

Some Characteristics of Similarities

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Abstract: The article discusses the analysis of artistic similarities that are important in the text of a work of art. The scientific views of several scientists on the similarities are discussed. Types of similarities, peculiarities of Isaac's Ibrat gazelles and poems are analyzed and explained by various considerations.

Keywords: Similes, allusion, ironic simile, imagery, mushabah, mushabah bih, vajah shibh, the tool is allegory, metaphor.

The art of simile is one of the visual tools of artistic language. The art of simile is distinguished by the feature of poetic expressiveness, which enhances imagery and imagery. The important features of the art of simile are: unexpected expressiveness, figurative, impressive thought expression. A simile is an artistic figurative tool for the expression of an extraordinary idea. Simile is mainly a speech phenomenon. Because in this place, a certain object is compared to one object, the same object can be compared to another object, and the same object can be compared to another object in another place. Prof. R. Kongurov said about similes in his book "Illustrative Tools of the Uzbek Language": "But there are constant similes comparing a face to the moon and a girl to a flower, which do not have both emotionality and evaluation value. It's frozen. Similarities of this type should be considered as a linguistic phenomenon. 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 follows: "Allegory is 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 image 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. 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).

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 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 created mainly through lexical and grammatical processes.

Is'haqkhan wisely used the art of simile on his posters, which were written with didactic verses calling on not to pluck flowers in vain, to maintain order. This ensured that the reader would quickly reach his senses:

Kirsa har odam bu yerga, gulin hargiz uzmasun,
Ko'r ho'kizdek surkalib, panjoralarni buzmasin.

In these verses, the phrase "like a blind ox" is created based on the art of simile. A person who enters the garden should not act like a blind ox, we know that oxen are very angry, and those that cannot see are very fearless and will hit wherever they want. This is a great analogy for the reader to visualize. In these verses, we get the suffix -dek as a simile (a formal indicator of simile).

The art of simile is one of the widespread arts in Eastern literature and is also called allegory. It is the art of comparing two things or concepts according to the real or figurative relationship between them. The virtue of similes is that they play a decisive role in clarifying any intended idea, in fully imagining this image. It is necessary to emphasize another feature of similes. It is the use of a particular simile to illuminate different images. The art of allegory serves to embody the depicted person, object or concept more clearly and attractively in the eyes of the reader, to reveal the spiritual image of the symbols of the work more brightly, and consequently, to fully convey the poet's idea to the mind of the reader. will give.

We pay attention to the following verses of Ishaqkhan Ibrat:

Sarv bo'yluq xush qadam ra'no sifat, xush keldingiz,
Yurishingiz tovus kibi barno sifat, xush keldingiz.

The art of tashbeh was effectively used in the radifli gali "Khush keldinz". Uzbek traditions, Uzbek shabbos are used in this poem in each verse, "kelinchak" mushabbah (what is compared, that thing or concept), "quality, kibi" as a means of words. tashbeh (usual shibh) – (simile means mushabbah bih) is considered. Words such as "sarv boyluq, ra'na, peacock" in verses are taken as mushabbah bih (the thing or concept to which it is compared).

We can see the art of allegory in the next verses of this ghazal:

Lablaring shahd-u shakar, oq tishlaring durdonadur,
Ko'zlarining bodomini tar Laylo sifat, xush keldingiz.

The bride's lips are like honey and sugar, her white teeth are beautiful, her eyes are like almonds. This will help the student to have a good mood and a beautiful scene before his eyes.

We can also see different types of allusion in Is'haq's poem "Ko'rgoni keldim sog'inib" by Ibrat.

Guldek yuzingni dilbarim

Ko'rgoni keldim sog'inib.

San -shohi olam, man - gado,

Ko'rgoni keldim sog'inib.

It is known from the literature that the face is likened to a "flower", a lover is compared to a "gado", and a beloved is referred to as a "king". You can see another view of this in Ibrat's work. In addition, we will give examples of similes in other verses of the poem:

Sizdin bo'lak yo'qtur kishim,

O'zga bilan yo'qtur ishim.

Mastona ko'zlik mahvashim,

Ko'rgoni keldim sog'inib.

We can see an example of simile in the remark about the mistress, "I am the ravisher of my eyes." At first, we can see the meanings of incomprehensible words from the "Explanatory dictionary of the Uzbek language". "Mastona" is a Persian word that means "mind-blowingly beautiful, beautiful, beautiful". The word "Mahvash" is a Persian word that means moon-like face, beautiful like the moon, beautiful moon, beautiful, beautiful. It is known from the comments that the creator makes the ugly eyes of the yor look like "mahvash".

Ey dilbari nozik badan,

Ham tishlari durri Adan,

Oy yuzlari bog'u chaman,

Ko'rgoni keldim sog'inib.

In the next stanzas, he uses the words "subtle body" in relation to the yor. Along with this, the teeth of the yor are compared to "dur" and their faces to "moon", and similes are used appropriately.

The simile form is always recorded as the morphological form of the simile standard. D. Khudoyberganova, adding to this classification, refers to N. Mahmudov's article when showing the components of analogy. Beginning with Panini's Grammar (4th century BC), similes as a poetic figure were studied in ancient Indian poetic grammar treatises and it was emphasized that similes consist of four regular elements. In most cases, similes are different grammatical devices: suffix -dek/-diy or words like "as if", "as if", "like", "like", "example", "likely", It is carried out by means of "makchilar". At the same time, there are often cases where similes are made without grammatical means. They are as follows:

1. Morphological means: -day (dek), -namo, -larcha, -simon, - dan For example: Buzdi umr bunyodinlar fikri, Seldek yetib hardam vodiya xayol ichra.

2. Lexical means:

For example: Gazet ko'rmagan, bexabar xalqlar,

Misli o'likdurlar va yo uxlagon.

3. Syntactic tools: interpretive-explained relational device

For example: 1) 1) O‘zi gavhar, to‘ni daryoyi ofat,

Bo‘lub mavji balo ul to‘n uza chin.

2) Ohu fig‘on chekma deb, og‘zimg‘a jono, muhr qo‘y,

Chunki la‘ling xotamu yoquti nobingdur nigin.

Professor Nizomiddin Mahmudov divides similes in the Uzbek language into four elements and calls them simile object or subject, simile standard, simile basis, and simile's formal indicator.

The thing that is confused in the simile also mostly remains in its true meaning. In the process of learning, we can meet two types of similes.

Most of the linguists who have studied similes in the language believe that fixed similes are close to idioms or have the status of idioms, they are stabilized as a result of being used in people's speech for many centuries and become fixed in the minds of speakers in the form of certain models. , emphasizes that the standard of simile, that is, the image based on simile, is regularly and strictly related to a specific sign-object. In the composition of stable similes, the image of the simile, that is, the standard, is of particular importance. This element forms the center of the simile, and other elements (subject, base, index) of the simile are united around this same standard. According to V. Maslova, simile standards are very important in terms of determining the relations between language, culture and mentality, as they represent the people's unique perception of the world as traditional images. Because in this place, a certain object is compared to one object, the same object can be compared to another object in another place, and these elements are expressed differently in different nations.

Rahm ayla, ushshoqing har sahar jafo uzra

Chok etarlar oh aylab subhdek giribonlar.

Dahr gulistonini andalibi lol o‘ldi,

Gul yuzing firoqidin toki chekdi afg‘onlar.

These verses use similes such as "morning giribons" and "flower face". As mentioned above, one or two elements of the art of simile may be omitted.

Lexical tools that create similes: like, like, as if, like, like, example, bamisli helpers. -day (-dek), -simon, onalarcha 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 universal 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 culture of speech is that similes increase the figurative expressiveness of speech meets the requirements;

2. In the simile, the idea is expressed with clear symbols by means of juxtaposition. This is the case meets 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." Ishaqkhan Ibrat is also a skilled artist who can create such original and unique similes. We can observe beautiful examples of similes in all the works of the writer. With the honor of independence, the possibility of scientific study and popularization of Ibrat's heritage of Ishaq Khan has expanded. Poems of the poet, which were not known to scholars until now, were identified and included in the collection. The text of the work "History of Fergana" based on the authoritative manuscript copied by Inayat Khan Toragorgani from the autograph copy of Ibrat Ibrat of Ishaq Khan was prepared for publication. This text is quite different from the previous edition of the work. The work "Mezon uz-zaman" was published for the first time in the current spelling. For the first time, examples of Ibrat's journalistic heritage are being announced. Independence gave such opportunities.

Ellikboshi deganlar uy boshidan yeganlar,

O'z mansabiga mag'rur, g'oyoki xon bo'lubdur

Har ko'chada qorovul, yo'qdur qo'lida dovul,

So'zlar chaqib bo'lusga, misli chayon bo'lubdur.

The following ghazal "Bo'lubdur", which reflects the cunning, cunning, greed of office holders, and the discrimination between the rich and the poor, uses ironic similes. Their likeness to scorpions is shown by the actions of some officials of that time. In the poet's poem dedicated to Amir Umar Khan, he compares those who beat the khan as follows:

Qoshingga kelib bir necha ahli joh,

Bori o'zlarining ko'rsaturlar nekhoh.

O'zini hiylalar birla aylab qarib,

Berib sanga har bir kuni yuz firib

Sani bu maishatga mag'rur etib,

Bo'ri, ajdahodek o'zin zo'r etib,

Hukumatga atrofdin qo'l solib,

Bori olg'onin oldi qolib.

At that time, there was a poet named Mallakhan in the court of Amir Umar Khan. Amir Omar Khan's dogs were fed with meat every day. Of course, this was not liked by the courtiers and the hungry people. Mallakhan remembers this incident with a pen:

Uka, bu nasihatni dark aylagil,

Bu bachkana ishlarni tark aylagil...

Qayon bordi sandagi bu aql-u xush

Yegay har iting kunda nimta go'sht.

Ishaqkhan Ibrat puts these advices of Mallakhan into the verses of the poem and embodies the whole story in front of the reader's eyes with wonderful similes. In the above verses, he compares those who deceive the Khan to "wolves" and "dragons". Judging from their character, wolves and dragons are very bloodthirsty and wild animals. The same meaning is understood here. But in some sources, "wolf" is also interpreted as a positive image.

In addition, the artist also used metaphors in his ghazals and poems. In works of art and literature, words are used in figurative meanings in addition to their original meaning, which is called metaphor. For example, if we say about a person, "a white-hearted person", then the word "white" in the phrase "white-hearted" does not indicate the color of a person's heart, but refers to his other quality - inclination to goodness, it plays the role of a sign that it is not a protester. Here, in general, the quality of white things - purity is transferred to the mind, and through this word, the absence of bad qualities of the mind is conveyed. The word used figuratively is called "majoz". The phrase "Akkungil" is a kind of metaphor, "metaphor". In a metaphor, the simile is omitted, and only the simile and the quality of the simile are preserved. , a lot more things are implied in the metaphor "Aqkungil", but they are not mentioned, their purity is preserved and it is attributed to the heart. In this respect, the metaphor can be called a reduced, compact simile. This reduction results in increased generalization in the metaphor. If the word used in a figurative sense fulfills the function of a qualifier, such qualification is called "metaphorical qualification". The words "black" and "crazy" in the metaphors "black news" and "crazy words" are metaphorical adjectives: a beautiful example of simile. Nachalo formy

The metaphor is derived from an Arabic word meaning to borrow and is based on a similarity between things. It consists only of similar and similar elements. Allegory plays an extremely important role in the clear and vivid representation of things, events, and events reflected in artistic works, in the vivid description of images, and in increasing the attractiveness of the work. There are 2 types of metaphors:

- 1) open metaphor: simile is omitted, simile is given instead;
- 2) closed metaphor: simile is omitted and simile is given.

Bog'u bahorim san mani, Ko'zi xumorim san mani, Shirin zaborim san mani, Ko'rgoni keldim sog'inib.

Beautiful examples of allegory are presented in Ishaqkhan Ibrat's poem "Korgoni keldym soginib". An open metaphor is used here, only the simile is given, and the simile "mistress" is omitted.

In conclusion, it can be said 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. We have seen this in the example of Ishaqkhan Ibrat. We have seen that the artist's effective use of similes makes his works more emotional and is quickly imprinted in the eyes of the reader.

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