

Semantic Features and Types of Simile in Prose

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ABSTRACT

This article deals with the semantics of simile phenomenon features and form are discussed. Alisher Navoi's ghazals were taken as the object of research, and comments were made about the structural features of the simile phenomenon.

KEYWORDS: analogies, object, heuristic task, individual image, constructions, connecting means, standard, form, lexical means, syntactic means

Simile is mainly a speech phenomenon. Because in this place, if a certain object is compared to one object, if the same object is compared to another object, the same object can be compared to another object in another place. Prof. R. Kongurov said the following 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 may have lost both emotionality and evaluation value. . Similes of this type should be considered as a linguistic phenomenon. Simile is a means of artistic representation based on bright and exaggerated description of the object of the image by simulating it with another thing-phenomenon, which relies on common signs and characteristics for the things-phenomena that are being compared. In linguistics, the relationship of simile is studied within the framework of a simple and compound sentence. Nizomiddin Mahmudov, who has studied similes from a philosophical and theoretical point of view, notes: "... similes always contain a complex semantic structure, at least two semantic propositions"³. When it comes to the syntactic construction of a simile, first of all, it should not be forgotten that it is a four-component device.

According to M. Cheremisin's classification, they consist of the following:

1. subject of analogy; 2) the standard of analogy; 3) the basis of analogy; 4) simile form

Adding to the classification of M. Cheremisin, N. Mahmudov reflects the four components of the analogy based on the following formula {A[(B)]C}. Its symbol A is for the subject, symbol B for the standard, symbol C for the basis of analogy. The symbol represents the form of simile. According to this model, the subject is assigned to the possessive function, the standard case function, and the base of the analogy to the participle function.

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 article⁵⁶ when showing the components of analogy. In classic literature, it is mentioned that the components of simile (tashbih) are composed of four parts, and if the simile has four parts, it is called "tashbihi mufassal"⁷. We can compare the above components with terms used in classical literature:

1. mushabbih (like thing) - the subject/mind of the simile;

2. mushabbihunbih (something that is similar) - the standard of analogy/bee hive;
3. adati tashbih (similes) - a form of simile;
4. wajihi tashbih (the reason for the simile) is the basis of the simile

Beginning with Panini's Grammar (4th century BC), ancient Indian poetic-grammatical treatises studied simile as a poetic figure and emphasized that a simile consists of four regular elements, namely: 1) the object of simile or subject, 2) thing or object that is similar to it, 3) sign of simile or basis of simile, and 4) formal indicator of simile. In the Uzbek language, as in all other languages, similes consist of four elements, and we call them the subject of the simile, the standard of the simile, the basis of the simile, and the formal indicator of the simile. we like to call it. "In most cases, similes are different grammatical devices: suffix -dek/-diy or "as if", "like", "like", "like", "example", "like", "like" is carried out with the help of assistants. At the same time, there are often cases where similes are made without grammatical means.

In Navoi's poems, similes are formed using three different grammatical tools, and their capabilities in forming simile devices are not equal. It is appropriate to rank the tools of analogy according to these possibilities. In this case, there is no doubt that morphological means are more important than relative means. The influence of analogies in the formation of constructions decreases as they move away from the center. In Alisher Navoi's poems, a special type of simile is used, which in our classical literature is referred to as an extended form of simile or laff in scientific sources. Although it is not studied in the composition of allegory, it is based on simile, which differs from simile only in the method of expression. This method of analogy is more reminiscent of the explanatory-explanatory form. In analogical devices, the semantics of its components is expressed in the horizontal direction, and in speech and publication, the vertical direction is expressed. Sometimes there is almost no difference between them. This poetic art is based on naming several things or concepts in a verse of a poem, and then stating the judgment about them. The main purpose of this is to exaggerate and amplify the named things or concepts. This art can be called an extended hidden form of simile. This type of simile is widely used in Navoi's poetry. In Alisher Navoi's ghazals, the subjects of extended similes are presented in the first verse of the verse, and the standards of simile are presented in the second verse. In the following example, the poet enumerates the letters of the lover and the heart of the lover in the first stanza, and then in the next stanza he describes the judgment about each of them:

**Xattu xoli nuqtasi yuz choklik ko'nglimdadur,
Bir qafasda turfadur, vah-vah, ko'ring to'tiyu zog' (G'S)**

Here, the poet compares a letter to a parrot, a letter to a bird, and a heart to a cage. There are a lot of analogies related to

letters in Navoi's poetry. All of them are unique allegorical expressions. As can be seen from the above analysis, the expanded, organized form of simile is also widely used in Alisher Navoi's work.

In classical literature, this form is equivalent to the art of speech and publishing. In his poems, the poet has created unique examples of this art, various forms. As a result, emotional expressive features of poems are ensured.

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