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Linguistic Features of Artistic Similes

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ANNOTATION

The article discusses the linguistic analysis 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 are given and explained about common and artistic similes and their peculiarities. On the example of Odil Yaqubov's work "Oqqushlar, oppoq qushlar...", we draw similes into linguistic analysis.

KEYWORDS: Similes, traditional similes, individual similes, negative similes, ironic similes, satirical similes.

The language of the work also plays an important role in making the ideas put forward by the writers reach the masses of readers. In fact, the language is characterized by the narrowness and smoothness of the signs and the use of words in their place in the interpretation of that idea. O. Yaqubov was able to effectively use various regional features of lexical units in his works. The lexemes used in his works are particularly important due to the wide range of meaning, variety, folkiness, colorfulness and liveliness. In his works, O. Yaqubov takes into account the power of the word and uses it brilliantly. When describing a certain reality, he avoids simple statements, but effectively uses polysemous words, connotative meaning of words, different ways of transferring meaning, folk phrases and combinations. Language and speech are extremely complex and irreplaceably important phenomena for individuals and society. One of the three tasks of the language is to express emotional expressiveness, which is especially necessary for a person with creative thinking. Here, the following thoughts of Professor N. Mahmudov about language are very appropriate: "If language was only a means of communication, it would have become a very simple, simple and poor thing. However, the language is incomparably rich, familiar to magic and art, soul and priesthood, beauty and perfection."¹

Language shows its incomparable possibilities more clearly in fiction. Odil Yaqubov is one of the skilled wordsmiths who can widely reflect the expressive possibilities of the Uzbek literary language in his works. O.

¹ Mahmudov N. Addresses of Enlightenment. - Tashkent: Spirituality, 1999. - B. 44.

Yaqubov is a writer who made a great contribution to the development of Uzbek prose with his works such as "Ulug'bek xazinasi", "Oqqushlar, oppoq qushlar...". In the works of O. Yakubov, the rich expressive possibilities of our language, especially the fact that words are used in figurative meanings and have different connotative themes, are of great importance in ensuring the impressiveness of the language of the works, the lively and believable image.

Simile. Simile, which is considered one of the visual tools of artistic language, is distinguished by the characteristic of poetic expressiveness, which enhances imagery and imagery. That's why unexpected expressiveness, impressive expression of emotion are important signs of simile. A simile is an artistic figurative tool for the expression of an extraordinary idea. *Oftob tik tepaga kelgan, lekin uning yog'dusi go'dak qo'llariday yoqimli, ko'ngilni g'ash qiluvchi barcha g'am-anduhni daf etuvchi bir malhamday mayin, iliq, osuda edi.* ("Oqqushlar, oppoq qushlar..."). Simile is often used in artistic speech as a descriptive tool. This situation 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.

Simile is one of the oldest forms of figurative expression, and Aristotle called poetry the art of simile. According to him, a person differs from other creatures in that he has the ability to simulate, he gets even the first knowledge from simulation, and the results of this process bring peace to everyone. Simile is one of the traditional tools of Uzbek classic poetry, and the 15th century scholar of fine arts, Atullah Husayniy, described it as such. "Allegory means to make something look like something else." And those who make tashbah call it mushabbah, and those who make tashbah say it is mushabbah bih, and they call ul wasf waj-i-shibh (similar aspect).

M. Mukarramov, who conducted the first research on simile in Uzbek linguistics, states that the simile consists of three bases: the simile object and the simile character are the basis of the simile. An analogy does not count as a basis. D. Khudoyberganova, who conducted a special study of 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 scientist explains that one of the bases of the simile is not expressed 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 with Panini, consists of four bases: subject (what is being compared), object (what is being compared), simile and form of simile (means). The book "Fundamentals of Speech Culture and Methodology" shows that simile consists of four bases: simile object, simile object, simile base, simile tool. Prof. N. Mahmudov emphasizes that similes in the Uzbek language consist of four elements, which are the subject of simile, standard of simile, base of simile and formal indicator of simile. The ideas and examples from the sources confirm that the simile consists of four bases. So, according to the formation of similes, there are four bases - simile object (simile object), simile object (simile standard), simile sign (simile base) and is a figurative expression formed on the basis of a simile (a formal indicator of simile).²

This type of figurative tool 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

² B. Umurkulov Linguistic and stylistic foundations of Uzbek artistic prose Dissertation submitted for the degree of Doctor of Philological Sciences (DSs)

similes often do not involve such a tool. Accordingly, similes are divided into instrumental and non-medial similes. In instrumental similes, in addition to the three bases that make up the simile, the simile is also involved. There are various means of creating similes in language, and similes are mainly created through lexical and grammatical processes³:

Uning mo'ylavi go'yo yaralangan qushning qanotiday bemajol titrardi ("Oqqushlar, oppoq qushlar...").

Lexical tools that create similes: "kabi, singari, go'yo, xuddi, misli, misoli, bamisli" are 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 sign between the thing or event being compared is known in advance. Accordingly, similes can be divided into two types:

1. Common similes
2. Artistic similes

The object and subject of common similes are known in advance.

On the basis of artistic similes, a sign unknown to many is drawn. Looking at simile only as an artistic tool narrows its role in the speech process. A simile is an ornament of speech, a linguistic phenomenon that serves expressiveness and impressiveness even outside of artistic speech. Simile is one of the important signs of artistic speech culture. Because:

1. The simile increases the expressiveness of speech in accordance with the requirements of speech culture;
2. In the simile, the idea is expressed with clear symbols by means of juxtaposition. This situation corresponds to the requirements of conciseness and brevity of speech culture;
3. Through similes, an idea that did not occur to a person is expressed, and this situation increases the attractiveness of the speech.

Every writer's skill in using words is determined by the original similes he uses. Because "seeing the world in a unique way is reflected in the semantics of analogy."⁴ O. Yaqubov is a skilled artist who is able to create such original and unique similes. We can observe beautiful examples of similes in all the works of the writer.

Similar objects in the following text do not have the same object markers. *Ko'kda, qoq peshonada, xuddi ulkan oq qovunning bir pallasiday oppoq oy olamni allaqanday osuda, mayin, kumushrang yog'duga g'arq qilib yarqirab turibdi.* (O. Yaqubov. «Oqqushlar, oppoq qushlar...») In this place, the moon is likened to a melon. It is known that there is no subject sign among these subjects. If the basis for comparing these objects is the growth of leaves on tree branches and the landing of birds on tree branches, this situation is not a sign of significant similarity. Therefore, it is permissible to call similes of this type figurative similes. There is imagery in any kind of simile. After all, simulating one object to another on the basis of a sign is a sign of

³ B.Umurkulov Linguistic and stylistic foundations of Uzbek artistic prose dissertation submitted for the degree of Doctor of Philological Sciences (DSs) - Tashkent, 2020. - 271 p.

⁴ Mahmudov N. Similes and national image // "Uzbek language and literature", 2013. Issue 1, p. 4.

figurativeness. However, in terms of the strength of the level of imagery and artistic richness, the artistic similes created on the basis of a complex symbol stand out.⁵

The following texts can be an example of this type of successive similes: *Daraxtlar daryoday shovullar, to'zg'igan xazonlar osmonda gala-gala notinch qushlarday charx uradi. Jazirama yoz pallasida ham bu yerlardan kechalari g'ir-g'ir shabada arimas, baxmalday tiniq osmon olmaday-olmaday oppoq yulduzlarga to'lib ketadi.* (O. Yaqubov. "Oqqushlar, oppoq qushlar...") There are two similes in both of the cited texts. Similar objects in the first text are birds. The simile, which is the basis for this simile, was created on the basis of the words restless and restless, which are the adjectives of these objects. In the second simile, trees are compared to a river and no adjectives are involved. In the next sentence, the sky is compared to velvet, and the stars to apples, and for these comparisons, adjectives also served as the main tool. In the second form of successive similes, even if one of the simile-forming components has a qualifier, the simile does not involve qualifiers. For example, *Baland cho'qqilar ustiga qo'ngan oy xuddi oq kaptarni, uning nimpushti shu'lasida elas-elas ko'zga chalingan qirlar xuddi cho'kkalab yotgan bahaybat qadimiy hayvonlarni eslatardi.* (O.Yaqubov. «Oqqushlar, oppoq qushlar...») There are two similes in the text: the moon and the white dove, mountains and giant ancient animals. The second part of both similes is a qualifier. However, the adjectives did not serve as the basis for creating a simile, but it is clear from the text that adjectives play an important role in organizing the brightness of the thought. Because the similitude between the moon and the white dove is based more on the fact that the moon is on the summit, and the similitude between the mountains and the animals is that it is crouching down. So, in these similes, the adjectives only fulfilled the task of concretizing the symbol that is the basis for creating a white, giant, ancient simile.

There are also cases where the sign that is the basis for two similes is embodied in one object. In such similes, there are two objects of simile, but both objects are characteristic of the same subject. For example, *Go'yo qumga ishqab artilgan kumush barkashday yarqirab ketgan to'lin oy qoq peshonaga kelgan, tepadagi qo'rg'on xarobalari ham, pastdagi o'zan ham – hammayoq uning sutday tiniq osuda shu'lasiga g'arq bo'lgandi.* (O.Yaqubov. "Oqqushlar, oppoq qushlar...") In this text, the moon is compared to a silver barkash according to the sign of appearance, and the moon's essence is compared to milk according to the sign of clarity. The sign that is the basis for both similes is specific to one object, that is, the moon.⁶

The main goal of the analysis of the use of similes in literary texts is to determine the various forms of similes characteristic of the literary text, according to whether the simile in them is known or unknown in the text. consists of explaining the functional properties. In many similes found in literary texts, the object of the simile and the sign being compared in the object of the simile are between concrete and abstract concepts, and such signs are characterized by the fact that they are not permanent signs. *Bu esdaliklar xayolida g'ujg'on urdi-yu, dilini kuz oftobiday tiniq beg'ubor bir tuyg'u chulg'ab oldi.* (O.Yaqubov. "Oqqushlar, oppoq qushlar...") The fact that there is no comparable symbol between the object of the simile in this text - feeling (a clear, innocent feeling) and the subject of the simile - the autumn sun, shows that this form of simile is related to artistic

⁵ B.Umurkulov Linguistic and stylistic foundations of Uzbek artistic prose dissertation submitted for the degree of Doctor of Philological Sciences (DSs) - Tashkent, 2020. - 271 p.

⁶ B.Umurkulov Linguistic and stylistic foundations of Uzbek artistic prose dissertation submitted for the degree of Doctor of Philological Sciences (DSs) - Tashkent, 2020. - 271 p.

perception. shows. In artistic texts, in particular, in prose texts, there are many examples of similes formed on the basis of figuratively perceived signs, and they increase the colorfulness of artistic prose. This type of simile is often compound, and there are many forms in which the object of simile and the subject of simile are compared on the basis of several characters. In such similes, the object or subject of the simile is qualitative.

Although there are various forms of simile in literary prose, among them, a structurally distinct type of simile is formed without the presence of a simile between the object of simile and the subject of simile. are analogies. It is known that the existence of a similar sign is the leading basis for analogy. In cases where this symbol is not present in the simile, it can be observed that fantasy, exaggeration fulfills the function of simile symbol in the figurative expression of the thought. From this point of view, this type of simile appears as a means of expressing a bright, impressive artistic idea. For example, *Shoqosimning nazarida go'yo botgan oftob qayta chiqib olam charaqlab ketganday bo'ldi.* (O.Yaqubov. "Oqqushlar, oppoq qushlar...") The phrase "olam charaqlab ketganday bo'ldi " in this text means "to brighten". There are two reasons for the simile in the text. The first basis is "sadness", the second basis is "joy", that is, cheerfulness. The simile for the first base is the setting sun, and the simile for the second base is the rising sun. However, it can be seen that these two bases are hidden in the text, which can be understood through the meaning of "to brighten" expressed by the simile in the text.⁷ In this form of simile, the base of simile is one, and there is no overt simile. Therefore, approaching the non-symbolic type of simile from the point of view of form does not give an opportunity to vividly embody the essence of the text. Therefore, if we approach this analogy from the point of view of form, the brightness of the universe is compared to the re-emergence of the sun. But the meaning expressed in the text is hidden on the basis of this simile, which indicates that this type of simile is based on semantic meaning. There is another characteristic of this type of simile, in which the basis of the simile is abstract because there is no similar sign.

There is also the appearance of similes without a sign, in which the object and subject are clear, but the similar sign between them is related to perception and imagination, not through lexical means. *Har bir odamning umrida bahor oftobiday yarq etib, dilida toabad so'nmas iz qoldirg'uvchi shunday ma'sud onlar bo'lar ekan.* (O. Yaqubov. «Oqqushlar, oppoq qushlar...») The object and subject of the existing simile in the text are spring sun and sunny days. But there is no sign common to both of these concepts. Already, the sign of the spring sun is warmth; The sign of happy moments is joy. Therefore, the creation of this simile is directly related to the creator's imagination, figurative perception of things and events. Sometimes the expression of thought through animation, exaggeration is the basis for the formation of similes without signs. For example, *...bedazorlar, ...chinorlar, ...oq teraklar ko'zga tashlanar buning hammasi kuz oftobining iliq nuriga cho'milib, go'yo ona bag'rida erkalgan go'dakday erkalanar edi.* (O. Yaqubov. «Oqqushlar, oppoq qushlar...») The essence of simile as an artistic tool is mainly determined by its individuality.⁸ All the forms of simile considered above are characterized by individual style. For this reason, the presented similes are particularly distinguished in terms of their emotional expressiveness and vivid embodiment of imagery. Also, it can be observed that the majority of individual similes are formed on the basis of a complex symbol, which shows that simile is one of the artistic tools that have been refined in Uzbek fiction.

⁷ B.Umurkulov Linguistic and stylistic foundations of Uzbek artistic prose dissertation submitted for the degree of Doctor of Philological Sciences (DSs) - Tashkent, 2020. - 271 p.

⁸ B.Umurkulov Linguistic and stylistic foundations of Uzbek artistic prose dissertation submitted for the degree of Doctor of Philological Sciences (DSs) - Tashkent, 2020. - 271 p.

For analogy, case can be seen as the main character in the following example: *O'sha kuni oftob odatdagidan ham ayovsiz o't purkab, sahroni bamisoli olov seliga ko'mdi.* (O.Yaqubov. "Oqqushlar, oppoq qushlar...")

In conclusion, we can say that simile is mainly a speech phenomenon. Similes are used to make connections between different things to create strong feelings and images. Similes can be found in many poetry, prose, drama, lyric and even humorous quotes. Similes are an inexhaustible resource that gives power to the possibilities of beautiful and effective speech, a great tool that preserves the succession of images between generations, and has great ethnopsychological, linguistic, cultural and linguopoetic value.

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