THE EXPRESSION OF NATIONAL AND CULTURAL UNITS IN THE ENGLISH TRANSLATION OF CHO'LPON'S NOVEL 'NIGHT AND DAY'
(Based on Christopher Fort's Translation)
The Use of Lexical-Stylistic Devices, Metaphor

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ABSTRACT

The article discusses the growing international recognition of Uzbek literature, particularly focusing on Abdulhamid Cholpon's (Uzbek writer) novel "Night and Day". It highlights the successful translation of the novel into English and its subsequent impact on the global literary scene. The article also emphasizes the significance of this novel as a representation of Uzbek culture and values, and its role in promoting cross-cultural understanding. In this research, unlike the aforementioned scientific works, we will study the reflection of such stylistic devices in literary texts as metaphors, metonymy, synecdoche, and hyperbole, as well as phraseological units, in translations into other languages. We will also analyze the methods and strategies used in the translation process by comparing the original literary texts and their translations. The translation technology used in the process will be generalized.

Keywords: Linguacultural, phraseologism, linguaculturema, realities, phraseological units, archetypes, paremiological, linguistic, comparative study, cultural realities, linguaculturologic algorithmization national-cultural feature lexical-semantic.

INTRODUCTION

It is a gratifying fact that literary works, alongside scientific literature and various other texts, are being translated into the national languages of almost all countries worldwide. This is evidence of the strong interest among people of the world in learning each other's languages, cultures, and spiritual values. Until today, many significant works of Uzbek literature have been and are being published in numerous languages around the world. There are countless readers worldwide who enjoy Uzbek literature. In particular, Abdulhamid Cho'lpon's novel "Night and Day" has been translated into many foreign languages and has been well-received by

	Oriental Renaissance: Innovative, educational, natural and social sciences	(E)ISSN: 2181-1784
		5(2), Feb., 2025
	Research BIB / Index Copernicus	www.oriens.uz

foreign readers. The English translation of the novel was prepared by American scholar Christopher Fort and was published in the United States in January 2019. In connection with the submission of the translated work for publication, a large-scale scientific conference was held in Tashkent in August 2018, to which the translator Christopher Fort was invited. This event was also covered in American publications.

Many scholars, translators, and literary critics from various countries participated in this conference. A letter from the President of the Republic of Uzbekistan, Shavkat Mirziyoyev, was read out at the conference, which included warm words of congratulations to H. Fort for his successful translation work. Such strong attention will contribute to the further development of the translation industry and the strengthening of positive relations between world literature and our national literature, which, in turn, will play an important role in the integration of our country with the peoples of the world.

A presentation of Cho'lpon's novel was held at the Uzbek Embassy in London on January 17, 2020, organized by the British-Uzbek Friendship Society. The participation of famous British writers, scientists, and cultural figures in the event indicates that "Night and Day," a gem of Uzbek literature, has also attracted the attention of foreign academic circles.

In one of his interviews with the media, H. Fort stated that "Night and Day" is on the verge of being included as a textbook for studying the history and literature of Central Asia in several foreign universities.

DISCUSSION AND RESULTS

All of this indicates that the novel "Night and Day" is a highly accomplished work of art and a true spiritual treasure of the Uzbek people. This novel, which truthfully reveals the recent past of the Uzbek people, beautifully reflects our national traditions and customs, and eternal values, and glorifies the wonderful qualities of our people as a nation, is undoubtedly one of the greatest works of Uzbek literature and a great spiritual gift from the great creator Abdulhamid Cho'lpon to our people. Any reader who reads this novel, whether Uzbek or from another nation, will become attached to it from the very first pages, enter the world of the Uzbek people, its spiritual world, and become acquainted with its values and traditions."

Grammar, as the component that defines the overall structure and fundamental organization of language, teaches the rules for correct spelling and pronunciation of words. However, it is well-known that people interact with language in various ways across different speech situations and styles, both orally and in writing. In other words, people employ linguistic units differently in different speech situations. In such cases, the speaker's or writer's intention is of crucial importance. As is known,

	Oriental Renaissance: Innovative, educational, natural and social sciences	**(E)ISSN: 2181-1784**
		5(2), Feb., 2025
	Research BIB / Index Copernicus	*www.oriens.uz*

languages have different functional styles depending on the speaker's (writer's) communicative goal (for example, literary, scientific, or official styles). Each style has its own unique characteristics and internal rules, and understanding these helps us not only to speak and write correctly but also to ensure that our speech is clear, impactful, and meaningful. The totality of linguistic features related to speech styles is called style. Moreover, linguistics as a discipline includes a branch that studies speech styles, also known as stylistics. In world linguistics, stylistics is often referred to as "stylistics," derived from the Greek word "stylos," meaning "writing" or "writing stylus."

Stylistics plays a crucial role in describing events, characters, and objects in literary texts.

The object of study in stylistics is stylistic devices, which in world linguistics include: Phono-graphic stylistic devices such as onomatopoeia, alliteration, and punctuation, as well as graphographic devices like capital letters, underlining, and font variation.

Syntactic stylistic devices such as parceling, inversion, repetition, rhetorical questions, syntactic parallelism, epiphora, anaphora, apostrophe, introductory words, and others.

Lexico-stylistic devices: irony, simile, epithet, litotes, oxymoron, personification, allusion, alliteration, amplification, amphibology, antithesis, gradation, pun, periphrasis, hyperbole, parallelism, synecdoche, metaphor, metonymy, euphemism, etc.

1) Phono-graphic stylistic devices such as onomatopoeia, alliteration, punctuation, as well as graphographic devices like capital letters, underlining, and font variation; *This category refers to stylistic devices that rely on sound or visual elements. Onomatopoeia is the formation of a word from a sound associated with what it represents (e.g., "buzz"), while alliteration is the repetition of initial consonant sounds (e.g., "Peter Piper picked a peck of pickled peppers"). Punctuation and various typographic elements also contribute to the overall style and meaning of a text.*

2) Syntactic stylistic devices such as parceling, inversion, word repetition, rhetorical questions, syntactic parallelism, epiphora, anaphora, apostrophe, introductory words, and other syntactic stylistic devices; *These devices relate to the structure of sentences and phrases. For instance, parceling involves breaking up a sentence into shorter ones for emphasis, while inversion reverses the normal word order for a particular effect.*

	Oriental Renaissance: Innovative, educational, natural and social sciences	(E)ISSN: 2181-1784
		5(2), Feb., 2025
	Research BIB / Index Copernicus	www.oriens.uz

3) Lexico-stylistic devices: irony, simile, epithet (adjectival phrase), litotes, oxymoron, personification, allusion, alliteration, amplification, amphibology, antithesis (contradiction), gradation, pun, periphrasis, hyperbole, parallelism, synecdoche, metaphor, metonymy, euphemism, etc.; *This category encompasses a wide range of devices that involve the choice and arrangement of words. Metaphors, similes, and personification are common examples, where a word or phrase is applied to an object or action to which it is not literally applicable in order to suggest a resemblance.*

The following sentence: Each of the aforementioned stylistic devices has different properties in terms of their usage in literary texts. The frequency of their use depends on factors such as the time period, genre, and context of the literary work." *This statement highlights the contextual nature of stylistic devices, indicating that their use varies depending on the specific literary work and its historical and cultural context.*

The next part of the text: In our research, we aim to analyze the use of metonymy, metaphor, and hyperbole in the English translations of Abdulhamid Cho'lpon's novel "Night and Day" to determine the degree to which the artistic qualities of the original work, including the expression of national and cultural elements, have been preserved. *This section outlines the specific goals of the research, which is to examine how certain stylistic devices are handled in English translations of the novel and to assess the impact of these translations on the overall artistic quality of the work.* Given the frequent use of these stylistic devices in "Night and Day" and the fact that their study is of interest not only to linguists and translation studies scholars but also to researchers in cognitive linguistics, linguoculturology, anthropocentric linguistics, psycholinguistics, pragmalinguistics, and sociolinguistics, these stylistic methods are being studied in depth." *This paragraph emphasizes the importance of studying stylistic devices, particularly in the context of Cho'lpon's novel, and highlights the interdisciplinary nature of this research.*

"In traditional linguistics, metaphor is typically understood as a figure of speech used in poetry. That is, it involves using words not in their literal sense but in a figurative one. Robert Frost once said, "Poetry makes anything possible." Every word in a language has its literal meaning, but it can also be used figuratively.

For example:
Love is a journey.
Lovers are travelers.
In the translation:

	Oriental Renaissance: Innovative, educational, natural and social sciences	*(E)ISSN: 2181-1784*
		5(2), Feb., 2025
	Research BIB / Index Copernicus	*www.oriens.uz*

- *Севги - бу сафар.*
- *Ошиқлар - сафар йўлчилари.*

It's difficult to identify the exact logical meaning in this example. However, it's clear that the word "journey" is being used symbolically to convey certain meanings related to "love." Scholars of poetry argue that using words figuratively is a powerful tool in writing poetry. Zoltan Kövecses, who provides this example, states, Here, we need to understand conceptually why the concept of LOVE is compared not to something else, but specifically to the concept of JOURNEY. According to Lakoff and Johnson, every conceptual metaphor is built on a certain 'experiential basis'. This basis can be physical or cultural. Moreover, the experiential basis of a metaphor can only provide a certain impetus for the creation of an existing metaphor, but it does not have the property of creating it fully. In other words, the experimental basis proves the phenomenon of the creation and existence of a conceptual metaphor, but it does not tell us how to create a metaphor. For example, in the example considered above, it cannot show which other word could be used instead of the word 'journey' to describe the concept of 'love'."

Analysis of the Translation:

This section of the text provides a foundational understanding of metaphor, particularly as it is used in poetry. Key points include:

Metaphor as a figurative device: The text emphasizes that metaphors involve using words in a non-literal sense to create comparisons or associations.

The role of metaphor in poetry: It highlights the importance of metaphors in poetic language and how they can create new meanings and perspectives.

The concept of source and target domains: The text introduces the idea of source and target domains, which are essential for understanding how metaphors work. The source domain is the concept that is being used to understand or explain the target domain.

The experiential basis of metaphors: The text discusses the idea that metaphors are grounded in our experiences of the world.

The creativity of metaphor: The text emphasizes the creative nature of metaphors and how they allow us to see things in new ways.

The experiential basis of the metaphor 'Love is a journey' lies in the fact that both love and a journey are processes that occur over time. In other words, they share the concept of a 'path to be traversed' that requires time. However, this does not mean that love can only be conceived of as a journey, as other concepts could be used in this context. On the other hand, for concepts that involve a temporal dimension, certain aspects are often conceptualized through the lens of the 'journey' metaphor."

The following paragraph discusses how emotions and experiences can lead to the creation of metaphors:

Emotions and experiences increase a person's inclination towards art, creativity, and innovation, resulting in the formation of metaphors. These metaphors reveal unique aspects of language and provide unconventional ways to describe reality.

The subsequent paragraphs delve into the theoretical underpinnings of metaphors, including: The subjective nature of metaphors: Metaphors are shaped by individual experiences and creativity.

The interdisciplinary nature of metaphor studies: The study of metaphors involves fields beyond linguistics, such as philosophy, psychology, and cognitive science.

The cognitive perspective on metaphors: Cognitive linguistics suggests that metaphors are grounded in human cognition and reflect our understanding of the world.

The role of metaphors in communication: Metaphors help us convey complex ideas and emotions in a more vivid and memorable way.

The creation of new meanings through metaphors: Metaphors can be used to create new meanings and concepts that may not exist in the language.

The text also discusses the different ways in which metaphors can be used in language and the criteria for what constitutes a metaphor.

When there is a need to evoke emotions in speech, metaphor comes to the rescue. The ability to emotionally impact an audience is crucial not only for public figures, journalists, and writers but for every individual. The commonality of linguistic styles used in speech stems from a shared goal. The need to express emotions and emotional pressure leads to the incorporation of artistic elements into our daily lives, resulting in the creation of metaphors.

In any literary work, metaphorical expressions reveal the author's individual writing style and their attitude towards the world. They also help to better portray the characters in the story. As A.V. Khalimova states, 'Text is the largest unit of speech, and it employs a chain of linguistic signs that are interconnected in terms of meaning to reflect the author's thoughts and feelings.

The structure of a literary text is centered around the development of events. The text itself is symbolic and reflects a semiotic reality. The author's thoughts and approaches are depicted in the text within certain functional constraints. The semantic aspect of the text is tied to the plot and encompasses the analysis process both before and during the plot development. A representative of art is considered a typical

	Oriental Renaissance: Innovative,	*(E)ISSN: 2181-1784*
O|R	**educational, natural and social sciences**	*5(2), Feb., 2025*
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representative of art, and this factor is also reflected in author-created metaphors, especially in the basic units of linguistic consciousness.

This phenomenon, a requirement of literary metaphor, has a dual meaning and performs an image-aesthetic function. As a result of the associative connection between one image and another, a chain of conceptual metaphors is formed, expressing the formation of the figurative basis of a literary text.

According to T.G. Popova, a metaphor that requires understanding is initially formed by the combination of a concept that already exists in the language with another, unknown concept. The similarity underlying a metaphor can relate to various aspects of things or phenomena: form, function, emotional characteristics, and other properties. Indeed, metaphor is not simply a way of using words but a method of artistically depicting reality. It reflects the individual characteristics of artistic creation and the subjective properties of the world of creative imagination.

Muhammadabbos Irisqulov, a prominent Uzbek philologist, defines metaphor as a means of enhancing the meaning of a word. In this case, a word adopts the name of another word with similar properties, bringing it closer to the artistic elements of speech. The scholar also emphasizes that the Arabic equivalent of the Greek term 'metaphor' is 'istiora'. He argues that a single word can have multiple metaphorical meanings. In other words, in addition to the sign that serves as the basis for a metaphor, other signs of a word can also form separate metaphorical expressions.

N.D. Arutyunova states that 'a metaphor arises as a direct result of the interaction of four main components: the primary and secondary subjects of the metaphor, as well as the complex of certain significant aspects of these subjects'."

This means that metaphors are formed by combining two main concepts (primary and secondary subjects) and exploring the relationships between their various attributes.

From this, it follows that the primary function of a metaphor is to create a new image (form) and to shape a system unique to that image. The linguist M. Black introduced the terms 'principal subject' and 'subsidiary subject' to describe this system.

Here, the text emphasizes that metaphors create novel concepts and systems of understanding. Black's terms "principal subject" and "subsidiary subject" are used to explain the structure of metaphors.

Later, N.D. Arutyunova, using these terms, developed a four-component theory of metaphor. The Russian scholar included in these four components, as described by M. Black, 'two entities located on the outer layer of the metaphorical combination, whose conditional characteristics are superficially described' - the primary and

secondary subjects of the metaphor, as well as two more components that combine the properties related to them.

Arutyunova expanded on Black's theory by suggesting that metaphors consist of four interconnected components, including the primary and secondary subjects, as well as other related features.

Each type of metaphor has its own unique internal aspects.

This simply states that different types of metaphors have different characteristics and functions.

M.V. Nikitin, in his work dedicated to the study of metaphor, states: 'The combination of analogical and simulative properties within a single word is characteristic of all languages'.

Nikitin suggests that metaphors involve a combination of similarity (analogy) and substitution (simulation) within a single word. In word metaphors, the simulative combination of concepts occurs within a single word, and the form of expression of this concept is considered an additional onomasiological function of the word that is 'temporarily serving' to express another concept.

This explains how the meaning of a word can be shifted or extended in a metaphor. Furthermore, M.V. Nikitin argues that 'the presence of similarity is not crucial for a metaphor; it can be specific, shallow, and superficial. The pursuit of endless analogs is the result of a metaphor'. Nikitin suggests that the similarity between concepts in a metaphor doesn't need to be exact or obvious, and that metaphors can be based on more imaginative or creative connections.

V.N. Telia also emphasizes that the similarity underlying a metaphor is not always apparent and that sometimes superficial or artificial similarities can be accepted. According to Telia, the metaphorical basis of a phraseological image, or a 'figurative metaphor' as she describes it, involves finding a similarity between another word and the main meaning-bearing feature, which is closely connected to the connotative nature of this feature.

Telia introduces the concept of a "figurative metaphor" and suggests that the similarity between concepts in such metaphors can be more subtle and based on connotations rather than literal meanings. In another study, the scholar argues that not only can the occurrence of a metaphor be observed, but it can also be 'programmed'. The manifestation of individual-authorial metaphors (which the scholar calls 'speech metaphors') can be easily observed. However, this does not allow us to see the limits of the author's imagination. This section discusses the idea that metaphors can be consciously created and that the study of metaphors can reveal insights into the creative process.

O.I. Glazunova notes that there are various ways to introduce metaphors into a literary text. For example, metaphors are widely used in:

In comparative constructions using words like 'as if', 'like', 'seemingly', 'as though', 'just as' in phraseological units

These points indicate various contexts where metaphors can be found in language. They highlight the versatility of metaphors and how they can be used to create new meanings and express complex ideas.

For a metaphor to occur, there must be a similarity between the two semantic referents involved, as this ensures its comprehensibility. At the same time, there must also be a certain difference, a dissimilarity between these referents, as a metaphor must create some new meaning.

This explains the fundamental requirements for a metaphor: similarity and difference. The similarity allows for comparison, while the difference creates a new and unique meaning.

A number of interrelated elements form the semantics of a metaphor. The image resulting from the comparison of similarities between concepts, that is, the basic meaning of the word, and the new meaning that arises as a result of understanding the metaphor - a new naming - can be called elements of a metaphor. Based on this, we can conclude that this method has a dual nature. This implies that the meaning of a metaphor is multifaceted, i.e., it has a polyfunctional (polysemantic) nature.

This paragraph delves into the structure of metaphors and how they create new meanings. It highlights the concept of 'polyfunctionality' or multiple meanings associated with metaphors.

The simultaneous manifestation of nominative and pragmatic functions is explained by polyfunctionality or polysemy. Conveying semantic information forms the basis of the nominative function of a metaphor, while its pragmatic function is manifested in ensuring the imagery of the metaphor. In addition, the function of a metaphor includes shaping the text and style, as well as creating a genre.

This part explains the different functions of metaphors in language, including their role in naming, creating images, and shaping the overall style of a text. A metaphor is simultaneously a structure related to both our consciousness and language. This structure is based on the comparison of similar aspects of things and phenomena that have different meanings. In short, the main point is about the presence of common features that form the basis of a metaphor.

This highlights the cognitive and linguistic aspects of metaphors and how they are based on comparisons and similarities between concepts. Due to its multifaceted nature, metaphor is divided into linguistic and literary types in linguistics.This points

out that metaphors can be studied from both a linguistic and literary perspective. The commonality of naturally used language methods stems from the commonality of their purpose. The need to express emotional pressure leads to the incorporation of artistic elements into our daily lives, resulting in the creation of metaphors. Research shows that metaphor is not only about using words and artistically depicting reality but also reflects the subjective and imaginative aspects of poetic imagery.This paragraph emphasizes the role of metaphors in expressing emotions and how they are linked to the creative process in literature.

Metaphor has been studied from various perspectives over a long period. Philosophers believe that the metaphorical properties of language are only important for poets. However, from the perspective of cognitive linguistics, metaphor is considered a very important phenomenon, as they explain that it helps us structure meanings in our speech and better understand speech situations.

This discusses different perspectives on metaphors, including philosophical and cognitive linguistic views. Initially, the natural, primary, and basic meaning of a metaphor is formed, and then its figurative meaning develops. Given that the phenomenon of metaphor exists in all languages of the world, we can consider metaphor to be a phenomenon inherent in human nature.This explains the process of metaphor creation and highlights the universality of metaphors across languages.

Let's consider this example from Cho'lpon's novel "Kecha va kunduz": 'The willow's bright green locks began to sway like a girl's finely braided pigtails'.

This example illustrates how metaphors can be used to create vivid imagery and convey specific meanings. This excerpt from a novel describing the national characteristics of the people demonstrates the use of the metaphor 'bright green locks'. The willow's branches and leaves are compared to a young girl's braided hair in terms of shape and structure. Moreover, in addition to the thing being compared (willow branches), the thing being compared to is also explicitly stated: 'like a girl's finely braided pigtails'. This analysis provides a detailed explanation of how the metaphor works in this specific example.Through the above excerpt, Cho'lpon describes the state of the novel's main character, Zebi. By using the phrase 'at the table', the writer indicates that a guest has been prepared a table for one of the characters in the story, Saltanat, and that Saltanat is sitting next to her. Comparing the two sides of the door to two wings also demonstrates the writer's artistic skill. This example successfully reveals the beauty of the Uzbek language.

Analysis of Metaphors in Cho'lpon's "Night and Day" The provided text delves deep into the analysis of metaphors used in the novel "Night and Day" by

	Oriental Renaissance: Innovative, educational, natural and social sciences	(E)ISSN: 2181-1784
	Research BIB / Index Copernicus	5(2), Feb., 2025
		www.oriens.uz

Abdulhamid Cho'lpon. The analysis focuses on how metaphors enhance the narrative, create vivid imagery, and convey deeper meanings.

Here's a breakdown of the key points and examples discussed:

1. Metaphors for sensory descriptions:

"Zebi's voice, clear and pure as a crystal goblet, joined in." Here, the author compares Zebi's voice to the sound of a crystal goblet, suggesting its clarity and beauty. The adjectives "clear" and "pure" are typically associated with objects, but they are effectively used to describe a voice, enhancing the imagery.

2. Metaphors for emotions and actions:

But Zebi was the daughter of such a father that she had to curb all her strong inclinations and suppress every desire of her heart wherever it appeared." The phrases "curb her strong inclinations" and "suppress every desire" are metaphors that imply the father's strict control over Zebi's life. The image of a horse being curbed and a fire being suppressed is used to convey the idea of restraint.

3. Metaphors for abstract concepts:

After receiving a heavy blow from Sufi, they saw a huge mountain in front of them and involuntarily flinched." The metaphor "huge mountain" is used to represent a significant obstacle or challenge. The mountain symbolizes the difficulties and hardships that the characters must overcome.

The heavy burden of anguish" is another example where a physical object (a burden) is used to represent an emotional state.

4. Metaphors for natural phenomena:

"When the cart left the city and entered the field road, the black curtain of night had wrapped around the earth." The night is compared to a black curtain, creating a vivid image of darkness.

"The lands that had emerged from under the snow were basking in the cool air and pleasant breeze of spring." The phrase "basking" is anthropomorphizing the land, giving it human-like qualities.

5. Metaphors for emotions and actions:

"The cart driver smiled softly. The young girl, seeing this young and sweet smile in the moonlight, felt a gentle shiver run through her whole body and blushed, looking away." The phrase "soft smile" is a metaphor that conveys gentleness and kindness.

In situations where it was impossible to endure without laughing, he would also laugh, but his laughter was heavy like a sick person's laughter, as tedious as cold jokes, and as hurtful to the heart as false flattery." The comparison of the man's

Oriental Renaissance: Innovative,
educational, natural and social sciences

Research BIB / Index Copernicus

(E)ISSN: 2181-1784
5(2), Feb., 2025
www.oriens.uz

laughter to a sick person's laughter and cold jokes creates a negative and unpleasant image.

Here's a breakdown of the text and its translation, focusing on the metaphors and their analysis:

Excerpt 1: A moment later, Zebi's clear, dust-free voice, ringing like a crystal goblet, joined in.

Analysis: The author compares Zebi's voice to the sound of a crystal goblet, highlighting its clarity and purity. The use of "dust-free" and "crystal goblet" creates a vivid image of a clean and resonant voice.

Excerpt 2: But Zebi was the daughter of such a father that she had to curb all her strong inclinations and suppress every desire of her heart wherever it appeared.

Analysis: Here, "curb" and "suppress" are used metaphorically to convey the father's strict control over Zebi. The image of a horse being curbed and a fire being suppressed suggests a forceful restraint.

Excerpt 3:The young man, whose heart was filled with heavy worries and sweet dreams, as well as dark thoughts, suddenly heard a voice from the porch.

Analysis: The author uses a series of metaphors to describe the young man's complex emotional state. "Heavy worries," "sweet dreams," and "dark thoughts" are all metaphorical expressions that convey different aspects of his emotional turmoil.

Excerpt 4: My heart is torn to pieces," she said. "Only ashes remain of the fire in my heart."

Analysis: The phrases "torn to pieces" and "ashes of the fire" are powerful metaphors that convey the depth of the character's emotional pain and despair. The image of a heart being physically torn apart and a fire being extinguished emphasizes the intensity of her suffering.

Excerpt 5: Poshshakhon felt the bitter jabs in her heart, like spears piercing straight into her.

Analysis: The metaphors "bitter jabs" and "spears piercing straight into her heart" create a vivid image of the emotional pain inflicted on Poshshakhon. The comparison to physical wounds emphasizes the intensity of her suffering.

General Analysis of Metaphors in the Text:

Vivid Imagery: The author uses metaphors to create vivid and memorable images, helping the reader to visualize the scenes and better understand the characters' emotions.

Emotional Depth: Metaphors allow the author to convey complex emotions and ideas in a concise and impactful way.

Comparison and Contrast: By comparing abstract concepts to concrete objects or actions, the author creates interesting contrasts and highlights the similarities and differences between them.

Enhancing Narrative: Metaphors contribute to the overall tone and atmosphere of the story, making it more engaging and memorable for the reader.

The text also discusses the philosophical implications of metaphors, such as:

• The distinction between literal and figurative language.

• The role of metaphors in shaping our understanding of the world.

• The universality of metaphors across different languages and cultures.

In conclusion, the analysis highlights the significance of metaphors in the novel "Night and Day." The author's skillful use of figurative language enriches the narrative, creates vivid imagery, and deepens the reader's understanding of the characters and their experiences.

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