

VISUAL REPRESENTATION OF PHRASEOLOGICAL IMAGE

Scientific supervisor: Kayumova Shakhnoza Kabiljonovna Doctor of Philosophy in
Philology,

(PhD) Termiz State University

Student: Alikulova Yulduz Shukhrat qizi Student of the Faculty of Foreign
Philology of Termez State University

E-mail: yulduzaliqulova08@gmail.com

Summary: Visual representation is a non-verbal mode of expression perceivable by sight. A visual instantiation of a phraseological image is of stylistic and cognitive interest because it brings out the potential of phraseological meaning, and the creative aspects of the verbal and the visual in multimodal discourse. Visual expression of text usually goes together with the verbal. In visual representation, the process of creating a mental picture in one's mind relies on close ties between the visual and the verbal, and knowledge of the political, socio-cultural, and semiotic implications. Visual representation creates new meaning, stretches our imagination, and sustains figurative thought. Thus, phraseological metaphor exists not only in thought and language; it also exists in visual representation and its perception.

Key words: Metaphor, Throwing your weight around, The old bird, A grin without the Cat, The Cat's head, The Washing Machine.

Metaphor:

Visualisation is part of metaphor recognition. Aristotle pointed out that metaphor can bring an image before our very eyes (Aristotle 1991: 247). In other words, Metaphor makes the image visible in our mind. Perception of an image, whether lexical or phraseological, is a cognitive process that creates a mental picture in the imagination, a kind of visualisation in the mind's eye, which is subjective. For Instance, we would each visualise the base metaphor of the PU to let the cat out of the bag in our own way (Figure 6.1). However, this picture presents an artist's angle of vision.¹ Visual representation of an image serves to create a new guided mode of perception which we are led to accept: seeing is persuasive. Cognitive Science seeks to understand "the internal mental representations responsible for higher-order mental functions", among them vision and language (Harrington 2002: 125). Cognitive psychologists argue against the traditional split between vision and thinking, emphasising that the sense of sight is the most efficient organ of human cognition (Arnheim [1969] 1997: 14). In this chapter I am concerned with visual aspects of metaphorical thought representation and with creative use of phraseological metaphor in verbal and visual discourse. My aim is to have a closer look at the benefits of a cognitive approach to visual representation of instancial use and to focus on perception and comprehension of the verbal and the visual in use of Pus.

Throwing your weight around:

The caption, coupled with the visual impact, brings out the literal meaning of the constituents of the PU to throw one's weight about/around, which is metaphorical in its base form. Metaphorical meaning is grounded in bodily experiences. Together with the visual impact of physical perception, the textual message creates a more powerful stylistic effect. In visual representation, the cognitive link between thought, language, and sight provides a significant insight as we turn from the sense of sight to abstract phraseological meaning. The shift from figurative to literal or from literal to figurative results in a pun. This pattern demonstrates the function of the sense of sight in mental and visual perception.

The old bird:

An old bird is a metaphorical PU used to denote someone who is too experienced, too shrewd to be taken in. The picture of a bird and the question addressed to the Pet Department are non-figurative; they both feature an old raven sitting on a bust in the direct sense of the word. However, the answer involves parallel perception and the reader is simultaneously aware of figurative thought and literal meaning. Phraseological pun is one of the creative uses of PUs which stretches the imagination and conceptualises experiences in figurative terms (see Ch. 4.2). Moreover, the pun has turned visual: the pictorial representation becomes part of the process of change and development of thought in discourse.

A grin without the Cat:

In Alice's Adventures in Wonderland, Lewis Carroll reiterates the PU to grin like a Cheshire cat both verbally and visually (original illustrations by John Tenniel 1865). The image of the Cheshire Cat appears in three pictures over a stretch of three chapters, sustaining figurative thought. In the first picture, Alice is looking up at the Cat, who is sitting in a tree grinning from ear to ear. The second picture features the famous grin of the Cat (Figure 6.4), which lingers after the Cat has vanished. The third picture presents the Cat's head (Figure 6.5) above the Queen, who is ready to cut off everybody's head, including the Cat's. Her order does not really work as the executioner does not know how to cut off a head without a body to cut it off from. This presentation of an image is a breach of the traditional way of using illustrations in children's Books, resulting in "uncommon nonsense" (Carroll 1928: 142) typical of the genre of English Children's Nonsense Literature. Visual representation of instantial use is one of the ways of depicting a world of logical improbability.

The Cat's head:

The famous grin, metonymically standing for the Cheshire Cat, is a verbal and visual extension of a phraseological image (Carroll 1928: 80–116), creating a sustained visual pun. In discourse, a phraseological pun frequently pervades a stretch of text and contributes to its coherence and cohesion, as is the case in this text. A dynamic reiterated visualisation of a phraseological image is a technique of image development in text; it reveals the potential of visual and verbal sustainability of the PU.

The Washing Machine:

Concurrent use of several stylistic patterns is also frequently used in graphic design of book covers. For instance, the cover of Nick Kochan's book *The Washing Machine* (2005) (Figure 6.6) featuring a washing machine at work, laundering Bills, is sufficient to retrieve the base form of the PU money laundering from long-term memory.⁸ The subtitle *How Money Laundering and Terrorist Financing Soils Us* reinforces and explains the idea. It is clear that a washing machine presupposes laundering. The bills that are being laundered imply that this is dirty money: you do not wash clean things. This is another PU with metaphorical links to the PU money laundering and an extension of the phraseological image: *so I l s*. Thus, the cover of the book is a visual allusion to the image of money laundering, accompanied by extended metaphor. Concurrently it also resorts to punning, as both the figurative and direct meanings are clear to vision and understanding. Moreover, instantial use of the PU in the title performs an umbrella function, encompassing the whole text of the book (see Ch. 5.5.1).

THE LIST OF USED LITERATURES

1. am grateful to Ivars Poikāns for permission to use this drawing.
2. To throw one's weight around is an American variant of the PU.
3. "Metaphorical thought is grounded in nonmetaphorical aspects of recurring bodily experiences or experiential gestalts" (Gibbs [1994] 1999: 16). For more on people's everyday bodily and perceptual experiences as part of the fundamental grounding for human cognition and language, see Lakoff ([1987] 1990: xi–xvii); Gibbs (2006).
4. For the importance of a cognitive-linguistic view of the sense of sight in cognition of a literary text, see Popova (2003).
5. According to Spiegel, traditional visualisation in literature starts only in the fiction of the 19th century when the "visual perspective moves to the centre of a coherent and fully articulated literary form" (Spiegel 1976: 33).
6. For stylistic use of the PU money laundering, see Naciscione (2003b, 2006a).

