



## USE OF METAPHORS IN THE STORY OF THE HORSE NIGHT

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### Annotation

This article analyzes the metaphors used in the story "Evening with a Horse" by the author Togay Murad. There are three main types of metaphors, and the meaning is transferred based on the similarity of form, sign, and movement. Based on this classification, the metaphors were analyzed in groups and examples were given from the story.

**Keywords:** metaphor, similarity of form, similarity of character, similarity of action, figurative meaning.

### Introduction

In the Uzbek language, metaphor is considered as one of the ways to develop lexical meaning and is considered as a type of migration based on similarity. Shavkat Rakhmatullayev focuses on the possibility of syncretic use with other types of metaphorical migration: metaphorical-functional; metaphorical-metonymy, metaphorical-synecdoche, and so on. In the metaphorical combination of an airplane wing, the bird's wing resembles not only a function but also a shape. Therefore, it can be called a functional-metaphorical transfer of such cases.

“Metaphor is derived from the Greek word *metaphora*, which means to move, to copy, to allegory. Metaphor is a form of figurative use of a word. Metaphor identifies the similarity of a particular object or event to another aspect of an object or event with some aspect or feature. In this case, it is based on the similarity of objects in terms of color, shape, nature of action, place and time. ” In a metaphor, the meaning of a word changes, and the concept or imagination does not change at all, but its original sign remains” (Ya.Pinxasov. Modern Uzbek literary language. - Tashkent .: Teacher. 1969. P-12).

“The transfer of a name on the basis of a metaphor is the use of another sign, thing, action, which is a similarity of the term (word) of the thing, sign or action, for the concept of action, and the transfer of this concept to the name (rotation)” (Lexicology of the Uzbek language. Pushkin Institute of Language and Literature of the Academy of Sciences of the Uzbek SSR. - Tashkent .: Fan. 1981. P-221).

“When metaphorical naming takes place in the context of specific things that are similar to each other, this phenomenon is clearly felt. It's a little harder to feel when you're in the middle of something” (Lexicology of the Uzbek language. Pushkin Institute of



Language and Literature of the Academy of Sciences of the Uzbek SSR. - Tashkent.: Fan. 1981. P-221. P -221).

**Here are some suggestions on how to look or get an appointment for metaphors**

(U.Tursunov., A.Mukhtorov., Sh.Rahmatullayev. Modern Uzbek literary language. - Tashkent.: Uzbekistan. 1992. P -82)

**1. The name of one thing is copied on the basis of a formal resemblance to another.**

I ran along the stream. There was no sound of the bell; He nailed the flag to his lips, as deep as a large hearth on the edge of a chimpanzee; I walked along the road to the village. I stumbled along a ditch that crossed the road; I got stuck under the policeman's nose; Now go and get the fisherman with the teapot at the mouth of the market; Here is my list: I have an old man in my voice - one! I looked down and saw a crowd of people on the street; I'm a member of the public, so don't yell at me! Behold, Tarlon turned my face to the ground in front of hundreds of riders; Brethren, there is a horse in the song! That's our Tarlan, yes! The sky was clear; The sun burned in our heads; Couldn't look at the page of the day; If I'm smart, I've talked a lot; The boy appeared and disappeared on the surface of the water; The international situation is deteriorating. Peace is at stake; I climbed up the stream; He set foot on the stream; I looked around. The district was behind the hill on my right foot; I took the saddle eyebrow with my left hand; I walked on the side of the road.

**2. The name of a character is transferred to something else.**

Are their eyes dark or linen? Are the eyebrows dark? If it is thick, do you turn it? Tarlon took a slow step; I stepped on the threshold of the wedding, where the trumpet sounded and thick smoke rose into the sky; At this time the horses snorted bitterly; The rider's voice was sour, but cheerful; I greeted the people warmly. I asked the person I met a lot; His boots were as thick as a horse's hooves; I watched in the thick dust, one hand holding the kid; I could barely open my eyes in the thick dust; My deepest condolences to the people of Iran; I am deeply concerned about the international situation, Comrade Kurbanov; Her eyes are as big as her eyes, round and round, like an apple! Deep again. Deep, black! Widows are wide!

**3. The name of an action specific to one thing is transferred to the action of something else.**

At first I burned with embarrassment to my ears; Then I found an old drum and played my drum; I'm in love with Momosulu! I took romantic steps to win her heart; I fell



asleep, chasing my sleep and lying on the ceiling; I sold a lot of sheep. I wrapped the money around my waist;

There are so many,

There are a thousand tumor tumors,

I look at your body

You have a running point.

Aha, well, well! Sleep deprivation. I spoke of the sheep in the hope that they might make a face; I walked slowly down the main street. Dawn broke; Open your heart, the horse's kick will lift the horse; My heart sank. My mind flew out of my head; He twisted and twisted. Eventually the goat dropped; Brethren, Rixsiyev knocked my ear and handed it to me; The human race begins to moan, to burst into tears, to burst into tears; That's when our riders came to their senses. He put the sentence aside; Winter is old. The air smelled of spring; When I heard that, it was winter. My blue color is broken; The "Time" show is over. Then I went to bed. My eyes were closed, my eyes were gone; Lie! He's justifying himself! It's getting cold. The village was quiet; The riders laughed and shouted and shouted; Behold, Tarlon turned his face to the ground in front of the riders; I put word to word, word to word; Should I sing the rider Odina, who is sitting in the corner thinking? His eyes were fixed on the ground; The sun burned in our heads; I have a dream in my heart; I greeted the Sacrifice Hotel and entered. Zaifa set the table; All you have to do is say yes or no when the question arises in court; The evening has come to the world, the evening has come to my heart; I came to a ditch that crossed the road; My heart boils, I turn my back; Kishnash pierced my heart and shook my body.

In short, like any linguistic phenomenon, metaphor has a linguistic basis. A speech word that seems to have a new meaning due to the different approaches of the semantics that correspond to the essence of the sema is in fact a single linguistic essence. The possibilities for the emergence of this essence can take on a new look through similarities and connections. One of these possibilities of metaphor is the use of the name of one thing instead of the name of another on the basis of proportional semantics, which is a linguistic act of similarity in an objective (subjective) being.

### **List of Used Literature**

1. Lexicology of the Uzbek language. Pushkin Institute of Language and Literature of the Academy of Sciences of the Uzbek SSR. - Tashkent.: Fan. 1981.
2. Ya. Pinxasov. Modern Uzbek literary language. - Tashkent.: Teacher. 1969.
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