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THE STUDY OF SIMILES

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ABSTRACT

The article discusses the specific features of artistic similes that are important in the text of a work of art. The scientific views of several scientists about similes are discussed. In linguistics, various opinions about common and artistic similes and their peculiarities are given and explained.

Key words: simile, types of similes, allusion, tool, base, object, subject, universal similes, artistic similes

Simile is one of the historical forms of figurative expression, and Aristotle called poetry the art of simile. In his opinion, man is distinguished from other creatures by the ability to make analogies, even he gets his first knowledge from analogies, and the results of this process bring peace to everyone. Simile is one of the traditional tools of Uzbek classic literary studies, and the 15th century scholar of fine arts, Atullah Husayniy, described it as such. "Allegory is to make something similar to something."

Those who allude to Anikim call it mushabah, and they allude to Anikim, they call it Mushabbah bih, and they call its description wajh-i-shibh (similar aspect)". [1, 23]

M. Mukarramov is the scientist who started the study of similes in Uzbek linguistics. The scientist emphasizes that this type of art consists of three bases, the object to be compared and the image to be compared are the conditions for simile. An analogy does not count as a basis. The artistic function of the simile is to increase the artistic-imagery of the speech, thereby creating an aesthetic effect on the person. All similes found in works of art cannot be approached from this point of view. The reason is that similes differ from each other by the fact that the object of simile and the subject of simile, and the similar sign between them, are known or unknown. Therefore, similes found in artistic speech can be divided into two groups. These are: 1. Similes of a universal character. In this type of simile, the sign between the object and the subject is known in advance, for example: hard as an apple, white as a cloud, clean as a spring, etc.; 2. Artistic similes. In artistic similes, there is a sign that is unexpected, not previously known, or is not typical for the objects being compared and compared, and they are created on the basis of imagery.

Simile, which is considered one of the visual tools of the artistic language, is distinguished by the characteristic of poetic expressiveness, which enhances imagery and imagery. For this reason, unexpected expressiveness, expressive, expressive expression are important signs of simile. A simile is an artistic figurative tool for the expression of an extraordinary idea. Since you are a young man like Alpomish, he seems to have noticed you, - he said jokingly (A.Abdullayev. Dard). Simile is often used in artistic speech as a descriptive tool. This condition also determines the partial methodology of this tool. But simile is not a tool limited to artistic speech, it can be found in many other forms of speech, including colloquial speech.[2, 45]

D. Khudoyberganova, who conducted special research on similes, shows that similes consist of four components, and in some simile constructions, one of these components is not expressed by the style requirement. The researcher explains the non-expression of one of the bases of the simile in this way by understanding its meaning

through other parts. S.L. Neveleva shows that the structure of simile in ancient Indian poetic tracts, starting from Panini, consists of four bases: subject (what is being compared), object (what is being compared), simile and form of simile (means). In the book "Fundamentals of Speech Culture and Methodology" it is shown that simile consists of four bases: simile object, simile object, simile base, simile tool.[3, 21]

Prof. N. Mahmudov states that similes in the Uzbek language consist of four elements, which are the subject of the simile, the standard of the simile, the basis of the simile, and the formal indicator of the simile.[4, 32] The following points and examples from the sources confirm that the simile consists of four premises. So, according to the formation of the simile, it is based on four principles- an image formed on the basis of the subject to be compared (the object of the simile), the similar object (the standard of the simile), the simile (the basis of the simile) and the means of the simile (the formal indicator of the simile). is an expression. This type of figurative means is created as a result of comparing the sign of a thing or object with the same sign of another thing or object. According to this, simile has three bases: simile object, simile object and simile sign, these three processes form the basis of simile. In addition, similes are one of the more important factors that create similes. But the participation of similes in creating a simile is sometimes relative. Because some similes often do not involve such a tool. Accordingly, similes are divided into instrumental and non-medial similes. In medial similes, in addition to the three bases that form the simile, the simile is also involved. There are various means of creating similes in language, and similes are created mainly through lexical and grammatical processes. Oh God, don't take me away from the surprise, don't make me feel ashamed of your pride. Let the buds of passion open like flowers (A. Oripov. Story).

Lexical tools that create similes: like, like, as if, like, like, example, bamisli helpers. -day (-dek), -simon, ona -larcha and many other adverbs are grammatical devices that create similes. The main feature that increases speech imagery in similes is extraordinary simile. It is difficult to say that such similes enhance the figurativeness

of speech if the symbol between the object or event being compared is known in advance. Accordingly, similes can be divided into two types:

1. Common similes
2. Artistic similes

Similes, as a multifaceted phenomenon, have been the object of research for many scientific directions. There is a long tradition of analyzing similes in logic and psychology, literary studies and linguistics, and similes have been analyzed in different ways in the works of a number of scientists. For example, among the works conducted on the study of similes in Uzbek linguistics, in the studies of M. Mukarramov, R. Kongurov, D. Khudoyberganova, similes were studied from a semantic-stylistic, syntactic-form, semantic-grammatical point of view. Isa, N. Mahmudov in his article entitled "Synonyms - a product of figurative national thought" is one of the first to pay attention to the linguistic and cultural aspects of similes, which are among linguistic universals. In addition, N. Mahmudov in his article entitled "Synonyms and National View" describes stable similes as the presence that shows the nation's perception discipline and mentality, and the national-ethnic perception plays a decisive role in the evaluation relationship reflected in them. shows the attitude.

Another researcher who expressed valuable opinions about similes is G. Qabuljonova. He consistently explained the differences between metaphors and similes.

Regarding the study of similes, the "Explanatory dictionary of similes of the Uzbek language" compiled by N. Mahmudov and D. Khudoyberganova has its own value. In this dictionary, the semantic and linguistic features of more than 500 similes in our language are explained lexicographically.

F.Usmonov's researches are of special importance among the studies conducted on similes in the Uzbek language. Until the author, stable similes in the Uzbek language have not been specially researched from a linguistic and cultural point of view.

In F.Usmonov's dissertation entitled "Linguistic-cultural study of similes in the Uzbek language", stable similes in the Uzbek language are characteristic of the Uzbek

nation. based on the fact that they are linguistic and cultural units that represent the linguistic landscape of the world; through the analysis of static similes, it is possible to determine the standards of Uzbek culture; the hierarchy of linguistic and cultural codes carrying cultural information is defined through stable similes; the axiological relation to various elements of the world and the realization of the national-cultural connotation are explained in static similes; The basic values of the Uzbek culture expressed by means of stable similes in the Uzbek language are explained. [5, 6]

Another of the studies conducted on similes is related to the name of S. Babanazarova, and in her dissertation, the author analyzes static similes cognitively.

Today, from the anthropocentric point of view, special attention is paid to the cognitive and linguocultural aspects of similes, and the characteristics of these units, such as the importance of the language structure, their characteristic to the speech of a certain creator, and the fact that they reflect the mental aspects of a certain people as a cultural unit, are being studied as a separate object of research.

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