

Lingupoetics of Similarities in Said Ahmad's Novels

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Abstract

This article discusses the linguistic nature of original similes used in the novels of Said Ahmad, their function in literary texts, and their linguopoetic significance.

Keywords: *stable similes, free similes, original similes, simile standard, imagery, individuality, expressiveness, linguopoetic significance, traditionalism, mentality.*

Introduction

The unique creator Said Ahmad is a great writer who left an indelible mark on the art of Uzbek words, glorifying the power and brilliance of the Turkic word. Any person familiar with the word reads his literary works with boundless excitement and great enthusiasm, admiring the writer's skill in choosing and using words. As we read his sharp stories and large prose works with pleasure, we become convinced of how completely the skilled writer mastered the treasury of the Uzbek folk language, how well he, as a unique creator of words, was able to select the elements in this treasury in accordance with his artistic intention, how much he was able to polish the linguistic means of the language, and how skillfully he used the subtleties of meaning in these units.

Among the most actively used figurative means in the artistic style of the writer's works, he also made effective use of similes, a figurative means that arose as a result of the historical and cultural experiences and artistic imagination of our people, a product of the observant, insightful gaze and deep artistic taste of the word master.

In Uzbek linguistics, the linguistic nature of similes, its function in artistic texts and linguopoetic significance have been studied somewhat more thoroughly and comprehensively than other figurative means. In scientific sources, two types of similes are distinguished, namely: 1) individual-authorial similes or free similes and 2) universal or stable (permanent) similes. [1. 27.]

Any creative person makes effective use of both of these important and widely used tools, because in similes, the people's millennial culture, cultural and historical experiences, artistic imagination, and criteria for evaluating the external world are preserved in a seemingly conserved state. As you know, There are several similarities such as *ayiqday baquvvat, arvohdoy ozg'in, musichaday beozor, bilakday yo'g'on, toshday qattiq* in our speech. Because these similes are passed down from mouth to mouth and from work to work, their metaphorical standards have long since lost their originality and have become stereotyped fragments of speech, taking on a traditional character. Taking this into account, they are considered traditional similes.

The essence of traditional similes is that the image expressed in the standard of simile is stabilized in them, although such similes are used by a specific person or creator, over time they become established in the language community and take their place in the lexicon of the national language. [2. 6]. The skilled writer Said Ahmad uses both types of similes. For example, in the writer's trilogy "Ufq" and the novel "Jimjitlik", we find many simile constructions from traditional similes, such as *sulukdek qora, kafandek sovuq, bulbuldek tor, do'ppidek mayda*.

In the work they were used as follows: *Hali ustara tegmagan iyaklarida yigitlik nishonalari belgi berib qolgan, tush surtilgandek quyuk kipriklari yumuq ko'zlarini qoplab turardi. Zulukdek qora qoshlari, qirra burni, bejirim iyaklari bolaga alohida bir husn bag'ishlardi. [3.11] Lutfinisa onasi olamdan o'tgandan buyon endi ohorli kiyim kiyishi edi. To'g'ri, to'yda unga yangi liboslar kiydirishgandi. Ammo u kiyimlar kafandek sovuq tuyulgan edi. [3.146] Nurmat tog'a tinchgina bankda bulbulning qafasidek tor kassada pul olib, pul berib kunini o'tkazib yurardi. [4.45]. Yetimqishloq do'ppidek kichkinagina edi. [4. 105]*

Authorial similes are similes created by the writer using the folk language based on his deep vision, observation, ability to see the rainbow colors of the world with intelligence, perfect feeling, and artistic imagination, power of analogy. [5. 136] Originality, imagery, and expressiveness are always vividly expressed in such similes. It is not correct to view authorial similes as a means of simply embellishing and beautifying the literary text. A skilled writer resorts to such similes out of artistic and aesthetic need. Such similes are an extremely important tool for concretizing concepts that are difficult to imagine, clarifying abstract concepts, embodying the most delicate aspects of things, events, actions, and situations in front of the reader, and for creating an image not with dry, but with thick colors. This can be fully confirmed when analyzing the unique, truly artistic analogies created by Said Ahmad in the novel "Jimjitlik" and the trilogy "Ufq".

Usually, when one object-state is to be likened to another not according to a specific characteristic, but rather completely, completely, exactly, the basis of the likeness is not directly expressed. [5.137] In such cases, the verb to resemble is often used as a formal indicator of similarity.

For example, we can see this in the following excerpt from the writer's novel "Jimjitlik": *Bugun Luqmonov bilan Mirvali o'rtasida o'lik savdosi bo'ldi. U shu gapni aytdi-yu, xuddi soniga olovda toblangan tamg'a bosilayotgan otga o'xshab pishqirib yubordi. [4.25]* In the example *soniga olovda toblangan tamg'a bosilayotgan otga o'xshab* the combination represented a standard of similarity. It is known that the Uzbek people have linked their fate with horses from time immemorial. They have raised their work and tasks such as taming, caring for, feeding, and riding horses to the level of art, and there is no tale, book, or legend about horses that has not been woven. Therefore, every Uzbek, big or small, knows and understands horses well. The writer, who understood this phenomenon well, likens the situation of the hero of the work to the neighing of a horse. This simile

also takes into account the strength of the horse, that is, the hero of the novel "Jimjitlik" Mirvali is a man with the strength of a horse. His strength, ferocity, and his implacability towards his enemy are fully described in the novel, but the fact that his "neighing" resembles the neighing of a horse makes the hero of this work even more vividly embodied in the eyes of the reader. If the same situation were to be described without this simile, one or two pages could have been written, but it would have been impossible to achieve such a vivid and clear expression. It is necessary to emphasize the aesthetic value of the simile standard chosen by the writer with extraordinary resourcefulness in this place. The writer uses this type of simile in many places. For example, *Tolibjon kabinadan chiqdi. Qoyadan to'kilgan toshlardan echkiga o'xshab sakrab-sakrab yurgan mashinada silkinaverib, beli og'rib ketgan edi.* [4.150] The given example is a model of similarity *echkiga o'xshab sakrab-sakrab yurgan mashina*. We all know that cars are designed to drive on flat roads, but they have difficulty driving on mountain roads. Describing this situation requires great skill from the writer. And the most accurate way to convey it to the reader is to compare it to a goat. And the leap of a goat is a well-known phenomenon.

Said Ahmad, a brilliant and accomplished artist, skillfully portrays nature through similes, without compromising the vividness and naturalness of the rainbow of colors in the diverse world. As proof of our point, consider the following example: *So'qmoqlar huvillab qolgan. Cho'qqilarda haykaldek qotgan burgutlar xuddi sovuqdan qunishib qolganga o'xshaydi.* Yoki *Kitob tomonlarda allaqachon kun yoyilgan, dala-toshda oftob dehqonning yag'rinini qizdirgan mahal, bu joylarda — Omonqo'ton o'ngirlarida hali ko'r oydinga o'xshash nimqorong'ulik hukm surardi. Faqat osmon oppoq. Tundan uzilib qolgan qorong'ulik asta-sekin eriyotganga o'xshaydi.* In the examples considered, the basis of the analogy is not one or two or three, but a whole, a whole. That is why the basis of the analogy is not expressed by a separate word, and at the same time, the formal indicator of the analogy is not affixes, but a lexical-semantic unity consisting of the verb to liken. This unity emphasizes the integrity and generality of the analogy. Said Ahmed chooses some analogies in such a way that, firstly, they are unexpected, and secondly, they are very harmonious with the character and psyche of the hero. For example, in the novel by the writer "Silence", the situation of Hadji Murad, who is not afraid to eat someone else's rights, is compared to an insect that stings when you look at it, a bedbug. After all, one of the coldest and most ruthless of insects is a bedbug. This is the assessment of society for such a shameless person as Hadji Murad: *Hoji xuddi tashlagan po'stiga tikilgan beshiktebratardek yonayotgan kiyimlariga ma'yus qarab turardi.* The use of similes in two places here further clarifies the description of the situation. Likening negative characters to a cradle is typical of Said Ahmad. Because in the "Ufq" trilogy, he also likens Azamjon to a cradle in one place: *Endi u g'irt mast bo'lib yo'l chetida beshiktervatarga o'xshab o'tirgan joyida tebranib o'tiribdi.* [3.620]

When the artist depicts the natural lusts of male characters like Dildor, Lutfinisa, and Zebi in his works, he naturally chooses beautiful, delicate analogies that are in harmony with himself. For example, the comparison of the freckled throat of the beautiful girl Dildor to the skin of a white apricot is a comparison that is unique to Said Ahmad, which no one would ever think of. For example: *Shamol yoqasini har silkiganda ochilib yopilayotgan yelkalar, hamon titrab turgan ko'kraklar, hozirgina yig'idan bo'shagandek nam tortib turgan kipriklar-u chimchilab qo'ygandek bejirim burun, ayniqsa, oq o'rik po'stidek bilinar-bilinmas sepkili bor tomoqlari A'zamjonning yigitlik qonini ko'pirtirib yubordi.* [3.506] or The way Dildor, who stole Nizamjon's heart, resembles an umbrella as her hair

falls into the water while bathing, adds to her beauty and makes her vividly present to the reader, making it impossible not to enjoy it and acknowledge the writer's skill. *Dildor suvdan boshini chiqarib g'azab bilan unga qaradi. Qizning sochlari suv betida xuddi qora soyabondek doira hosil qilgan edi.*[3.250]. In the "Ufq" trilogy, the writer sometimes likens the strong and muscular bodies of the young men who participated in the excavation of the Great Fergana Canal to saxaul, and sometimes compares the shine of their sweaty bodies to samovar. As a result, an unexpected, poignant analogy captivates the reader, and the physical condition of the young men is clearly embodied before the reader's eyes. Pay attention to the excerpt from the work: *Butun Farg'ona vodiysiga yog'och polvon deb nom chiqargan, saksovuldek tanlari bujmayib ketgan novcha polvon bir qo'li bilan yerga tiralib, yo pirim, deb o'rnidan turdi. Yoki: Notanish bola hamon ketmon uryapti. Yalang'och badani terlab ketganidan yangi yuvilgan samovardek yaltiraydi.*[3.372]

The similes chosen by Said Ahmed sometimes evoke a light laugh in the reader. For example, *Ora-sira shu ko'm-ko'k cho'lining har yer-har yerida kal boshdek sap-sariq tepachalar uchraydi.* [3.40] Or the character of Asrora, the heroine of the "Ufq" trilogy, is a girl typical of boys. Accordingly, the author compares her to a rooster in one place: *Asrora nima qilishini bilmay uning tepasida ikki qo'lini beliga tirab urishishga chog'langan xo'rozdek turardi.*[3. 250].

In general, when observing Said Ahmad's similes, one can see at every step his uniqueness in choosing a standard, his ability to find unexpected simile standards in nature and life itself to accurately embody even the most subtle aspects of situations and actions that are extremely difficult to describe.

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