

## OCCASIONAL SIMILARITIES AS A TOOL FOR FORMING THE CREATIVE INDIVIDUAL STYLE

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**Abstract:** *the article covers occasional similes, their difference from metaphor, analysis of occasional similes used in written sources of the national renaissance period. Also, occasional similes are a means of shaping the unique individual style of the artists of the period, and the artists of the period were able to skillfully use occasional units, including occasional similes, as an artistic tool. Free similes arise as a product of the artist's thinking, worldview, poetic poetic imagination, imagination, and artistic taste.*

**Key words:** *occasional simile, occasional metaphor, simile, communicative-expressive meaning, individual-stylistic simile, simile, lexical unit, hidden simile, figurative meaning no, correct meaning, simile, simile object, "tarzan", jola, simile, sign, "Pharaoh's daughter".*

The linguist scientist M.Mukarramov wrote in the book "Similation in Uzbek language": "In metaphor and simile, two objects or events are compared to each other based on a certain sign. But in similes, the thing and event being compared are expressed by lexical units, and the words are used in the correct sense. That is, the simile consists of an object to be compared, a similar image, and a simile symbol, and it is three-component or consists of a simiable object and a simile image and becomes two-component. A metaphor consists only of the simile image itself, and the simile object, the simile, can convey a metaphorical meaning" [1]. "Our little "Tarzans" are young children clinging to the branches of the trees in their neighborhood. In the place where thousands of people have gathered - there is noise below, and in the place where hundreds of "Uzbek Tarzans" have gathered - there is a big noise in the tree branches above. (Cholpon "The Baker's Girl") In this story of Cholpon, the simile "Tarzan" is used for young children. Tarzan is a human child who lives in the forest with animals in the famous American film, and it is like this character that children stand on the branches of a tree.

"Metaphor can be called a hidden simile. But it differs from simple comparison. If a simple comparison always consists of two main members (that is, what is compared, what is compared with - the compared and the compared object), then in the metaphor only the second member remains - the thing that is compared, the thing that is like is lowered, but it is clearly perceived from the context, so the object described in the metaphor is perceived through this second member" [2].

"You will see every day at night: the policemen take them out of the cemetery, with combed hair, tails, and the artificial effendikhan, who knows herself as the pharaoh's daughter... !.." (Abdullah Qadiri, "Nafsi Shaytan Hangoma"). The author compares the arrogance of the margins of the era to Pharaoh's daughter.

*Merciless, stinging, angry fleas,*

*You gave me a lot of annoying fleas.*

*Is there a creature as bad as you in the world?*

*If he doesn't punish you, he's angry, fleas ("Fleas" in Sufizo, p. 220).*



It is known that the flea lives by sucking blood from the human body. This feature of the flea is compared to the evil invaders of the land. The author uses the above-mentioned word "fleas" in relation to cruel and oppressive people, and it is indicated that there are no such evil creatures in the world.

"There is no transfer of meaning in a simile, in which, unlike metaphor, which is a type of transfer of meaning based on analogy, both the thing being compared and the thing being compared are expressed in the text. Therefore, the communicative-expressive meanings expressed in the simile are not based on the semantics of the word, but through syntactic devices connected by the mutual ruler-subordinate relationship. we consider it appropriate to study [3]. In Cholpon's works, we encounter unique similes related to natural landscapes. For example, the mountains lined up in the bosom of nature look like rosary beads. "After we left the city of Jizzakh, which was broken like the heart of an unfaithful lover, we began to see rows and rows of mountains outlined like beads of a dark blue rosary" (Cholpon, Safarnoma) .

Free similes arise as a product of the artist's thinking, worldview, poetic poetic imagination, imagination, and artistic taste. Such similes have a special place in artistic works, especially in poetry, as a descriptive tool that ensures the individuality of the poet's artistic speech [4].

*When I run away from the cold, I shiver and cry,*

*He wanted to take care of my no postin...*

*(Ahmed Tabibi).*

Postin's likeness to a mother is not found in other artists.

Fifteen days later, Otabek arrived from Margilan. Instead of holding his son whom he had not seen for three months, he stole his face and... He did not return the greeting. He clucked like a chicken trying to sleep (Abdulla Qadiri "Otkan Kunlar").

"His naked body was burning like copper, raining down on his leather pants, and his pants were soaked in sweat like plaster. The current appearance of this was reminiscent of the Indian burial mounds. (Abdullah Qadiri. The story "I fight with the sun too"). In this example, Qadiri compares the situation of the collective farmer Badal, who competed in the field in the heat, to the death-loving gork of the Indians.

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 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]. For example, Tonight is like a children's Eid night, my heart almost goes out of shape playing and playing (Hamza, "Maysara's work").

Similes are one of the most valuable and necessary tools for embellishing the language of fiction. Similes increase the effectiveness of the expressed idea. For example, Poshshooyim: "May your yalmogiz die without twinkling like a cat that has eaten charvi" (Hamza, "The servant of the rich man"). Through this simile, one can immediately perceive Poshshooyim's attitude towards his mother-in-law.

Similes are used as one of the oldest visual tools to decorate our speech, especially the language of fiction, to ensure clarity and imagery. This important and widely used tool was created in our language as a result of the historical and cultural experiences and artistic imagination of our people, and in the artistic work it is created as a product of the observant eye and deep artistic taste of the master of words" [6]. For example, Kholmat (in his own words): Now the judge is trying to trap



him in the eyes of teacher Gafir by making him fly like a child of a blue raven (Hamza "Boy ila sylushchi").

The linguist scientist M.Yoldoshev in his studies calls this type of simile "proprietary-author similes": "Private-author similes are the writer's use of the vernacular language based on his own gaze, observation, artistic imagination, power of analogy are similes created without. Originality, imagery, and expressiveness are always vividly expressed in such similes. For example, "The state of the country is corrupt, it is a fault. He stopped talking. It is like a bank that fasted in the month of Asad, guilt [6]. Through this example, we can understand that Cholpon is a master in the use of words.

Khanzoda: May you never grow old, Maston. Do you want to defeat the lion by shooting it? Huv freezes and dies like a grasshopper lying in a nest (Hamza "Boy ila syltchi").

He tried to reveal Khanzoda's negative character through this simile.

The author gives a few occasional similes in the speech of one of the characters: Mulla Dost: Even from the lowly scholars called Ulamo, my sincerity has returned like an achitma goja-d Shaytan is a crimson walliullah in front of them. Condition o, when these people enter the people, they shed tears like water from the nose and say: "He who does not fear the Lord, the one who deserves it will be hell" and makes the commandment of the famous like the rain of Nowruz. . I don't know what other creatures will go to that hell besides themselves (Hamza, "Maysara's work").

In the above example, the strength of Mulla Dost's hatred for false scholars is revealed through occasional similes.

"It seems that both metaphors and epithets, like similes, are distinguished between fixed and free similes. Their constants are stabilized in the language, characteristic of the universal language, and their free ones are characteristic of speech and are created anew in each speech process" [7].

*At times my enemy lay in wait and put mud in my path,*

*I fell on my back, fell and became lame.*

*I couldn't crawl in my arms.*

*You are tired of my request, my friend, you are far away,*

*Every drop of my young lamb's age is a piece of cake (in Sofizoda).*

Every drop of my teardrop is stupid. Hail is like a drop of rain, every drop of a tear like a drop of rain is filled with one (a lot).

*If it is scattered like your scattered hair,*

*Who do you hold your pomegranate faces to?*

*Avloni compared a look without fire to a pox without smell, and a useless word to the buzzing of a pumpkin humming among bees:*

*It is impossible to love speechless lips;*

*A look without fire is a pox without smell!*

*(Abdullah Awlani)*

If the speech is in accordance with reason and wisdom, and does not bring any benefit to itself or to the listener, it is a dry humming like a bee buzzing among bees, only a headache. is nothing but. Most of the hard problems that happen to us come from our soft tongue. That's why they say "think a lot, say a little" (Abdullah Avloni).



Another such original simile of Abdulla Awlani's pen is the comparison of the nation to a patient who is constantly bleeding from the body. This is similar to the blood spilled from a people who are regularly oppressed by tyranny: You are sick on one side, on the other side - the nation, and you are always bleeding from the body - the nation.

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