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THE USE OF METAPHOR, ANALOGY, AND CONTRAST IN WORKS

Abstract: In this article, the works of the famous writer Oybek and the poems of our poet Hamid Olimjon, as well as the following sonnets by the great English writer William Shakespeare and the works of Ernest Hemingway were widely used.

Key words: rhyme, radif, artistic imagery, epithet, analogy, metaphor, metonymy, contrast.

Language: English

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Introduction

The writer or translator of a work of art must answer the following question as best he can. That's what he said. Do I need to know the language of the book being translated in order to translate?

No one doubts that it is necessary to know the original language when the question is put in this way. Because it can't be otherwise. For example, does a translator need to be fluent in Uzbek in order to deliver Oybek's novel Navoi to a Russian or English reader? It is natural for an interpreter to answer this question as "not necessary". At the time of receipt of the original, the translator must know the language of the original work, at least in part. Because only if you know that language, the translation is very good and understandable, it serves as a basis for increasing the quality and attractiveness.

Translation through instrumental language also arose out of necessity. For example, we still have almost no translators who are able to translate artistically directly from English, French, German, Italian, Spanish, Russian, Chinese and many other languages. Rhyme, radif, artistic means of expression in the artistically perfect output of literary and poetic works, regardless of language; epithet, analogy, metaphor, metonymy, contrast, etc. play a specific role in the play. By such special means, writers and

translators have been able to give a clear and concise description of some aspect or sign of what they are describing and the events. As the writer reflects on each event, he highlights a quality that is considered important in a particular context. Another writer pays special attention not only to the appearance of the characters, their inner experiences in the work of art, but also to their speech. Because the language of the character reflects his thoughts and feelings, his attitude to the events of life. At the same time it vividly reflects the spiritual image of the character.

We found it permissible to consider some of all the descriptive means one by one, the distinction of signs and gestures which the writer considers important in certain life and circumstances for the events and characters he describes. Focus your attention on the following thoughts and comments as to whether these rules are correct or not!

A metaphor is a metaphor or metaphor based on the similarity of two things or events. It is also possible to rate a metaphor or allegory as follows. In works of fiction, words are used in a figurative sense in addition to their original meanings, which we call metaphors. Metaphor is a Greek word meaning "to move", "to transfer". A metaphor is a closed analogy. In a simple analogy, one thing-event is likened to another.

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Main Part

In metaphor, however, only the second element, that is, what is simulated, is the event itself. Accordingly, through metaphor, a similar thing-event is imagined by assumption. For example, Hamid Olimjon's epic "Zaynab and Omon" says about the village boys:

If one spreads,

A falcon in the flying sky

Only the analogy, the "falcon," is mentioned here. But that alone is enough to make us realize that the young men are like a falcon, that they are agile and capable of great things. The words and additions needed for simulation fall into the metaphor.

But, the use of the metaphors we have considered above is most evident in Shakespeare's works. For example: Shakespeare used the following metaphors and similarities in his masterpiece Hamlet.

Who would bear the whips and scorns of time,

The oppressor's wrong, the proud man's contumy

The pangs of disprized love, the love's delay,

The insolence of office, and the spurns

That patient merit of the unworthy takes,

When he himself might his quients make

With a have bodkin?

Meaning:

Were it not for the fear of death, the misery and humiliation of life, the injustice of the oppressor, the hatred of arrogance, the pain of rejected love, the obstruction of the courts, the displeasure of officials, and the anxious endurance of foolish people could not be averted.

These are considered to be very important lines in determining Hamlet's worldview and his opinion. That's the way life is, he understands. The writer made effective use of a single artistic metaphor when enumerating the vices of life here.

For the third time, Hamlet returns to his observations of death and puts forward these ideas.

...“Who would fardless bear?

To grant and Sweat under a weary life,

But the dread of something after death

The undiscover country from whose bourn

Ho traveler returns...”

Meaning: after death, when there was no danger of falling into a closed country where no tourist had returned, would there be a man who would burn under the pressure of a miserable life and carry a heavy load? In this passage we again encounter the materiality and historical clarity of Hamlet's images; life is a heavy burden, death is a closed country where no tourists return, in other words, they are a "new country behind the sea" and sailing on their ships in search of treasures, often for the period of pioneers who never returned, with this period are connected images.

Both images are accurately presented in the Uzbek translation with great artistic precision. Finally, the observations are summarized as follows:

“Thus conscience does make cowards of us all”.

Purpose: Such an understanding makes us all cowards. The Russian literary translation is as follows: “Так всех нас а трусов превращает мысль”(Thought makes us all cowards) Not true. Because the English word "conscience" means "conscience" in modern language. The original dictionary of Shakespeare's works, on the other hand, states that this is an understanding, an understanding, which already corresponds to this historical fact: the tragedy of the humanists of those times was that they did not know the exact way to fight the emerging vices of the new bourgeoisie and the new age.

There may be other reasons to replace one image with another. For example, W. Shakespeare created his works with many references to analogy, animation, and the like. For example: The clown in Shakespeare's interpretation is a symbol of folk wisdom, the clown's consciousness is the consciousness of the people.

He knows the essence of domination by stroking his forehead. The clown's job is to seduce the governor and his followers with his jokes. His bites are based on avoidance, word play, attention-grabbing arguments, gestures, similar analogies, and other means are reflected in works.

Kukhareno expresses this opinion about oximas.

“Oxymoron is stylistic device the syntactic and semantic structure of which come to clashes.”

As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged the feature while the other

One offers a purely subjective individual perception of the object. Thus in an oxymoron we also deal with the foregrounding of emotive meaning, only of a different type that one observed in previously discussed SD.S the most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute – epithet [1].

Thus in oxymoron the two meanings are stylistically intertwined, one of which is used in a figurative sense. Similar contradictions and oxymorons can be seen in Helling's stories.

“I am terrible sorry I bought you along, “Nicki – said his father, all his post operative exhilaration gone”. I was an awful mess to put you through”[2] .

Conclusion

Translation literature works of great, out standings peoples of the world as A. Navoi, W. Shakespeare, E. Hemingway, S. Maugham, Ch. Dickens, Ibn Sino, GeotheChauser, Babur and many others are read around the world despite of different languages. Translation is a bridge of nations joining together is one wish learning creating.

This means have much role in support of literary beauty to text. As it is knowmetaphor andcontrast are few appearance. The events of sound contrast at the

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end of poem lines is called rhyme. At it also appear as a discretional mean at the end of to give wider meaning of words and as a rhythmic mean it separates and also carries the main meaning of poem. Shortly rhyme is a beauty of poetry rhyme is usually used differently in different languages, for ex: rhyme has wide opportunities in Uzbek as none of poet but Uzbek poet can use thyme right and fruitful. If you read poetry of foreign languages you can't enjoy the poem as you do in Uzbek poetry. In this case even sonnets of great poets Shakespeare are not as beautiful and charming as Uzbek gazal or poem. Main reason is

English rhyming system is not as beautiful in as Uzbek one.

He is an example of sonnet:
Some glory in their birth,
Some in their skill,
Some in their wealth,
Some in their bodiesforce.
Some in their garments
Thought new fongted ill
Some in their hawks and sounds
Some in their horse.

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