

Structural-Semantic Content of Simile Used in the Creation of Zulfiya Israilova

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Abstract: In this article, the study of the phenomenon of simile in Uzbek linguistics, the research conducted in this regard is recognized, at the same time, the manifestations of the phenomenon of simile in the poetry of Zulfiya Israilova, the means of its creation are revealed. Each theoretical idea is explained with examples taken from the work of the poetess.

Keywords: simile, figurative tool, syntactic tool, subject of simile, standard of simile, base of simile, simile, grammatical tool, lexical tool.

In Uzbek linguistics, simile and its grammatical nature, expressive possibilities, methodology have been studied since long historical times. In this regard, scientists such as Atullah Husayniy[2], Abdurauf Fitrat[8], R. Kongurov[6], A. Hojiahmedov[1], M. Mukarramov[5], G. Qabiljonova[7], M. Yaqubbekova[9] work can be recognized separately.

We can see that simile as a syntactic phenomenon is given special attention in the studies of text linguistics and speech methodology. For example, in the book "Linguistic analysis of artistic text" by B. Orinboyev, R. Kongirov, and J. Lapasov, it is seen that literary passages are subjected to linguistic analysis and emphasis is placed on similes as the main means of language expression[10].

In the special studies of S. Karimov dedicated to the analysis of the works of Uzbek artists, including the linguo-stylistics and linguopoetics of the works of Z. Israilova and G. Gulom, we can witness that a large place is allocated to the phenomenon of simile [3]. The scientist draws the necessary conclusions based on his observations of this phenomenon.

The following can be said about the linguistic nature of simile. The structure of the simile usually includes four elements: 1) the subject of the simile; 2) the standard of analogy; 3) the basis of analogy; 4) simile. For example, in the example of "Karimakhon is a girl like a flower", Karimakhon is the subject of the simile, the flower is the standard of the simile, the elegance and beauty of the flower is the basis of the simile, and the affix -dek is the means of the simile. Similes are used in two ways: a) a lexical tool (like, like, example, like, exactly, as if, adjective, form, equal, etc.); b) occurs with a grammatical tool (-dek/day).

Simile as a means of creating imagery has been present in the popular language and fiction literature since ancient times.

When an object or event in nature and society is explained to the interlocutor, if the thing is known to the speaker and not known to the listener, the speaker explains it by comparing it with the thing and event he is narrating. So, an analogy is a subjective comparison of things and events based on the proximity between them. But it should be said that on the objective basis of this comparison, there should be a logical consistency between those things and events. [3.115]

The talented poetess Zulfiya widely used simile as an artistic method in her works.

It is known that in every language there are tools that create similes, and they are studied in two parts: 1) lexical tools, 2) grammatical tools.

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Grammatical tools. We can see that the poet often used the suffix -day effectively. Let's look at the examples: Temperature, temperature!/ I feel you in my blood / When I see the face of a child, friend, brother, / I feel the moment I read and slept / The eyes of the poet from the romantic poems "Light is the Way" ("Temperature"). In the poetry of the poetess, sometimes the affix -simon is also found: It's as if I'm staring at my eyes /Yashnardi bir syztar lik sensimon ("Star").

In some cases, we can see that the affix -larcha also creates a simile: Late at night, the valiant quilted, / The steel horse rode on the wide field ("Zaynab and Amon")

Lexical tools. Some words are also used as similes:

Like: The drops shine like a small sun, / Even every pox like a baby's eye ("My poem asks the poet").

Example: Always a spring, a flower blooms in this land, / Our friendship is an example of a flower, it sheds light on a year of happiness ("Zaynab and Amon").

Simile: The writer listens, asks, laughs happily, / Both man and soil are happy ("Sunny pen"); I seem to be dreaming all day, / Who is this? Are you safe? Bad intentions ("Zainab and Aman").

Like: Million-million pieces of gold / like apricots ("Guzar").

Quality: I will be a partner in the inspiration of spring - / Song tourist quality will not be my heart... (Memories of Tajikistan").

Teng: Your Life in the Moonlight / Equal to the Day of Kindness ("Southern Evening")

Like: On the branches of trees / Snow shines like a flower ("Snow").

Naq: A fine jeweler decorates life with imagination / Beauty will be created for a thousand and one thousand years ("Sunny pen").

As if, as if: Not speaking, but singing, / Faces shining like a song ("Girls' Song"); The wind breaks the silence/repeats the silenced tune. / It is like a forest entering the language / He repeats the song at this moment ("They used to call him Farhad").

In Zulfiya's poems, both tools were used in parallel as tools for creating similes. Sometimes, we see that both tools are used simultaneously: As if a river is lit by your light, / I am longing for glue ("I sing my country"); He gives two arms, baaliq - just like a three-month-old lamb, / Mungli bogar jontalab ("Balkhash evening").

In the poems of the poetess, we come across such a situation that similes are not used in them. For example: Your beautiful daughter is on stage / With the wings you gave / She flies like a swan / In the footsteps of Ulanova ("Hello to the Party"). Shirin is coming here, / The moon is blooming here ("They used to call him Farhad").

S. Karimov calls such analogies "unidentified analogies" [3,116].

The above-mentioned examples show that Zulfia Israilova was able to use similes appropriately. Each simile is appropriate and justified, which helped to make the poet's poetry readable.

There is a lot of information about Zulfia Israilova's life, work and poetry. Today, we can see that in this poet's work, in her poems, figurative words are used a lot. When it comes to the life of Zulfia Israilova, as well as her poetry, the information about them is considered a clear fact. If we think about the poems of the poetess, deep philosophical ideas, tragedy and realistic views are blowing in the poems of the poetess, who are considered to be a symbol of loyalty and devotion. It is worth noting that the poetess, through her views, abilities, the sharpness of her pen, and her creative path, serves as a great school in Uzbek poetry. These thoughts are not an exaggeration, because Zulfia Israilova is really an artist who combines deep thoughts and all the feelings of the heart on paper in her poems. Just as every poet and writer has his own path, direction, Zulfia Israilova's creative path has a whole life like memory, tragic fate, love and spring. In these four words, the entire life and work of the poetess is embodied.



Aesthetic influences in Zulfia Israilova's poems are also illuminated through the concepts of memory, tragic fate, love and spring. In addition, the main plot role is also reflected in these concepts. In the poetess's poem "Shards of memory":

Goodbye, did you come - or did you come,

I missed Pinhona, I waited in Pinhona.

Like a desert embracing the rain —

I took my heart for your sake.

As mentioned above, the main plot is a memory. The poetess remembered all of them and created a whole character by harmonizing the events and her passionate feelings. The main climax of the poem is also described in the third stanza. Although used in a figurative sense, he put his feelings on paper in a very beautiful way. "Like a desert that embraces rain" - the figurative meaning in the verse expresses the longing of the poetess. It does not rain in the desert, but the desert waits for rain. The characters in the original meaning are completely different. That is, the desert is the author, and the rain is its source - Hamid Olimjon...

In fact, the level of Zulfiya Israilova's poems is obvious to the lovers of literature, how skillful the poetess is, that she is a poetess floating in the sea of words. Emotions, deep thoughts, the poet's love for words and life in Zulfia's poems can fundamentally change the psyche of any person. Zulfia shines as a bright star in Uzbek literature through her poems that make the listener sad and happy in one second. In his poem "Ne baloga etdin muhtalo":

I can't stop opening my eyes,

I can burn if I put my head down.

Inconsolable book and pen

My verses bring lamentation.

Through these sentences, the poetess has an emotional effect on the psyche and mind of a person. He skillfully described his thoughts, love and longing through this poem, which has a moving meaning. The verses "If I put my head down, I can burn" and "He who opens his eyes will not suffer" have a figurative meaning. If we analyze the meaning of these verses, it is clear to everyone that the pillow does not burn the head and the pain does not leave the eyes open. But if we express the figurative meaning, we can understand that the pain of longing, emigration, memories are tormenting him at night, some kind of pain inside him is not letting him rest. Zulfiyakhanim Israilova says, "I don't want our poems to be limited to one topic", and her poem sings not only of sadness and pain, but also of spring. This poem:

Spring comes alive in human eyes

In all his veins his wave,

Snow like a wasted moment of the past

Beiz, the spark will melt away.

In the process of analysis, we can be sure that the spring has penetrated into the poet's life, soul and body as if through a blood vessel. Although it is used in a figurative sense, spring is described very beautifully. The fact that spring comes to life from human eyes and blood flows in veins is the artist's skill and talent. Let's focus on the second stanza of the poem:

Spring comes alive in human eyes

Cloud like a more playful baby

He has a deep, bright blue brow

It is a fire that feeds people's hearts.



Singing that man is together with nature and the living world, our poet Bharar sang that spring starts from the inner world of man, from his heart, and is reflected in his eyes and gets strength. It is a real talent to take the meaning of the poem to such a high level, albeit figuratively. Let's pay attention to the second line of the poem, and it creates a metaphorical meaning by singing that the so-called miracle of nature is as playful as a child. In addition, in the fourth verse of the poem, it is known that he is expressing a metaphorical meaning when he sings, "The grass that feeds the hearts of people." Chingiz Aitmatov expressed the following opinion about Zulfiya Israilova: "Zulfiya is the most charming jewel of modern Uzbek poetry." In fact, the level, meaning and content of Zulfiya Israilova's poems confirm the psychological skills of the poetess. As if he knows the extent to which he can influence the human psyche, his poems on the topics of longing, love, and memory, which cover the body, are capable of raising a person's mood and leaving a person's heart on fire. M. Karimov also said: "Zulfiya, her work and poetry are a part of our spiritual world, a part of our national culture." We can see that it is true.

Foydalanilgan adabiyotlar:

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