

Studies of Linguopoetics of Similarity in the Sciences of Texnology

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Annotation: The article provides a linguopoetic analysis of similes in the stylistics of the Uzbek language.

Key words: linguopoetic analysis, comparison, stylistic figure, linguistic styles, stable comparisons, language of works of art.

Methodology occupies an important place in the undergraduate education program. The linguopoetics of similes in the styles of the Uzbek language is also studied, and in this respect, the issue posed in this article, that is, linguopoetic analysis, can serve as a model for the analysis of other texts in the process of teaching.

It is known that similes are defined as a descriptive tool in fiction, a stylistic figure in linguistics, an act of thinking in psychology, and a means of knowing the world in philosophy. [1;15-18.] In Uzbek linguistics, along with other linguistics, its semantic-syntactic, pragmatic and methodological aspects have been covered to one degree or another in a number of works. [3; 19-23.] Similes are constructions with significant artistic-stylistic and linguopoetic possibilities in speech. Therefore, Professor N. Mahmudov emphasizes that similes have been the focus of attention of various researchers since the earliest times in the science of philology as a special tool that ensures the effectiveness of speech. [3; 19-23.] In it, two things, events or concepts represented by lexical units are figuratively compared to each other on the basis of a certain sign, feature. As the similes appear as a product of specific image thinking, they always have an artistic and aesthetic value in the speech, they perform tasks such as ensuring the emotional expressiveness, expressiveness, and effectiveness of the speech. Two types of similes are distinguished: 1) individual-author similes or free similes and 2) universal or permanent similes. [2; 5.]

Individual-author similes are one of the important means of showing the writer's skill in terms of their artistic-aesthetic value and linguopoetic weight compared to static similes. Through the writer's in-depth study of the realities of life, emotional expressiveness and imagery are clearly embodied in them. The writer creates similes in accordance with his artistic and pictorial purpose, these similes clearly embody certain mental or physical states, characteristics, objects in the eyes of the reader. For example, when Elchiyev says that this aspect has passed me by, he is not the only one. , 94).

The simile construction in this sentence is a free simile created by Erkin Azam in order to express Elchiyev's mental state with extraordinary accuracy. In these examples, you can see such original, free similes: Ana Jordes stalks like a raven ("Days other than the holiday", 256); He came from Karacha, his face was oblong, shiny like cast iron, he had a beard, his eyes were red and sad like those of a person suffering from something ("Days other than Bayram", 290); They opened their throats as if they had been sprinkled with pepper when they saw their nieces walking around. ("Days other than the holiday", 185); In recent years, it was as if the autumn sun was shining brightly on his heart, which had been overwhelmed by the institution ("Noise", 12).

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Similes differ in their positive and negative meanings. Similes with a positive meaning are given in the portrait of the positive heroes in the work of art, and the image of their psyche. It is compared to the positive characteristic of the object being compared. For example, to say that this was mainly caused by the external qualities of our boyfriend seems like an insult to a smart and sensitive girl like Marina. ("Days other than the holiday", 188) When I went to Zarang during my student days on vacation, my mother would take me to her and ask: "You are not getting along with your aunt's daughter, have you found any of those girls?" She was a girl like a moon!

Negative similes are mainly created by comparing the negative characters to harmful, unpleasant, unsympathetic things in life. In accordance with the writer's artistic goal, he embodies in the eyes of the reader certain negative mental or physical state, characteristics, objects. For example, when they were passing by in a group as if they were going to a party, they would smile meaningfully at me as if to tell me something about the secret in the middle, and then, ignoring each other, they would lean into his ear like a thieving cat and whisper to him ("The year of his father's birth", 18). In this example, the author's negative attitude towards the girls who laugh at Askar Shodibek, the hero of the work, is understood. By this, the writer expresses his negative emotion and antipathy towards the hero, and also arouses the reader's hatred towards this character.

Similes in the Uzbek language, as in all other languages, consist of four elements, and they are called the subject of the simile, the standard of the simile, the basis of the simile, and the formal indicator of the simile. to be approved. According to the components of the similes used in the work of Erkin A'zam, complete, incomplete, unmediated, simple, complex, content, disconnected, sequential types were observed. Such similes, as units with different levels of expression, were chosen in harmony with the communicative-aesthetic intention of the writer and used in the artistic text in order to ensure the effectiveness of the speech. In complete similes, the four elements involved in this unit are used in the end. For example, *Mana ular osmondagi oppoq bulutlarga tikilib, sarxush yotishibdi. Xayollari o'sha bulutlardek oppoq, beg'ubor* ("Soy bo'yi chimzor...", 129).

In incomplete similes, the simile is not represented by lexical units. In this case, there is an object to be compared and a similar image, and the meaning of the simile is transferred to the similar image. For example, *Umr deganlari – huv ariqdagi suvdav gap* ("Suv yoqalab", 77); *Xurjunni yelkaga tashlab piyoda jo'nayveray desa – manzil olis, xurjun zildek* ("Pyoda", 107).

Indirect similes consist of the subject of the simile, the benchmark. The basis of simile and the formal basis of simile are not involved in this. For example, he goes to the Center and receives a gift; Lena is a child, it is inconvenient to be boorish with empty hands. A dry hand is a black spot. ("Stupka", 258).

In simple similes, the parts of the simile are one subject, standard, base, and formal indicator. These include the object being compared and the number of events. For example, Why am I like this? Why am I not as polite as a raisin, like my fellow student Madhiddin, a soft-spoken person who says thank you, thank you in every two sentences? ("Year of his father's birth", 7).

In complex similes, these signs are two: I did not lose weight from sadness, I did not lose heart from the world, I did not go to grief and thought of revenge on someone, I did not start writing poetry. -



choosing a different path, I began to think about giving comfort to my heart, which was deserted like a yard abandoned by its owner, that is, about truly loving someone ("The Year of the Father's Birth", 26); Then one day, Gulchehra, the girl who kisses Mullah Shodi's hair, as fluffy as a bird, as meek as a sheep, rode a bicycle on the street, and then - eh! ("Pedestrian", 107)

In structured similes, three or more simile subjects correspond to three or more simile standards. In E.Azam, there are many similes with content: A literature teacher who once dreamed of becoming a poet, but was unable to achieve his goal due to his lack of talent, looks excitedly at the empty desks, as pure and spring as the spring mornings of Farhad and Shirin. He reads a legend about his love, as clear as its waters, as passionate as a mountain waterfall... ("Shaytonchalar Street", 30)

In E.Azam's works, similes are used in the composition of phrases, sentences, microtexts, and texts. Such an analysis sample can be used not only in the course of undergraduate education, but also later on, every language and literature teacher can use it in their pedagogical activities.

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