paraphrases and Euphemisms

Paraphrases and euphemisms share the common trait of renaming concepts, but they differ in how they achieve this renaming. Paraphrases use multiple expressions to describe a single noun, similar to how euphemisms do. For example, instead of simply saying "youth," euphemisms might use phrases like "the spring of life" or "the age of love." However, there are key differences between paraphrases and euphemisms.

Firstly, euphemisms replace harsh or unpleasant words with softer, more pleasant terms. Paraphrases, on the other hand, do not aim to soften the original word but instead provide a unique and often vivid description of the concept.

Secondly, paraphrases are known for their figurative and expressive nature, which is less pronounced in euphemisms. Euphemisms tend to be more straightforward in their replacement of words.

Lastly, euphemisms can also include dysphemisms or cacophemisms, which are terms that represent opposite or harsh concepts. For example, euphemisms for "die" could include phrases like "to be swallowed up" or "to be level with the earth."

Paraphrases, however, focus on positive and expressive descriptions. In summary, while both paraphrases and euphemisms involve renaming

concepts, they do so in different ways, with paraphrases being more figurative and expressive, while euphemisms aim to soften or replace harsh terms.

5 PARAPHRASE AND PHRASEOLOGY

Fixed compounds and paraphrases share similarities, such as being composed of multiple words that form a unit, lacking semantic division, replacing words, and being able to function within a sentence. However, the nature of paraphrases cannot be solely defined by these criteria. Paraphrases are studied as a distinct phenomenon in linguistics, unlike fixed compounds. While paraphrases may resemble phraseologisms in form, it would be inaccurate to consider them synonymous. Some scholars suggest that paraphrases can be seen as phraseologized or stabilized, akin to phraseologisms, but this does not mean they are identical. Paraphrases and fixed compounds are separate but closely related linguistic events.

The differences between fixed compounds and paraphrases are as follows:

1. **Descriptive vs. State/Action Orientation:** Paraphrases are descriptive representations of subjects and events, highlighting characteristics or qualities, like "the book is the lamp of the mind." In contrast, fixed compounds and phraseological idioms often express states or actions, such as "to cheat - to fill one's stomach with nuts."
2. **Formation Methods:** Paraphrases are formed through various methods of meaning transfer, including metaphor, metonymy, synecdoche, and functional transfer. On the other hand, fixed compounds primarily use the metaphorical method of meaning transfer.
3. **Word Formation:** Paraphrases can be formed from a single word, such as "a woman is pure," "a god is the Lord," and "a hairdresser is a goldsmith." Fixed compounds typically involve multiple words and do not have this feature.
4. **Semantic Relationship:** Paraphrases exhibit a mutual semantic closeness between the names of subjects, events, and the paraphrases themselves. For example,

"school - center of knowledge" shows a direct relationship. In contrast, fixed compounds may not have a direct correlation between the phrase and the word it describes, as seen in "inexperienced - mother's milk has not left her mouth" or "angry - hair standing on end."

In our opinion, the number of criteria listed above gives an opportunity to distinguish between paraphrase and phraseologisms.

6 PARAPHRASE AND EPITHET

"An epithet is a poetic qualifier, a word added before such words (emphasis is ours - I.U.) in order to indicate a feature, sign of a thing, event, or concept. Therefore, epithets also describe and explain the important characteristics of objects and concepts. Accordingly, epithets also seem similar to paraphrases, but they are separate phenomena that require separate investigation.

As we know, in speech, paraphrases are embodied as figurative names of subject events. What they express is omitted from speech. Compare: for example, - Soon the bride of the seasons will enter our country (Uzb. Lit. and art). "White gold with golden hands creates" (one of the slogans in the archive). The bride of the seasons, white gold, golden hands paraphrase is a figurative expression of the words spring, cotton, and farmers.

Epithets emphasize and exaggerate an aspect of the thing described that is considered important from the point of view of the speaker. The word described in epithets is not omitted but is additionally used in the front part of these words. Accordingly, the characteristics of a certain word are revealed. Compare: The ornaments of autumn do not remain from silver winter, and emerald spring (Uygun).

The examples show that epithets cannot be descriptive names of objects and events. They are artistic image tools that clearly show a sign of a person, thing, or reality.

So, epithets and paraphrases are stylistic tools of speech that reveal important features of the subject and events.

7 CONCLUSION

In summary, exploring the roles of paraphrases and metaphors in language and literature highlights their unique functions. Metaphors, which come from the

Greek word for "transfer," use figurative language to draw similarities between things and events. This shifts the meaning while keeping the core idea intact. For instance, the word "tip" can refer to different things based on context, showcasing how metaphors adapt their meanings. In literature, metaphors add expressiveness and emotional depth by comparing objects based on their qualities.

Paraphrases, however, rename objects, events, and concepts more descriptively. They rely on figurative objects and are closely linked to the words they represent, like calling corn "the queen of the field." Unlike metaphors, paraphrases offer a clearer depiction by highlighting specific characteristics.

Comparing paraphrases with other linguistic elements like metonymy, euphemism, and phraseology reveals their distinct traits. Metonymy renames objects based on their interdependence, while euphemisms soften harsh terms. Though phraseology and paraphrases share structural similarities, they differ in formation and function.

Understanding these differences enriches our appreciation of language's expressive power. Recognizing how metaphors and paraphrases uniquely contribute to communication and literary expression emphasizes the intricate ways language conveys meaning. This insight demonstrates the significance of figurative language in enhancing how we share and interpret ideas.

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