SEMANTIC CHARACTERISTICS OF SIMILAR CONSTRUCTIONS IN ARTISTIC TEXT

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Abstract: The article reflects on the semantic features of artistic simile devices that are important in the text of a work of art. The scientific views of linguists on analogy are discussed. In linguistics, various opinions are given and explained about common and artistic similes and their peculiarities. This phenomenon in the works of Gafur Ghulam was taken as the object of research, and the similes in the work "Shum bola" were analyzed.

Key words: Similes, traditional similes, individual similes, negative similes, ironic similes, satirical similes.

Introduction

It is known that works of art serve as the main source for conducting all linguistic analyzes and drawing important conclusions specific to their time as a vivid example of the development of the literary language. In the linguistic research of the literary text, the aesthetic effect of the word, the harmony of meaning and content, the individual style of the author in the analysis, the essence and aesthetic function of the literary text, the analysis of artistically actualized lexical tools that increase the aesthetic effect of the literary text it is necessary to stop. In a work of art, the word is not only a means of image, but also serves for visual representation of the depicted object, events, and aesthetic assessment. The role of similes in language is incomparable. New observed things and events are usually compared to previously acquired things and events. Simile is widely used not only in poetry, but also in prose works. If the artistic and figurative aspects of similes are studied in literature, what lexical and grammatical units are used in linguistics is important. That is why this image tool is the object of study of both literary studies and linguistics. Simile, which is considered one of the means of artistic representation, is distinguished by the characteristics of figurative, impressive, concrete and concise representation of the object. That is why writers use similes to reveal their individual character, to reflect their mental state, and to accurately describe the event when describing their heroes. It draws the reader's attention to the invisible aspects of the image, directs it to reveal the idea of the century. Simile is a tool of artistic representation in Uzbek classical literature, Atullah Husayniy described it as such. "Allegory is to make one thing look like something else. To be sure, those who make allusions call it mushabah, and those who allude to it, they call it mushabbah bih, and they call the ul wasf wajh-i-shibh (similar aspect)" [1, 8].

The main part

Simile is a means of artistic representation based on bright and exaggerated depiction of the object of the image by simulating it with another thing and event, relying on the general characteristics of the things and events being compared. In some literature, simile is a simple type of metaphor. However, this is not quite true. Because there is no transfer of meaning in the

simile, in contrast to the metaphor based on the simile of the transfer of meaning, both the thing being compared and the thing being compared are expressed in words in the text [6, 382].

M. Mukarramov, who has done excellent work on similes in Uzbek linguistics, explains similes in his book "Similes in Uzbek language" as follows: In similes, lexical units representing things and events are similes. compared with the correct meaning of . Simile differs from metaphor and metaphorical description in that it is used in this correct sense [4, 6].

When talking about the syntactic construction of the simile, first of all, it should not be forgotten that it is a four-component device. According to M. Cheremisin's classification, they are as follows:
1) subject of analogy; 2) the standard of analogy; 3) the basis of analogy; 4) the form of analogy [9, 17-18].

Professor N. Mahmudov states that similes in the Uzbek language consist of four elements, which are the subject of simile, the standard of simile, the basis of simile, and the formal indicator of simile [8, 48] . D. Khudoyberganova, who conducted a special study of similes, agrees with this classification and shows that similes consist of four components, and in some constructions of similes, one of these components is not expressed by the requirement of style. The scientist explains that one of the bases of the simile is not expressed in this way by understanding its meaning through other parts.

M. Mukarramov disagrees with this classification while showing the components of the analogy and gives his opinion.

In a simile, two things and events represented by lexical units are compared with their important characteristics. That is, simile arises from the interaction of three lexical units. In this case, simile has become an expressive element -day//-dek, -simon, -cha, kabi, singari, shaklida, etc. Grammatical devices are formed in the composition of words expressing a similar image or as separate words, but do not have a lexical meaning. That is why it is reasonable to say that the analogy has three components [4].

In classic literature, it is mentioned that the components of simile (tashbih) consist of four parts, and if the simile has four parts, it is called "tashbihi mufassal" [7, 372]. We can compare the above components with terms used in classical literature. If we compare with the terms used in classical literature:

1) mushabbih (like thing) - subject of simile;

2) mushabbihunbih (what is similar) - the standard of analogy;

3) adati tashbih (similes) - a form of simile;

4) wajhi tashbih (the reason for the simile) is the basis of the simile.

In the Uzbek language, as in all other languages, similes consist of four elements, and we call them simile subject, simile benchmark, simile base, and simile formal indicator. we would like to.

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 [3, 4].

From the early stages of his work, Gafur Ghulam carefully studied the folklore and the living language of our people, simple colloquial speech, and creatively used it in his works. In 2003,

the 100th anniversary of Gafur Ghulam's birth was widely celebrated in our republic. Doctor of philology, professor A. Nurmonov writes the following thoughts in his article published in this regard: "After studying the language of all the works of Gafur Ghulam in comparison with the language of other writers of this period, he found the phonetic, lexical, Revealing their services in defining morphological and syntactic standards is one of the urgent tasks facing Uzbek linguistics today" [5, 33-36].

Gafur Ghulam's short story "Shum bola" uses similes to describe the characters, to reveal their unique character traits, to reflect their mental states, and to visualize their events before the reader's eyes.

In Gafur Ghulam's works, the means of creating similes are expressed by the following formal indicators:

Using grammar tools	Using lexical tools
-day (-dek), -simon, -ona, -omuz, -namo, -larcha, -asiga, -dan.	sifatida, o'xshash, ko'makchi (kabi, misoli, singari), bog'lovchi (go'yo, xuddi).

Similes formed by grammatical means:

There are such affixes in the Uzbek language that serve to compare and compare an object, sign or situation with others. Affixes such as - day (-dek), -simon, -ona, -namo, -larcha, -omuz are usually added to the word that shows the image of simile and describe an object, sign or situation with this word. helps to compare with the object or symbol represented by .

… Namozshom bo'ldi. Namozshomdan keyin qonuniy ravishda, albatta xufton ham bo'ladi. Men bechora qinga solingan pakkiday, zindonda yotar edim… ("Shum bola")

In this example, the writer used a grammatical device that creates a simile. Suffixes like -dek, //-day are used more often than other affixes in similes. This passage describes the situation of the hero of the play, who is sitting in the oven in a stranger's house with a wrapped package - "shv. A knife whose tip is folded into the handle; The simile to a pencil sharpener" (interpretive dictionary of the Uzbek language p. 206) is an original simile.

…Baxtimga, anchagina tomlar bir-biriga tutash edi. Ora-chorada tor ko'chalar yo'limni to'sib qolsa ham, tulki quvlagan tovuqday sakrab ketar edim. (Shum bola")

Affixes like -day//- dek come in the structure of the word representing the thing being compared, and the thing performs the function of simulating the general appearance, condition, quantity-level and similar signs between the events. In this text, the affix -day is one of the tools that creates a simile, and the meaning of the subject's action is simulated. In this context, the situation of the hero's escape from his master by slaughtering a donkey instead of his property is very vivid.

... Biz bozorga yaqinlashganimizda xo'jayin chiqib qarshi oldi. Kechga qolganimiz uchun yaxshigina so'kish eshitdik. Qo'yni qistov bilan bozorga yetkazdik. Boy qo'shoqlashga buyurdi. Har ikkovimizning yuragimiz dard tekkan terak yaprog'iday qaltirab turibdi. (Shum bola")

The affix -day can create various analogies between subjects and events. In the following context, the status of the subject is turned on. In this example, an object like a heart, a poplar leaf touched

by pain is an image, trembling is a sign. The heart is compared to the poplar leaf in the text. The simile was based on the skill of the writer. Aman and "that boy" fear that the owner will lose his sheep and eat his enemies if he finds out, is very skillfully compared to the leaf of a sick tree. Similes formed by lexical means.

Helpers and prepositions can be indicated in the creation of a simile: similar, as, like, as if, like, new, etc.

The auxiliaries that express the relation of simile come after the similes, and the prepositions come before them and serve to strengthen or express the meaning of the simile. These tools also show various similarities between objects, and depending on the semantic content of the word used as a simile, it can be a synonym for other simile-expressing elements [4].

…Bu koʻcha fonuslarning yorugʻi uncha boʻlmaydi. Uzoqdan qaragan kishiga qorongʻidagi mushukning bir koʻziga oʻxshab yiltirab koʻrinadi… ("Shum bola")

The construction of simile in this sentence is the affix of the adverb + the verb simile, which is the most productive means of creating similes, and is used to express the dimness of the light of the lantern. There is an analogy between the light of a lantern and the flickering of a cat's eye in the dark.

In the story, the Sultan skillfully used similes to describe the cunning of the thief and the young man who fell prey to his cunning.

…Oʻrtada bizga qoʻshni boʻlgan Qoʻgʻurmoch mahallalik mashhur Sulton oʻgri turar edi. Bu gal u kisavur sifatida emas, balki pul ogʻirlayotgan jabrdiyda bechora siftida kosibsimon yuvoshgina bir yigitning yoqasidan ushlagan holda koʻziga yosh olib turar edi… ("Shum bola")

In this example, similes are created through both lexical and grammatical means. The form indicator of simile is simile and the word as. As a lexical tool, it always comes after the word that shows the image of simile.

…Xotin chiqib ketgandan keyin tandirning sarpoʻshini olib, biroz erkinroq nafas oldim. Goʻyo bu "xitoy beklari"ning qiynogʻidan qutulish uchun turlicha rejalar tuzar edi… ("Shum bola")

When creating a simile, the conjunction as if is often used to compare objects and events.

In addition, in the process of researching the similes used in the story, according to the content of this component, the types of complete, incomplete and indirect types were observed.

In a complete simile, all four elements are used together: the object of the simile, the simile image, the basis of the simile, and the formal indicators of the simile.

... It quvgan tulkiday olazarak Omon menga ergashdi. Tugunni koʻtardim. Yaxshiqiz degan boʻzagar kampirning oʻtoviga qarab ketdik. ("Shum bola")

The object of the simile is Oman, the simile image is a fox chased by a dog, the basis of the simile is olazarak, a grammatical tool such as the formal indicator of the simile. In the passage, the situation of Amon, worried by his friend's words and not knowing what to do, is compared to the gaze of a fox chased by a dog. Such similes allow figurative expression of thought. Gafur Ghulam used a variety of visual tools to illuminate the psyche of the hero in a balanced way, which played an important role in describing the "big" world of the "small" hero in his stories and stories.

An incomplete analogy. In this case, there is an object of analogy and an image being compared, the basis for the analogy is not expressed, and the meaning of the symbol of the analogy is transferred to the image being compared. For example,

…Bir chekkada yalang oyoq ikkita bola "Muzdek ayron!" deb qichqirardi. Chelakning ichida bir burda kir muz. Muzni qayerdan oldi ekan… ("Shum bola")

The main purpose of the analysis of the use of similes in literary texts is to determine the various forms of similes characteristic of the literary text, the functional in the text according to whether the simile in them is previously known or unknown. is to explain the characteristics. In many similes found in literary texts, the object of the simile and the sign being compared in the subject of the simile are between concrete and abstract concepts. In this case, the simile object is buttermilk, and the simile image is ice. The meaning of the unexpressed cold simile is transferred to the image of ice. We can see such a situation in the example below.

…Ishtahasi ham karnaydek ekan… ("Shum bola")

In the following example, the object of simile is appetite, the simile image is a speaker, and the size of simile between them shows that this type of simile is related to artistic perception.

In artistic texts, in particular, in prose texts, there are many examples of similes that are formed on the basis of a figuratively perceived sign and increase the colorfulness of artistic prose. Neither the basis of simile nor the formal indicator of simile is involved in this. These are similes in the form of descriptive explanations. For example,

…Ana endi to'ydilaring. Kishi bir yerda qadalib o'tira bersa ham charchaydi, qorni to'q bo'lgandan keyin kishi tolmaydi. Mana endi o'tira beringlar, qornilaring to'q – qayg'ularing yo'q… ("Shum bola")

In the example, a full stomach is likened to being calm and not sad, and a figurative image is created.

In addition, we can see in the work the forms of simile expressed by means of idioms and phraseological combinations.

For example, "semizlikni qo'y ko'tarar" deganlaridek, ko'zining qorachig'iday saqlamoq,"bir kapdan bersato'yg'izadi, bir mushtdan ursa o'ldiradi" degandek, "yaxshi buzoq ikki ona emibdi" degandek, "qora po'stakdan burga qidirish" deganday kabilar

Conclusion

In conclusion, we can say that the similes used in Gafur Ghulam's story "Shum bola" were chosen according to the character of the characters. The role of similes in expressing the important features of the events of the work and in ensuring the emotional expressiveness of the language of the work is incomparable.

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